



Bachelor in Acting (Hons) Course Book

2018-2019



Trinity College Dublin
The University of Dublin

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1. INTRODUCTION

The Lir is the National Academy of Dramatic Art at Trinity College Dublin. Its aim is to train young actors, designers, directors, playwrights, stage managers and theatre technicians to the highest international standards for careers in the theatre and allied professions. The Lir opened its doors in 2011 and we now deliver six full-time programmes: the Foundation Diploma in Acting and Theatre, Bachelor in Acting (Hons), Bachelor in Stage Management and Technical Theatre (Hons), MFA Playwriting, MFA Stage Design, MFA Theatre Directing. Alongside which we also offer a host of short courses and other activities and events throughout the year. In 2018/19 we welcome a student body of 121 students from all over the world.

This handbook is intended to give the necessary information about the Bachelor in Acting (Hons) degree. The official regulations for the course are printed in the University Calendar and have primacy over the information in this handbook, which sets out the detailed implementation of those regulations by The Lir. The information in the introductory section is designed primarily for students new to the Bachelor in Acting and should contain most of the information that students need in the first few weeks of the course. The rest of the handbook gives an account of the requirements for participation in the course, so it is essential that students should consult it throughout the year. It is each student's responsibility to become familiar with the requirements listed in this handbook.

In order to give students an understanding of the likely structure of the Bachelor in Acting (Hons) over three years, the course book outlines the current curriculum for years one, two and three. It is important to note, however, that the curriculum outlined in this course book is confirmed for the 2018-2019 academic year only and is subject to revisions and changes on an annual basis.

1.1 Lir Staff

Director: Loughlin Deegan

Academic Director: Professor Brian Singleton (Samuel Beckett Chair of Drama & Theatre)

Director of Administration: Anne Fitzpatrick

Academic Administrator: Colm Carney

Venue Manager & Events Manager: Kat Ennis

Reception and Admissions Manager: Dorothea Majzer

Finance Officer: Sara Scally

Director of Marketing: Seána Skeffington

Marketing Assistant (Acting): Christina Florescu

Director of Development: Eimear Chaomhánach

Director of Technical Training: Barry Conway
Production Manager: Des Kenny
Construction Manager and Technical Stage Manager: Danny Persse
Head of Stage Management: Kate Ferris
Head of Lighting: Eve D'Alton
Head of Costume: Catherine Fay
Head of Scenic & Prop Making: Craig Starkie
Head of Sound: Ivan Birthistle

Bachelor in Acting (Hons) Teaching staff:

Improvisation & Physical Theatre	Bryan Burroughs
Acting Technique, Storytelling, Scene Study & Play Study	David Horan
Dramaturgy	Gavin Kostick
Alexander Technique	Christine Caleo, Dewi Matthews & Michaela Wohlgemuth
Classical Text (1 st year)	Paul Meade
Acting for Camera (2 nd year)	Vinny Murphy
Movement & Movement Project	Sue Mythen
Dialect & Sight Reading (Y1); Speech & Dialect (Y2)	Gavin O'Donoghue
Stage Combat	Ciaran O'Grady
Voice and Speech	Cathal Quinn
Singing and Choral Singing	Morgan Cooke
Acting Technique, Storytelling, Scene Study & Play Study	Hilary Wood

Contacting a member of staff:

Unless otherwise indicated, we recommend that you email staff with any queries using the following email format:

firstname.lastname@thelir.ie, unless otherwise agreed with that staff member.

Please DO NOT disturb staff at The Lir unless you have previously arranged a meeting with them.

1.2 Administration

The administrative office of The Lir is located on the first floor of the building. The Academic Administrator is available to answer questions and provide information every weekday from 9.00am to 10.00am and from 12.30pm to 2.00pm.

PLEASE NOTE THAT THIS OFFICE IS NOT NORMALLY OPEN FOR STUDENT ENQUIRIES OUTSIDE THESE HOURS WITH THE EXCEPTION OF REPORTING ACCIDENTS AND EMERGENCIES, WHICH SHOULD BE DONE STRAIGHT AWAY

1.3 Contact Information

It is essential that the administrative office has an up-to-date address and phone number for you. Students should notify the office immediately of any change of contact details. The Academic Administrator and your teachers will often communicate with you via your @tcd.ie email address, so please check your email on a regular basis. The Academic Administrator may also need to contact you for a class change or other course-related notice, and it is your responsibility to ensure that you do not miss last-minute announcements.

1.4 Notice Boards

The 1st & 2nd year BA notice boards are located in the lockers area on the first floor. The 3rd year notice board is located in The Green Room. Students are asked to check this notice board daily for any notices and/or changes to the timetable. Failure to check the notice board is not a valid excuse for missing a class whose time or location has been changed.

1.5 Tutors: Student Support and Guidance

Although The Lir staff is always available to lend a sensitive and supportive ear with regard to any questions, problems, or concerns, there may be some situations for which a student does not feel comfortable approaching these staff members. For this reason each Trinity student is assigned a College Tutor, who will be able to give confidential advice on matters relating to the course and the workings of the university. If necessary, students will be referred elsewhere for independent or professional advice.

The Course Tutor for the Bachelor in Acting (Hons) students will be announced during the first weeks of term.

Time will be allotted during the first weeks of class so that you can meet the Tutor.

1.6 Student Learning Development

Student Learning Development are here to help you achieve your academic potential while studying in Trinity. They provide workshops and events on a range of academic skills through the year, e.g. self-management skills, study and exam skills, presentations, writing and critical thinking. In addition they also see students on a one-to-one basis for more specific queries by appointment or at our drop-in clinics.

Contactable via <http://student-learning.tcd.ie/>

1.7 Student learning difficulties

Students with learning difficulties can access support via <https://www.tcd.ie/disability/>

As dyslexia is often present within the student body 'Read & Write 11' has been added to the resource computers. Please note that this software is still being rolled out across the whole academy, any machines which do not have this software please notify facilities@thelir.ie

1.8 Student Buddy System

Each 1st year student is paired with a nominated 2nd year student who will be available throughout the year to provide guidance, support and to answer any questions you might have about your first year of training. You will be introduced to your buddy during induction and it is suggested that you arrange an individual meeting with your buddy as early as possible in the first term.

1.9 Books

All students of The Lir will have access to full services of Trinity's library. Additional reference materials and books will be acquired over the course of the year for the Student Resource Room at The Lir. Books must be read in the resource room, and must not leave the room unless sanctioned by a teacher for use in a class.

Students will also be required to buy copies of set texts for classes and/or seminars as they will not be able to depend on the library or resource room for such texts. Reading lists for each class are available from the beginning of term and students should read as many of the texts as soon as they can. For further information about set texts, students should consult

the teacher of the class concerned. Drama and theatre related books are mostly located on the first floor of the Ussher Library, but students will also need to use other parts of the library. The main catalogues are in the Berkeley Library, and the TCD library computer catalogue is available in every library. The Lir staff will organise an introduction to the use of the library in the first year of the course.

NOTE: Books received before about 1960 are not in the computer catalogue; they must be sought in the folio volumes catalogue in Iveagh Hall of the Berkeley Library.

1.10 Student Representation

Each BA year group elects a student representative, who acts as a liaison between the class and Lir staff and teachers as required. Student representatives are entitled to represent the BA students at an annual meeting of the Bachelor in Acting (Hons) Committee. This committee decides on issues such as academic courses, assessment and examining etc. Each year group representative will have the opportunity to raise concerns or issues of the course at the committee meeting.

1.11 Student Counselling Services

Confidential help with personal problems is available for all students through Trinity's Student Counselling Services which, can be contacted at 9 South Leinster Street, or by telephone on 01 896 1407.

Further information about the services available can be found at:
www.tcd.ie/Student_Counselling

2. THE BACHELOR IN ACTING (HONS)

The Bachelor in Acting (Hons) is a vocational degree. It requires enormous personal commitment and dedication. Great emphasis is placed on group learning and shared endeavour. The course also requires sustained collaborative effort and individual responsibility for development in all subject areas.

2.1 BA Timetable

The three year Bachelor in Acting (Hons) Degree is taught over nine terms within three years. Each term is normally of twelve weeks' duration, and the course curriculum is delivered normally in a forty hour working week.

Classes will normally take place between 9.30am and 6pm. Some aspects of the curriculum and other responsibilities may be scheduled in the evenings and exceptionally on weekends. Students are given due notification of such extensions. In the second year and third year of training, some Acting Project performances (2nd year) and rehearsals (3rd year), either internal and/or external may take place in the evenings and at weekends. Third year productions in The Lir Studios will predominantly take place at evenings and also at weekends.

Students receive a copy of the timetable at the beginning of each term. All timetables are subject to change and students are expected to check the BA notice board on a daily basis for any timetabling announcements.

2.2 Workshop Weeks

The first and seventh week of each term are usually designated as 'Workshop Weeks'. During Workshop Weeks, timetabled classes are replaced by projects or master-classes led by visiting teachers and/or teachers on the BA course. The timetable for each Workshop Week will be confirmed two weeks in advance and will be posted on the BA notice board. Attendance is full-time and compulsory at all classes, projects, workshops and events designated in the curriculum.

2.2 Term Dates

The Term Dates for 2018/2019 are as follows:

Term One: Monday September 17th 2018 – Friday December 7th 2018

Term Two: Monday January 7th 2019 – Friday March 29th 2019

Term Three: Tuesday April 23rd 2019 – Friday July 12th 2019

2.3 Learning & Teaching Strategies

Training is focused on the development of 'core skills', which unleash the talent of the individual and provide the tools for the actor's fullest creative expression.

These core skills are honed through a combination of classes, acting projects, full productions, professional development and tutorial guidance.

The BA Degree starts with a process of building basic skills and vocabulary in class settings. Students then test these skills through performance, initially presenting to small groups within the Academy, and culminating in fully-staged performances for industry professionals and the general public. Over the course of their training, students have the opportunity to work with a variety of professional directors, allowing them to absorb and adapt to different working methods.

This curriculum is designed to enable the student to enter the profession confidently equipped to apply his/her talent and training in any performing medium.

Students are given extensive individual tuition and support, but they are expected to be proactive in their artistic development. Students are expected to work individually and inventively on their areas of both strength and weakness, as it is only through the personal commitment of the individual student that real progress can be achieved.

Core skills and capacities are developed through small group practical classes, workshops, performance projects and internal presentations, as well as individual and group feedback. In the third year, public performances in The Lir's Studios will be directed and produced to a professional standard.

Intellectual skills are developed additionally through the discussion of key concepts and issues, practice in applying concepts both verbally and physically, practice of analytic and interpretive skills and library induction.

The student's creative and artistic development is supported and enhanced by individual and group tutorials, class work and project feedback, and by the development of written journals.

The wide range of the Professional Development provision and regular contact with industry professionals assists in widening the students' conceptual and artistic scope.

Student progress is individually monitored by all subject teachers, Project Leaders, the Academic Director and the Director of The Lir.

2.4 Observing the Work of Other Year Groups

It is an essential to the training at The Lir that 1st year students attend and learn from the Second Year Project showings and that 1st & 2nd year students attend all 3rd year graduate productions. 1st year attendance at project showings is integrated into the class timetable. 2nd years attend an agreed performance of each Graduate Production. 1st years attend Graduate Productions by fulfilling 1st year Front of House duties as outlined below.

2.4 Ushering/Front of House Duties

Graduate Productions are presented for seven performances (including one mid-week matinee) twice per term. Each first year student acts as an usher for two performances of each production, and will have an opportunity to observe the production on at least one occasion. Ushers work under the supervision of the Venue Manager and Front of House training is provided to all first year students by the Venue Manager at the beginning of Term One. Students acting as Ushers for matinee performances will be excused from classes as required.

Front of House volunteers may also be required for additional events throughout the year including programme launches etc.

Paid Front of House work is sometimes available throughout the year for commercial hires. This work is allocated on a first come, first served basis.

3. CURRICULUM

The BA curriculum is designed to enable the student to enter the profession confidently equipped to apply their talent and training in a variety of performance media. The first year of the course is divided into three core modules: Acting and Voice 1; Voice Studies 1 and Movement Studies 1. Each module is further divided into individual classes, as outlined below.

FIRST YEAR CURRICULUM

3.1. Acting and Text 1:

Module Code: LR1001

Module Coordinator: Loughlin Deegan

Term: 1 – 3

Average Teaching Hours: 15.5 hours per week

This module will introduce students to a range of acting techniques necessary for the performance of both realist and classical texts. It has three inter-related components (the Method of Konstantin Stanislavski applied to the Realist plays of the historical avant garde; an introduction to the performance of Classical Texts focusing on the language, structure, metre, sound and meaning of Shakespeare's language; an Introduction to twentieth-century Irish and British playwriting with a view to the development of research and presentation skills as part of an actor's preparation).

Learning outcomes:

- an understanding of the working practice of the acting process
- ability to translate inner feelings to characterisation
- ability to liberate the imagination to explore character and scene
- ability to interpret the use of verse in classical texts
- an understanding of the meaning in given comedic and tragic styles within classical texts
- an understanding of the physical dimension of language and the connection of sound to meaning
- an understanding of the relationship between character and a credible fictional world

- ability to research as part of the actor's preparation
- ability to present research and communicate ideas within a rehearsal context

3.1.1 Acting Technique (including Storytelling, Scene Study and Play Study)

Teaching Staff: Hilary Wood and David Horan

Terms: 1 - 3

Average Teaching Hours: 11 hours per week

Aims:

To develop the student actor's unique creative voice at the same time as gradually introducing them to the craft and the disciplines of the professional theatre. To enable students to experience the practices of theatre practitioners such as Konstantin Stanislavsky, Meisner and Grotowski through games and exercises and to lay down the building blocks of actors process spontaneously through play. To seek to develop, through improvisation, the student actor's imaginative scope, quick wittedness, creativity and flexibility.

The first year of the course aims to develop creative confidence by exploring the building blocks of imaginative transformation and creative process. Emphasis is placed on mutual creativity between actors and the need for the spontaneity of imaginative connection to the moment. To this end areas of Stanislavsky's process are explored as an experience, not as a theory or a system.

Learning Outcomes:

This class will enable students to:

Term one:

- Achieve a high degree of communication abilities and creative improvisation skills
- Explore invariable spontaneity through games and sense exercises
- Use Stanislavski improvisation as a means of building the past life of a character in order to discover their identity
- Achieve an objective in an improvised scene
- How to use sense focus truthfully and creatively

- How to be creatively dependent on one's fellow actors to create mutually and not in isolation

Term two:

- Apply the learning outcomes of term one to existing dramatic texts to achieve the same degree of creativity, transformation and mutual dependency as achieved in improvisation
- Explore a character within a text deeply, truthfully and creatively
- Investigate and question a text in a highly personal and individual way to reveal the clues needed to unlock character and meaning
- Research a play and a character in a way that provides the maximum amount of imaginative stimulus to aid transformation

Term 3:

- Expand the learning outcomes of terms one and two to investigate a full 'realist' play from the late 19th or 20th century
- Use a longer rehearsal period to completely enter the world of a play
- Explore the themes and characters of the play through improvisation to further develop deep and meaningful relationships between the characters

By the end of the first year, it is expected that students will have developed a uniquely personal working process. They will know and totally understand how to use the Stanislavski system. They will have had their confidence in their talent and instinct nurtured and their ambition confirmed.

Working Methods:

Throughout the year Acting Technique classes will be taught to the entire group for 4 hours each week. In Terms One & Two students will be split into two smaller groups for a 3 hour class each week in storytelling and a 4 hour class each week in Scene Study. In term three students will be split into two smaller groups for a 7 hour class each week in Play Study.

Work outside class and rehearsal will be expected as a norm.

Research and background reading will be required at all stages of the course.

Preparation for acting classes and rehearsals will also be a frequent requirement.

Assessment (constitutes 80% of overall module grade):

- Continuous assessment: 70%
- Showings (at the end of terms two and three): 20%
- Engagement (punctuality, attendance, commitment): 10%
- Students will be asked to keep a work book. The book should include notes on classes and an artistic diary of responses and personal growth.

Schedule:

Term one provides an introduction to and a mental and physical assimilation of the building blocks of the creative process. The First three weeks of term will deal with what acting really is and what the actor is trying to achieve. This will lead on naturally to more ambitious games and exercises to explore the achieving of objectives and the spontaneous creation of real “on stage” relationships. The class progress will be dictated by the individual growth of each student. Assimilation in class is vital at every stage of the course. By the end of the first term each student must be able to focus their senses professionally, create an improvised and truthful relationship, spontaneously achieve a given objective and have lost all anxiety about creating in front of others.

Schedules for Terms Two and Three will be agreed in response to student progress as the year progresses.

3.1.2 Classical Text

Teaching Staff: Paul Meade

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week

Aims:

The initial aim of the class is to provide an ‘introduction to text’ to develop students’ understanding of grammar and syntax and their appreciation of how such an understanding can inform the actor’s work with any text. This work is taught jointly with Sight Reading.

In the following weeks selected scenes from plays will be used to develop the students' ability to analyse text and exercises will encourage students' to reveal clues to the author's intention and insight into character and situation. The class then aims to introduce students to heightened text through working with Shakespeare speeches and sonnets, and later scene work. Students are introduced to the interaction of meaning and sound, exploring imagery, meter, rhythm, alliteration, assonance, ambiguity and antithesis.

Learning Outcomes:

This class will enable the students to:

- Understand how an actor can recognise and use grammar and syntax in a given text and an appreciation the value of this understanding
- Develop an awareness of internal direction through the author's use of language, punctuation, page layout etc.
- Foster an appreciation of how language can reveal character and intention and to develop a sensitivity to the power of words to reveal ideas, actions and emotions
- Develop an awareness of how volume, pitch, tempo can affect emphasis and how this can affect meaning
- Encourage an ability to marry detailed text analysis with Stanislavski technique
- Analyse the language in plays by Shakespeare and other pre-twentieth century playwrights and to make use of the technical aspects of that language in performance
- Deal confidently with text in all areas of their training
- Develop a curiosity about the historical and social context of text
- Understand how this context may reveal new readings of the text and to explore how this could be used in performance
- Combine analysis of the text with other acting techniques and imaginative exercises to develop ways of communicating effectively with an audience.

Working Methods:

Classical text will be taught in small classes with the year-group divided into two groups. A number of scripts will be used to broaden students' understanding of how text can be used in many different ways

Students are required to read scenes in advance and may sometimes be required to do some preparatory analysis or 'scoring'.

Students will present research projects on scenes and together discover the nuances and particularities in the language and poetry of late plays, comedies, tragedies and histories.

Assessment (constitutes 10% of overall module grade):

Continuous assessment including showings as agreed: 100%

Schedule:

Term One:

- Week One: Workshop Week
- Week Two: Introduction to grammar and syntax using short pieces of text. Exercises will explore how emphasis can change meaning. Text supplied.
- Week Three: Introduction to text including vocabulary, phrasing, punctuation and typography. Short passages will be supplied.
- Week Four: Students will work on a contemporary Irish text. Explorations will include social context, use of language, character and situation.
- Week Five: Short passages from contemporary British or American plays to provide a context for further work on contemporary Irish play.
- Week Six: Work on post-war British or Irish text. Exploration of social and historical context, use of language and typography. Commencement of research projects.
- Week Seven: Workshop Week
- Week Eight: Continuing work on post-war text and exploring how language may reveal the playwright's intentions.
- Week Nine: Work on a late nineteenth/early twentieth century Irish or British text. Exploration of how detailed analysis can be married with Stanislavski technique.
- Week Ten: Finish exploration of late 19th/early 20th Century text. Begin short introduction to Shakespeare looking at language, social and historical context and internal direction.
- Week Eleven: Continue introduction to Shakespeare with reference to a sonnet.
- Week Twelve: Presentation of research projects.

Schedules for Terms Two and Three will be agreed in response to student progress as the year progresses.

3.1.3 Dramaturgy

Teaching Staff: Gavin Kostick

Terms: 1 – 3

Average teaching Hours: 1.5 hours per week

Aims:

In the first year of their training students will engage with the basics of: understanding scene structures, making effective simple performance choices within scenes, contributing to scripted scenes in development, contributing to developing non-script based characters and scenes, understanding, developing and performing scenes within the context of a whole play, developing strategies for making informed character choices for scripted plays, develop capacity to research historical and contemporary roles and finally use skills developed through the course to create short original scenes.

Learning Outcomes:

On successfully completing the class the student will:

- Have a working knowledge of scene structures
- Have a strong foundation in character creation for extant plays
- Be able to contribute effectively to a new play in development
- Be able to contribute through devising and a range of dramatic processes
- Be able to undertake basic socio-economic research, and utilize for informed performance choices.
- Have some structures for creating their own work
- Be confident in understating dramaturgical choices.

Overall, the class looks to help actors to be confident in working with a wide range of plays and processes to be able to make an informed and productive contribution in the development of characters and the staging and creation of drama.

Working Methods:

Dramaturgy classes will be taught to the whole year group for 1.5 hours each week.

Whilst necessarily dealing with scripts and other written materials and allowing for discussion, the class is also active and physical, and uses a range of performance exercises.

Play and text choices will begin with a variety of lively, stimulating contemporary works, with an emphasis on living Irish and international writers, and characters of a similar age range to students. As the class develops script choices will broaden across a variety of periods, nations and genres to support work being carried out in other parts of the Acting and Text 1 module.

Students will be required to read and research productively outside course hours.

Productions at the Lir will be used for discussion of dramaturgical structures and production/acting choices.

Students will keep a journal and handouts for further use and reference. The whole class is designed to enable them to reflect critically on the successful production of dramatic works.

Assessment (constitutes 10% of overall module grade):

- Continuous assessment including showing and presentations: 100%

Schedule:

Term One:

- Week One: Workshop Week.
- Week Two: Understanding scenes: analysing, discussing and trying out choices in short group scenes.
- Week Three: Understanding scenes (continued): analysing, discussing and trying out choices in short group scenes.
- Week Four: Understanding scenes (continued): analysing, discussing and trying out physical choices in short group scenes. The initial three weeks work culminates in presentations of short group scenes.
- Week Five: The actor and the new play. Extracts of drafts of plays in development are read and discussed.
- Week Six: The actor and the new play. Extracts of drafts of plays in development looked at on the floor.

- Week Seven: Workshop Week – depending on work-load, students may be required to rewrite scenes as discussed in weeks five and six.
- Week Eight: The actor and the new play. Reworked extracts of drafts of plays in development looked at on the floor.
- Week Nine: Devising new characters and new work. Starting simply, a range of exercises to be used to develop creative strategies to devise new work.
- Week Ten: Devising new characters and new work (continued). Starting simply, a range of exercises to be used to develop creative strategies to devise new work.
- Week Eleven: Devising new characters and new work (continued). Transcripts, a variety of texts, costume, props and other materials introduced as stimuli to devise new work.
- Week Twelve: Devising new characters and new work (continued). Transcripts, a variety of texts, costume, props and other materials introduced as stimuli to devise new work. Course ends with short presentation of devised characters and scenes.

Schedules for Terms Two and Three will be agreed in response to student progress as the year progresses.

3.1.4 Professional Development

Teaching Staff: Loughlin Deegan, Amy Rowan and various guest speakers

Terms: 2 & 3

Average Teaching hours: 1.5 hours per week as timetabled

Aims:

The primary aim of the Professional Development class in the first year is to introduce students to leading professionals from the theatre, television and film industry. The course intends to inform the students of successful working practices and to broaden their awareness of current issues pertaining to the professional industry. Students will be encouraged to develop a sense of inquiry about the industry, through engagement with the speakers, primarily through question and answer sessions. Students will also be expected to research particular subjects and make presentations to the year group and to guest speakers. There will be an initial emphasis on experienced actors, directors and writers, counterpointed by introducing the notion of actor-employment outside mainstream theatre, film and television. A number of the sessions will be held jointly with MFA Playwriting students and Stage Management students, as fundamental industry personnel such as producers, production managers and designers are introduced.

Learning Outcomes:

This class will provide students with:

- A fundamental knowledge of the theatre, film and television industries
- Introductory sessions from practitioners whose disciplines are not represented in an existing curriculum strand
- Master classes as appropriate, giving students artistic and professional guidance
- A wide spectrum of advice on negotiating entry into the profession
- The ability to think more broadly about the place of acting in the wider culture and the variety of employment opportunities available

Working Methods:

This class will be taught through a range of individual sessions and additional activities throughout the year. Initial sessions will take the form of a Question and Answer discussion moderated by the Class Leader. Some sessions will be of a practical nature. Students will be expected to research guest speakers and prepare questions in advance.

Students will also be set research tasks in groups and will present findings in class.

Assessment (assessed on a pass/fail basis):

- Continuous assessment

Schedule:

Will be agreed in response to student progress as the year progresses.

3.2 Voice Studies 1

Module Code: LR1002

Module Coordinator: Loughlin Deegan

Terms: 1 – 3

Average Teaching Hours: 9.5 hours per week

This module aims to develop an understanding of the imaginative impulse emanating from text and how it connects to the form of language through voice. It features classes in vocal anatomy, breathing techniques, the use of play and physical action in vocal production. Along with classes in technique, students in sight-reading classes will learn systems of approaching text from the point of view of style, rhythm and period. Furthermore students will be trained in transcribing dialect phonetically enabling them to study accent beyond vowel and consonant substitution. Special attention will be paid to Irish and British accents, including RP. Further, in choral and individual singing classes students will develop basic musicianship, understand musical notation, and free the natural voice through song.

Learning outcomes:

- to develop an introductory knowledge of vocal technique and physiology
- to develop an imaginative understanding of narrative text, verse and song
- to connect physical alignment with vocal production
- to develop sight-reading abilities for professional contexts
- to develop a practical understanding of phonetic recognition and notation, as well as vocal production
- to construct an actor's singing repertoire

3.2.1 Voice

Teaching Staff: Cathal Quinn

Terms: 1-3

Average Hours: 3 hours per week

Aims:

In the first year of their training Students will engage with fundamentals of Voice including alignment, centring, breath awareness and usage, resonance, forward placement, pitch

variation and articulation and learn to apply these skills through work on poetry, for example works by Yeats, Heaney, Boland, Kavanagh, Mahon, Kennelly etc and dramatic verse texts such as Goethe/Marlowe, Schiller, Racine, Weiss, Browning, earlier Ibsen, and appropriate texts by Lavery, Beckett, Heaney and Yeats.

Learning Outcomes:

This class will enable students to:

- Develop understanding and better practice of Vocal health, including safe phonation
- Improve awareness of alignment and grounding and their importance in centring the breath
- Develop awareness and improved use of breathing muscles and more consistent connection to breath support
- Develop a more flexible voice, improving upon pitch range, resonance and articulation, using forward placement and being able to vary pace, rhythm and volume
- Learn safe physical and vocal workouts
- Connect the vocal work to all the other strands of the course, remaining on voice and communicative in all classes
- Be audible and clear in all rehearsal and theatre spaces, to fill the space whether it is proscenium arch, traverse, on three sides in the round or outdoors
- Be flexible enough in vocal use to sound convincing in verse (and prose) from differing styles and historical periods, (as well as adapting to the requirements of appropriate vocal use for mechanical media)
- Apply all the above - as well as the student's imagination and experience - to the interpretation of text: verse, prose and drama; students allying their energy to the author's by picking up on language choices, imagery, punctuation, phrasing, rhetorical devices and the use of time, place and action to communicate the text effectively.

Working Methods:

Voice combines class work and tutorials. Physical and imaginative exercises will be used. Students will co-teach a (supervised) physical and vocal workout each term. Research will be undertaken and lines learned.

Assessment (constitutes 36% of overall module grade):

- Continuous Assessment: 70%
- One showing per term (term one: poetry; term two dramatic verse; term three: choral piece): 20%
- Engagement (punctuality, attendance, commitment): 10%

Students will keep a journal and file handouts for future use and reference. Students will be encouraged to reflect critically on journal entries.

Schedule:

Term One:

- Week One: Workshop Week
- Week Two: An honest self-assessment of your voice as it is; breathing well under pressure;
- Week Three: Awareness of your appendicular and axial skeletons; Creating and learning a short poem about your voice;
- Week Four: Awareness of unnecessary tension and freeing tensions in the body, engaging with some of poetry;
- NB From Week Four students will engage with seminal works from great Irish poets, for example Yeats, Heaney, Kavanagh, Boland, Kennelly and Mahon;
- Week Five: Freeing the body, opening the breathing muscles to improve breath support;
- Week Six: Building up to a first gentle physical and vocal workout,
- Week Seven: Workshop Week (NB: students will choose a lyric poem to work on for the rest of term)
- Week Eight: Practising the vocal workout with new images,
- Week Nine: Co-teaching the workout;
- Week Ten: Co-teaching the workout, Working on the poem you have chosen to present
- Week Eleven: Working on forward placement and ownership of the poem you have chosen to present
- Week Twelve: Presenting the lyric poem of your choice to staff and peers

Term Two:

- Week One: Workshop Week
- Week Two: Revision of appendicular and axial skeletons, supported breath and other exercises from term 1;
- Week Three: More detailed anatomy of breathing support musculature, exercising and strengthening the intercostal muscles and the abdominals, learning new ways to exercise the spine and lower support muscles.
- Week Four: Accessing more pitch range with a relaxed tongue and more open jaw, boosting resonance and the carrying power of the voice, building towards a second vocal workout. Learning about Dramatic Verse,
- NB from Week Four, tackling examples of Dramatic Verse, from, for example: by Browning, Yeats, Racine, Goethe/Marlowe, Schiller, Weiss, Ibsen, Brony Lavery and Beckett,
- Week Five: Practicing and learning a second gentle physical and vocal workout,
- Week Six: Practising the second gentle physical and vocal workout with imagery, optimum pitch exercises,
- Week Seven: Workshop Week (NB: A dramatic verse passage will be chosen to work on for the rest of term)
- Weeks Eight and Nine: Co-teaching the vocal workout in pairs,
- Week Ten: Optimum pitch exercises; hearing and working on the Dramatic Verse passage chosen to present.
- Week Eleven: Working on forward placement, vocal power and ownership of the passage you have chosen to present
- Week Twelve: Presenting the passage of dramatic verse to staff and peers

Term Three:

- Week One: Workshop Week
- Weeks Two-Six: Assimilating McCallion's use of range and then pitch glides and more Linklater work, building up to a third gentle workout based upon Linklater, consisting of a more energised use of the voice from the very centre of the body, faster engagement with previous exercises, freeing the intercostals muscles in new ways and exercising the diaphragm to work with more flexibility and freer usage of the breathing musculature.
- Textually, the work will focus on Choral passages, mainly from Greek plays: for example The Orestia, Seneca's Oedipus and Shakespeare's Henry V.
- Week Seven: Workshop Week
- Weeks Eight-Eleven: Finalising and systematically going through the third gentle workout, to be taught in pairs next semester. A themed Voice and Movement project will also take place in collaboration with the movement teacher whereby smaller groups will devise rehearse and present a voice and movement piece based around a given theme and selected texts. Time will be assigned within classes to

work in groups on this project with side coaching given from the Voice and Movement teachers in their respective classes.

- Week 12: Showings of the themed Voice and Movement project, and tutorials

3.2.2 Speech

Teaching Staff: Cathal Quinn

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week

Aims:

The Speech class aims to explore the anatomy of the vocal tract, to learn more about the student's own personal vocal anatomy. Students will practice gentle exercises diligently to free the jaw, and specific exercises to increase the flexibility of the muscles governing the use of the lips, tongue and the soft palate. Students will practice drills for each particular relevant consonant, specific passages for those consonants, and relevant text where that sound is frequently used. Students will aim to find and utilise the energy that consonants can give to texts, and practise more accurate articulation organically, in order to enhance performances.

Learning Outcomes:

This class will enable students to:

- Gain knowledge and develop understanding of the anatomy of the vocal tract
- Be aware of where they hold unnecessary tension in the vocal tract, freeing that tension over time, and enunciating with greater freedom
- Develop awareness of where and how consonants are made, and to make them with greater accuracy
- Gain greater freedom in the muscles governing the use of the jaw
- Develop the musculature of the lips, tongue and soft palate so as to be able to differentiate accurately between separate vowel sounds and to manage consonant clusters with greater ease

- Become adaptable with consonant formation in order to better manage the differing requirements of consonant use for differing accents

Working methods:

Speech class combines class work, broken down into two groups, and individual tutorials when required. Students will be expected to take personal responsibility to improve individual weaknesses outside of class time.

Assessment (constitutes 18% of overall module grade):

- Continuous assessment (based on participation in group discussion; openness to exercises and to peers; originality of thought; ownership of material; running with an idea; set work being done; personal progress): 90%
- Engagement (punctuality, attendance, commitment): 10%
- Students will keep a journal and file handouts for future use and reference.
- Students will be encouraged to reflect critically on journal entries.

Schedule:

Term One:

- Week One: Workshop Week
- Week Two: Defining Speech; learning about the vocal tract, practising exercises to free the jaw, and exercise the lips, tongue and soft palate
- Week Three: Defining communication, articulation and learning about phonetics; working on plosives and breathiness
- Week Four: Working on continuants, and placement of consonants, especially th's
- Week Five: Breaking down continuants to more specific groups; working on sibilance
- Week Six: Ensuring the breath is supporting the formation of consonants and looking at the formation of vowels; speaking with less glottal stops
- Week Seven: Workshop Week
- Week Eight: Nasal consonants and nasality
- Week Nine: Consonant clusters
- Week Ten: Using a bone prop/equivalent safely and well
- Week Eleven: Working on your weakest sounds, with appropriate text to challenge you
- Week Twelve: Tackling your weakest sounds, becoming aware of improvements made to date

Schedules for Terms Two and Three will be agreed in response to student progress as the year progresses.

3.2.3 Dialect

Teaching Staff: Gavin O'Donoghue

Term: 1 – 3

Average Teaching hours: 1.5 hours per week

Aims:

Dialect class aims to develop technical and analytical awareness into an unself-conscious and skilful embodiment of dialect and accent that will serve the needs of performance. Class work will encompass articulatory drills, listening exercises, and verbal games and improvisations to practice dialects or new features of speech. The course aims to explore accent as it relates to the student's own native accent. Students will work to bring new oral postures into everyday speech, exploring dialect as a means of vocal development. The necessary muscularity for Speech & Dialect work will be developed, as well as the energy for speech and sustained dialect transformations appropriate for language, character, time and place. Texts will be used to promote greater awareness of rhythm, tune, pitch, pace, resonance, stress, phrasing, range, physicality and style.

Learning Outcomes:

This class will enable the students to:

- Analyse the vocal settings and habitual placement of the student's native accent and oral posture as a basis for exploring the vocal shifts required to successfully perform in another target accent
- Develop listening skills, articulatory agility and awareness of the prosodic features of speech such as tune, pitch, pace, resonance and placement
- Acquire a framework to analyse the sounds, structure and mechanics of accents and dialects

- Develop a facility in Irish English (IreEng) and its various forms as a base accent from which other dialects and accents can be assessed
- Study, in-depth, Irish, American, and British Urban Dialects
- Cultivate a cultural and political awareness of dialects which are geographically, physically and psychologically different from their own
- Understand the symbols of the International Phonetic Alphabet which pertain to accents in the English and foreign languages

Working Methods:

The classes will be taught to half the group, through a mixture of workshops, small activity sessions and one-to-one tuition. Some research and listening exercises will be required in preparation for classes. Internal showings at the end of Terms Two and Three.

Assessment (constitutes 21% of overall module grade):

- Continuous assessment (participation in group discussion, openness to exercises and to peers, originality of thought, ownership of material, running with an idea, set work being done, personal progress): 70%
- Showings (end of terms Two and Three): 20%
- Engagement (punctuality, commitment, attendance): 10%

Schedule:

Term One:

- Week One: Workshop Week
- Week Two: How Accents Work. Framework for accent study
- Week Three: Introduction to the IPA. Categorising consonants of the accents of English with particular focus on the consonants of Irish English
- Week Four: Introduction to the IPA. Categorising vowels of the accents of English with particular focus on the Vowels of Irish English & The Cardinal Vowels
- Week Five: Reading Exercise developing Non Regional Southern Irish Pronunciation.
- Week Six: Applying Non Regional Southern Irish Accent to text.
- Week Seven: Project Week
- Week Eight: Local Dublin
- Week Nine: Local Dublin
- Week Ten: New Dublin English

- Week Eleven: Belfast & Northern Ireland
- Week Twelve: Belfast

Term Two:

- Week One: Project Week
- Week Two: Donegal
- Week Three: Cork
- Week Four: Cork
- Week Five: Kerry
- Week Six: Individual work on end of term pieces
- Week Seven: Project Week
- Week Eight: Individual work on end of term pieces
- Week Nine: Individual work on end of term pieces
- Week Ten: Individual work on end of term pieces
- Week Eleven: Class Friday only. Individual work on end of term pieces.
- Week Twelve: Class Monday & Friday. End of term Dialect showing.

Term Three:

- Week One: Project Week
- Week Two: Standard American/SCGA
- Week Three: Standard American/SCGA
- Week Four: New York
- Week Five: New York
- Week Six: Boston & Southern State (time permitting)
- Week Seven: Project Week
- Week Eight: Individual work on end of term pieces
- Week Nine: Individual work on end of term pieces
- Week Ten: Individual work on end of term pieces
- Week Eleven: Class Monday & Friday. Individual work on end of term pieces
- Week Twelve: Class Monday & Friday. End of term Dialect showing.

3.2.4 Sight Reading

Teaching Staff: Gavin O'Donoghue

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week

Aims:

This class aims to introduce the student to the fundamentals of sight-reading, especially understanding how texts are constructed by means of imaginative use of sentence

construction, particularly with regard to punctuation. Students use this understanding to develop spontaneity of reading, an understanding of mood, tempo and word-colour to produce a well-told story. Each student studies a contemporary novel and examines the author's methods and effectiveness in discussion with the class. The course continues with the study of many literary genres, from Shakespeare to 21st century texts.

Learning Outcomes:

This class will enable students to:

- Develop an ability for quick study and a rapid comprehension of text
- Demonstrate that reading/performing at sight effectively depends on association with and recognition of the different genres presented and the distinctive styles of authors
- Improve reading by linking knowledge to the actor's thoughts, instincts and imagination
- Extend their reading habits, and to create a 'database' of information on literature in its widest interpretation
- Tackle text confidently, particularly at short notice

Working Methods:

Sight-reading classes are taught to smaller groupings of half the year-group. Sight reading is based on close textual study. Students are expected to keep a record of sight-reading pieces given during the course. Some research is expected over the Christmas break (end of Term 1).

Assessment (constitutes 15% of overall module grade):

- Continuous assessment: 70%
- Engagement (punctuality, commitment, attendance): 10%
- Readings and Reviews (Terms 2 & 3): 20%

Schedule:

Term One:

- Week One: Project week
- Week Two: Introduction to Sight Reading and narrative; basic model in Fairytales.
- Week Three: Framework for sight reading, exploring punctuation and grammar.
- Week Four: Investigating the sub-clause.
- Week Five: Countering 'The Reading Voice'.
- Week Six: The Short Story
- Week Seven: Project Week
- Week Eight: The Short Story continued.
- Week Nine: First person narration and the Horror Story; suspense and the epistolary voice. First person testimonies. Exploring second person voices.
- Week Ten: Inverted commas. Vocal characterisation. Sight-reading multiple character voices
- Week Eleven: Students select passage from favourite book for exploration in class.
- Week Twelve: Students select passage from favourite book for exploration in class.

Term Two:

- Week One: Project week
- Weeks Two to Six: We will explore the works of a selection of the writers below:

Amis, Martin	le Carré, John
Atwood, Margaret	Mantel, Hilary
Austen, Jane	McCormack, Mike
Barry, Sebastian	McInerney, Lisa
Bulgakov, Mikhail	Murdoch, Iris
Carter, Angela	O'Brien, Edna
Conrad, Joseph	O'Brien, Flann
Dickens, Charles	O'Donoghue, Emma
Di Lampedusa, Giuseppe Tomasi	O'Neill, Louise
Eliot, George	Ryan, Donal
Enright, Anne	Saramago, José
Flanagan, Richard	Smith, Zadie
Hardy, Thomas	Steinbeck, John
Hemingway, Ernest	Tartt, Donna
Joyce, James	Tóibín, Colm

- Week Seven: Project week
- Week Eight: As above.
- Weeks Nine & Ten: Book Reviews & Readings

Term Three:

- Week One: Project week
- Week Two: Intro to flash fiction, quick connections with copy.
- Week Three: No Class, Bank Holiday
- Week Four: Dialogue Writing Exercise
- Week Five: Micro Poems & Automatic Writing Exercises
- Week Six: Travel Writing
- Week Seven: Project week
- Week Eight: Book Reviews Biographies
- Week Nine: Book Reviews Biographies
- Week Ten: Flash Fiction Readings

3.2.5 Musicianship and Group Singing

Teaching Staff: Morgan Cooke

Term: 1 – 3

Average teaching hours: 1.5 hours per week

Aims:

Musicianship and Group Singing aims to introduce students to music and singing including a varied repertoire of choral music which is studied, explored and ultimately performed. Students will develop their musical and singing ability. Sight singing will be practiced, as will the ability to sing in tune.

Learning Outcomes:

This class will enable students to:

- Develop essential aural skills such as interval recognition, intonation and blend
- Develop an understanding of music in the context of a professional theatre environment
- Learn how to read music
- Learn how to use the voice as part of a choral ensemble
- Create and perform a short piece of choral music

Working Methods:

Musicianship and Group Singing classes will be taught to the whole group throughout the first year. Students will be asked to prepare for aspects of this class under the direction of the teacher. This may involve learning music or undertaking research as appropriate.

Assessment (assessed on a pass/fail basis):

- Continuous Assessment
- Showings (informal presentations will take place at the end of terms two and three to assist the student in developing performance skills)
- Engagement (punctuality, attendance, commitment)

Schedule:

Classes will be a continuous development of the skills required to perform music as a group and sing as part of a chorus. Attention will be given early in the course to essential aural and rhythmic training and the reading of music.

3.2.6 Individual Singing

Teaching Staff: Morgan Cooke

Term: 1 – 3

Average Teaching hours: .5 hours per week

Aims:

In this course the fundamental principles of singing are taught, through discussion of vocal and musical concepts and demonstration by the teacher. The course aims to develop a greater understanding of the singing mechanism through work on posture, breathing, resonance, vowels, consonants, etc. Students are encouraged and aided to make links with other disciplines on the course. The course aims to give the student the opportunity to develop further in performance through formal and informal presentations.

Learning Outcomes:

This class will enable the student to:

- Develop a greater understanding of the art of singing: conceptually, physically and artistically
- Enhance the ability to sing with a well-supported, flexible, resonant and accurately tuned voice, encompassing character and style without compromising on fundamental musical and vocal demands
- Establish a relationship between speech and song
- Maximize the benefit of contact time through regular and considered practice
- Increase vocal security and flexibility
- Be more expressive in performance, and perform songs with confidence and clarity of thought
- Develop a good working relationship with accompanists and musical directors
- Establish a broader picture of singing within the framework of other disciplines at The Lir

Working Methods:

Singing is taught through individual half hour singing classes. Students are offered a varied repertoire, which is developed on an individual basis. Students take increasing artistic and technical responsibility as the course progresses. Singing exercises and the learning of material is set based on individual needs discovered during class time. The student will be expected to engage in regular exercises for vocal development. The student will be responsible for researching repertoire, context of songs, translations, etc.

Assessment (constitutes 10% of overall module grade):

- Continuous Assessment: 80%
- Showings (at the end of Terms Two and Three): 20%

Schedule:

Classes are concerned with the development of the individual student's singing voice. Essential elements of technique, repertoire and style will be discussed and practiced on an on-going basis.

3.3 Movement Studies 1

Module Code: LR1003

Module Coordinator: Loughlin Deegan

Term: 1 – 3

Average Teaching Hours: 11 hours per week

This module aims to develop an understanding of movement as a vehicle for the discovery of physical, psychological and emotional life of characters, their motivations and actions. It also aims to develop a practical understanding of movement within interpersonal and social relations, in spatial environments, and to develop an actor's movement vocabulary in styles, forms and systems, including the teachings of Rudolf Laban and Jacques Lecoq among others. Workshops in improvisation are aimed to develop an actor's theatrical creativity by the exclusive use of the imagination through play. Classes in social dance and stage combat expand the movement repertoire of the actor and seek to develop and perform a movement vocabulary, style, rhythm, form and formation. An Animal Study project will extend the range of the students' movement vocabulary and bring together foundation movement skills, sense memory, visualisation techniques and improvisation. Stage Combat classes will focus on the curriculum of the Fight Skills Proficiency Test. Individual tutorials in Alexander Technique complement the Movement Studies outlined above with the aim of developing and sustaining the actor's body through kinaesthetic awareness.

Learning outcomes:

- to develop imaginative transformations through physical embodiment
- to develop a tangible relationship between the body and space
- to understand and develop the vocabulary of movement in the establishment of social relations in performance

- to develop an ability to sustain character in formal movement including dance and stage combat.
- To acquire skills in improvisation to enable character and scene creativity
- To develop an alignment of body, voice and the creative imagination
- Proficiency in Stage Combat to a professional level
- Ability to apply the Animal Project and other creative processes as a foundation for character study

3.3.1 Movement

Teaching Staff: Sue Mythen

Term: 1 – 3

Average Teaching hours: 4.5 hours per week

Aims:

In the first year of their training students will engage with the fundamentals of movement and will learn a precise and articulate physical vocabulary that will lead to a full and expressive use of the body.

Learning Outcomes:

This class will enable students to:

- Develop understanding and better practice of the body that is fully expressive
- Establish a somatic and anatomical experience of the body
- Build strength, stamina, release, focus, freedom and flexibility
- Develop spatial awareness and understand the relationship of bodies in space
- Improve awareness of alignment, posture and grounding
- Unmask habitual movement tendencies that may impede full physical expressivity
- Realise the importance of placement of the breath and the emotional expression of breath

- Observe and analyse movement which has implicit emotional meaning
- Create sequences of consecutive movements to build a personal professional warm-up
- Investigate qualities of movement through the principles of Laban Movement Analysis
- Transition from abstract free movement to precise gestural work
- Improvise movement from a range of stimuli utilising the imagination
- Transform with freedom, finesse, variety and precision between movement qualities
- Foster a seamless connection between mind and body, imagination and action
- Embody emotional quality, gestural language, social conventions and musculature of text
- Connect body work to all the other strands of the course

Working Methods:

Movement combines practical class work and tutorials. Three one and a half hour classes will be taught to the whole group each term. Physical and imaginative exercises will be used. Students will work within a peer support system. Journals will be kept to track the embodiment process and critical reflection. Research will be undertaken outside class.

Assessment (constitutes 45% of overall module grade)

- Continuous Assessment: 90%
- Engagement (punctuality, attendance, commitment): 10%

Schedule:

Term One:

- Week One: Workshop Week
- Weeks Two – Six:

Anatomy & Breath: Experience of the natural body: sensorial and physical awareness: Somatic Practice and release of physical tension, connection of breath and articulation of movement (drawing from BMC, Experiential Anatomy & Feldenkrais).

Fundamentals of movement: Explorations in space and the actor's body (kinesphere, general space, inner space, personal space), breath, rhythm, balance, posture, alignment, weight, direction, isolation, level, line, planes, energy, levels of tension, impulse, inner life.

Foundations of the actor warm-up: Freeing and Strengthening: developmental movement patterns, plasticity, release, swings, inner impulses, drawing on Yoga, Tai chi, Rudolf Laban, Jacques Lecoq and Litz Pisk.

- Week Seven: Workshop Week
- Weeks Eight to Twelve:

Anatomy & Breath: ongoing

Fundamentals of movement: ongoing

Foundations of the actor warm-up: ongoing

Laban Movement Analysis: constructing a movement vocabulary for the actor: Body, Shape, Effort, Space, Phrasing of movement. Intended movement, shadow movement, image, gesture and quality of movement in space

Building a warm-up: Each student will develop a warm up suited to their own needs but drawing from the exercises already experienced in class and will guide the actor towards developing their own daily movement practice.

Movement Improvisation: Movement scores to embody intention, interplay and application of fundamentals, psychological gesture, liberation of imagination, empathy, authentic movement, metaphor, honing the playful body, fine tuning a sensitivity and precise articulation of the body to unlock the expressivity of the actor's body in solo and group improvisations.

Schedules for Terms Two and Three will be agreed in response to student progress as the year progresses.

3.3.2 Movement Project

Teaching Staff: Sue Mythen

Terms: 1 – 3

Average teaching hours: 1.5 hours per week

Aims:

In the first year of their training students will undertake four practical projects in movement expression which apply the learning outcomes of the Movement class.

Learning Outcomes:

This class will enable students to:

- Apply Laban movement vocabulary to practical projects in observation and creation of movement which is precise, expressive and articulate
- Improvise movement sequences utilising students' imagination and experience
- Unmask habitual movement tendencies that may impede full physical expressivity
- Articulate movement patterns with a concise and articulate body
- Become aware of unintended postural habits, behaviours, emotional reading and shadow movements
- Increase the range of physical expressivity
- Complete a detailed study of animal behaviour and engage in physical transformation
- Develop techniques to embody animal movement and use this as the basis for character
- Use psychological gesture to compose a score of movement which will embody the emotional shifts of a character
- Develop movement phrases

- Apply movement principles to the acting process
- Improve awareness of the components of movement
- Analyse meaning from movement
- Explore principles of Choral Movement
- Apply acting and choreographic principles to develop a movement solo

Working Methods:

Movement Project combines practical class work and tutorials. The entire group will be taught one class of one and a half hours per week. Physical and imaginative exercises will be used. Students will work within a peer support system on solo and group projects. Journals will be kept to track the embodiment process and critical reflection. Research will be undertaken outside class and may include site visits

Assessment (constitutes 20% of overall module grade):

- Continuous Assessment: 70%
- One showing per term: 20%
- Engagement (punctuality, attendance, commitment): 10%

Schedule:

Term One:

- Week One: Workshop Week
- Weeks Two – Six:

Paintings: This project will involve the application of Laban Movement Analysis from the pure movement module to constructing a movement vocabulary in order to capture and describe movement. Students will look at Body, Shape, Effort, Space, Phrasing of movement in terms of observation, dimension, detail, composition, emotional meaning, gesture, breath, texture, colour of their chosen paintings. This work will establish links to the fundamentals of movement arising from the still image and be the primary stage in applying meaning to movement and movement expression. Students will work in small groups to support each other's project. This project will entail an off-site visit to The National Gallery.

- Week Seven: Workshop Week
- Weeks Eight to Twelve:

Neutral Mask: From the tradition of Jacques Lecoq this module will involve using specially designed neutral masks to explore the concept of neutral body. It will reveal habitual tendencies, postural habits, behaviours and emotions and impulses of the actor. The students will learn to hone their skills in observation and precise articulation of movement language. There is also emphasis on the ability to develop an appropriate language for critical feedback to peers. We will also explore the relationship between, sequential outer movement and thoughts and feelings of the inner life of the actor.

Schedules for Terms Two and Three will be agreed in response to student progress as the year progresses.

3.3.3 Physical Theatre and Improvisation

Teaching Staff: Bryan Burroughs

Terms: 1 – 3

Average Teaching Hours: 3 hours per week

Aims:

This class aims to train the student for the demands and rigours of rehearsal and performance in the contemporary professional theatre where emphasis is placed on the body of the actor as the primary conveyor of meaning. The class aims to bring the student physically, vocally, mentally and spiritually to a place of totality in the pursuit of the truth in a theatrical moment thereby making them utterly compelling performers.

Learning Outcomes:

This class will enable the students to:

- Focus on the concentrated physical training of the actor's body in expressing itself with virtuosity utilising a combination of principles pioneered by Lecoq and Grotowski

- Develop a physical warm up that will be adaptable to the ever changing needs of professional rehearsal
- Connect all thoughts, impulses and actions through the spine using external stimulants like contact work, music, plastics, paintings and elements to begin taking ownership of their bodies as expressive tools
- Build and maintain strength in the core body by introducing basic acrobatics like tumbling, handstands, headstands and cartwheels with stick work and juggling
- Understand the execution and expression of Lecoq's Twenty Movements within a composition of their own creation encompassing all elements of principles explored

Working Methods:

Students undertake a three-hour class in Physical Theatre as the whole group, once a week.

Assessment (constitutes 30% of overall module grade):

- Continuous assessment (Students are assessed on their attainment of physical technical skills, contribution and nurturing of group dynamic, free flow of organic impulses and associations): 70%
- Showings (at end of Terms Two and Three): 20%
- Engagement (attendance, punctuality, commitment): 10%

Schedule:

Term One:

- Week One: Workshop Week
- Week Two: Introduction of basic warm up and parallels of attention.
- Week Three: Warm up, introduction of physical principles and improvisation.
- Week Four: Warm up, basic element work and improvisation
- Week Five: Warm up, music stimulation and improvisation
- Week Six: Warm up, first stage of development of physical score.
- Week Seven: Workshop Week
- Week Eight: Warm up, introduction to basic mime and development of physical score.
- Week Nine: Warm up, introduction to plastics and development of physical score.
- Week Ten: Warm up, rhythm work and development of physical score.

- Week Eleven: Warm up and final stage of physical score development.
- Week Twelve: Showing of physical score.

Schedules for Terms Two and Three will be agreed in response to student progress as the year progresses.

3.3.4 Stage Combat

Teaching Staff: Ciaran O'Grady

Term: 3

Average Teaching hours: 1.5 hours per week

Aims:

This class aims to introduce the students to various performance combat routines and techniques. It will provide safe, quality training for actors in all areas of performance combat and will equip students with a set of skills that will be practical and advantageous to them in their career.

Learning Outcomes:

This class will enable students to:

- Develop acute concentration skills
- Develop an awareness of balance, agility, control, mobility, distance and timing
- Develop an understanding of staging and playing angles through the safe practise and performance of physical conflict

Working Methods:

Students take a one and half hour class in Stage Combat as the whole group, once a week in Terms two and three.

Assessment (constitutes 5% of overall module grade):

- Continuous assessment: 100%
- In addition students will take a fight test in Term Two which, if passed, will provide a certificate in Stage Combat from the Irish Dramatic Combat Academy

Schedule: To follow

3.3.5 Alexander Technique

Teaching Staff: Christine Caleo, Dewi Matthews & Michaela Wohlgemuth

Terms: 1 – 3

Average Teaching hours: .5 hours per week

Aims:

This class aims to introduce students to the work of F. M. Alexander and to explore the historical importance of his approach to physical training to contemporary actor training. It aims to provide each student with a kinaesthetic appreciation of issues to do with physical, vocal and psychological tension in performance. Through hands on, applied work, the class will familiarise each student with the skills to recognise and correct their own individual tension patterns and to develop in each student the precise and subtle understanding of the body needed to create and sustain physical and vocal characterisation in performance.

Learning Outcomes:

This class will provide students with:

- A thorough understanding of the theoretical basis for the Alexander Technique
- An applied understanding of its benefits in performance technique to technical, vocal and creative skills, including characterisation, performance tension and imaginative process
- A detailed understanding of the workings of the body
- A refined understanding of tension patterns and compensatory levels of physical misuse

Working Methods:

This class will be taught through individual sessions throughout the year. Group introductory sessions may also be scheduled, aimed at introducing a basic conceptual framework for Alexander Technique to students in Year One.

Assessment (assessed on a pass/fail basis):

- Engagement (attendance, punctuality, commitment)

Schedule:

Term One:

- Weeks 2-6: Group classes introducing the fundamentals of Alexander technique
- Weeks 8-12: Individual classes structured to respond to the needs of each individual student.

Term Two & Three:

- Weeks 2-6 & 8-12: Individual classes structured to respond to the needs of each individual student.

SECOND YEAR CURRICULUM

3.4 Acting and Text 2

Module Code: LR2001

Module Coordinator: Loughlin Deegan

Term: 1 – 3

Average Teaching Hours: 16 hours per week

Aims:

Classes in this module will build on and develop the skills acquired in Acting and Text 1. Students will now begin to work on characterisation, relationships and background through text analysis. Students will then apply acting techniques to large group projects, known as Second Year Projects, that aim to nurture rehearsal and devising skills, particularly in relation to classical texts (Tragedy and Comedy). In Dramaturgy and Portfolio Presentation classes students will work individually on a range of dramatic material suitable to their skills and talents with a view to in-depth character preparation needed for auditions. Further, students will be introduced to a range of North American drama, as well as begin to work on play scripts in preparation (new writing). Acting for Microphone and Acting for Camera classes are introduced in this module, including an introduction to Radio and Television drama and film.

Learning outcomes:

At the end of this module students will

- Be familiar with the historical context of 16th and 17th century drama, and its political and cultural implications.
- Devise dramatic presentations from literary sources
- Appreciate poetry as a dramatic medium
- Be familiar with 20th-century North American drama
- Display a range of technical skills of acting for recorded media

3.4.1 Acting Technique

Teaching Staff: Hilary Wood

Terms: 1 - 3

Average Teaching Hours: 3 hours per week

Aims:

The aims of the 2nd year program are to gradually encourage each student to move from a purely “self development” stage into increased awareness of how they can measure up to the highest demands of professional theatre and satisfy the creative and technical demands of many different professional directors. Important emphasis continues to be placed on mutual creativity, working off one’s fellow actors in ensemble. Beyond this the students start to explore how to communicate the work to an audience in the most exciting way. In Term Three the class will focus specifically on comedic acting, with a particular emphasis on Restoration Comedy and will culminate with a showing of scenes from a specific Restoration Comedy.

Learning Outcomes:

At the end of this module students will be able to

- Expand the learning outcomes of year one
- Explore increased creative confidence
- Process the psychology of auditoria and space domination i.e. Stanislavsky’s Circles of Concentration.
- Appreciate the specific techniques of mental projection to audiences.
- Be aware of the specific demands of comedy.
- Perform heightened comedic material - vocally, physically and emotionally.
- Deliver longer thought lines with pace, wit and dexterity.

Working Method:

Breaking down, practising and assimilating all the above in a workshop setting which is crucially not a rehearsal. This enables the students to explore, fail, fall over and succeed in a safe and happy atmosphere where they can acknowledge the difficulty and overcome it. In Term Three students rehearse and perform scenes from a Restoration or Eighteenth-Century Comedy (1660-1799), developing a familiarity with the demands of this style.

Assessment (constitutes 20% of overall module grade):

- Continuous assessment: 90%
- Engagement (punctuality, attendance, commitment): 10%
- Students will be asked to keep a work book. The book should include notes on classes and an artistic diary of responses and personal growth.

3.4.2 Shakespeare Project

Teaching Staff: Hilary Wood

Terms: 1 (weeks 2-6 & 8-12)

Average Teaching Hours: 7 hours per week; full-time (35 hours) in week 12 of Term One

Aims:

The Shakespeare Project is the first of four Second Year Projects that aims to encourage students to expand and apply their developing technique and understanding of acting by exploring a play, or a sequence of plays. The Shakespeare project in particular allows students to work in detail on a classical text by Shakespeare and/or one of his contemporaries.

Learning outcomes:

Having completed this project the student will:

- Learn to apply first year acting processes within the context of classical repertoire.
- Appreciate the context of an intense and condensed rehearsal period, working with increased levels of independence and purpose and taking personal responsibility for the work - a significant amount of which will be done outside the rehearsal room.

- Develop the ability to keep focus and concentration - as well as the integrity of what they have found in the rehearsal room.

Working Methods:

Students develop the work under the guidance of an in-house or guest professional director with a specialisation in the classical repertoire. The project is taught in classes that replicate rehearsal situations.

Voice, movement and acting supports are integrated into the projects.

The plays will be simply staged and rehearsed one day per week throughout the term, with the final week of term dedicated fully to the project. There will be an informal semi-staged showing of the project to at the end of term. It is anticipated that background research into the world and texts will be necessary. Students may be required to undertake additional work outside of class to learn their lines or engage in character work.

Assessment (constitutes 20% of overall module grade):

- Continuous assessment: 60%
- Showing: 40%
- Students may be asked to keep a work book. The book should include notes on the student's response to the rehearsal, research and performance process.

3.4.3 Greek Project

Teaching Staff: TBC

Terms: 2 (weeks 2-6)

Average Teaching Hours: 14 hours per week; full-time (35 hours) in week 6 of Term Two

Aims:

The Greek Project aims to introduce students to the theatre of ancient Athens and to challenge the student to broaden his or her personal acting process by developing the Stanislavskian approach and integrating appropriate work from voice and movement. The project also aims to support the student to create a range of believable characters and maintain them through sustained playing of a dramatic plot.

Learning outcomes:

Having completed this project the student will:

- Appreciate the acting demands of heightened material - vocally, physically and emotionally.
- Learn how the select use of costume and props can aid in the creation of a character and dramatic world.
- Build ensemble-sensitivity and improve story-telling skills through the exploration of the Chorus and its relationship to the action.

Working Methods:

Students work on a play or plays by Aeschylus, Sophocles or Euripides, which demand greater physical expression and emotional range than some material hitherto. Students develop the work under the guidance of an in-house or guest professional director with a specialisation in the Greek repertoire. Roles are doubled and cross-gender casting is considered to ensure all students have challenging and substantial roles.

The project is taught in classes that replicate rehearsal situations. The plays will be simply staged and rehearsed two days per week throughout weeks two to five, with week six of Term Two dedicated fully to the project. Students will explore both individual and chorus opportunities.

Voice, movement and acting supports are integrated into the projects.

There will be an informal semi-staged showing of the project to at the end of week six of Term Two. It is anticipated that background research into the world and texts of ancient Greece will be necessary. Students may be required to undertake additional work outside of class to learn their lines or engage in character work.

Assessment (constitutes 20% of overall module grade):

- Continuous assessment: 60%
- Showing: 40%
- Students may be asked to keep a work book. The book should include notes on the student's response to the rehearsal, research and performance process.

3.4.4 Irish Repertoire Project

Teaching Staff: TBC

Terms: 2 (weeks 8-12)

Average Teaching Hours: 14 hours per week; full-time (35 hours) in week 12 of Term Two

Aims:

The Irish Repertoire Project aims to enable students to meet the technical and stylistic requirements of canonical Irish plays. The project aims to facilitate familiarity with the classic Irish repertory, a knowledge of the social and political contexts in which the plays were first produced and an understanding of how canonical works can be reinterpreted for a modern audience.

Learning outcomes:

Having completed this project the student will:

- Build on their reading and knowledge of the Irish theatrical repertoire.
- Develop research skills and learn how they can be applied to an actor's understanding of the world of a play.
- Refine their knowledge and application of Irish accents and idioms and how the subtleties of Irish class, politics and history can be represented in performance.

Working Methods:

Students rehearse and perform scenes from a Nineteenth or Twentieth Century Irish classic play, developing a familiarity with the political and social world of the play and the context in which it was originally produced. Students develop the work under the guidance of an in-house or guest professional director with a specialisation in the Irish theatre.

The project is taught in classes that replicate rehearsal situations. The plays will be simply staged and rehearsed two days per week throughout weeks seven to eleven, with week twelve of Term Two dedicated fully to the project. Voice, movement and acting supports are integrated into the projects.

There will be an informal semi-staged showing of the project to at the end of week twelve of Term Two. It is anticipated that background research into the world and texts of the period will be necessary. Students may be required to undertake additional work outside of class to learn their lines or engage in character work.

Students are divided into two groups, working with freelance/in-house directors on material from the selected period. Doubling and cross-gender casting are considered to give students equitable roles.

Stage fighting, dance and singing skills are incorporated where required.

Assessment (constitutes 20% of overall module grade):

- Continuous assessment: 60%
- Showing: 40%
- Students may be asked to keep a work book. The book should include notes on the student's response to the rehearsal, research and performance process.

3.4.5 Dramaturgy

Teaching Staff: Gavin Kostick

Terms: 1 – 3

Average teaching Hours: 1.5 hours per week

Aims:

In the second year of their training students will continue to develop skills necessary for contributing to scripted plays in development and for making informed character choices for scripted plays. Students will work individually on a range of dramatic material suitable to their skills and talents with a view to in-depth character preparation needed for auditions. Students will be given time to study and work on one modern canonical play to grasp how to go about preparing for audition/rehearsal on a significant work.. Students will also begin to work on play scripts in preparation (new writing).

Learning Outcomes:

On successfully completing the class the student will:

- Have a working knowledge of scene structures
- Have a strong foundation in character creation for extant plays
- Be able to contribute effectively to a new play in development
- Be able to contribute through devising and a range of dramatic processes
- Be able to undertake basic socio-economic research, and utilize for informed performance choices.
- Have some structures for creating their own work
- Be confident in understating dramaturgical choices.

Overall, the class looks to help actors to be confident in working with a wide range of plays and processes to be able to make an informed and productive contribution in the development of characters and the staging and creation of drama.

Working Methods

Dramaturgy classes will be taught to the whole year group for 1.5 hours each week. Whilst necessarily dealing with scripts and other written materials and allowing for discussion, the class is also active and physical, and uses a range of performance exercises. Play and text choices will broaden across a variety of periods, nations and genres to support work being carried out in other parts of the Acting and Text 2 module. Students will be required to read and research productively outside course hours. Students will keep a journal and handouts for further use and reference. Productions at the Lir will be used for discussion of dramaturgical structures and production/acting choices. The whole class is designed to enable them to reflect critically on the successful production of dramatic works

Assessment (constitutes 5% of overall module grade):

- Continuous assessment including showing and presentations: 100%

Schedule : To follow

3.4.6 Professional Development

Teaching Staff: Loughlin Deegan and various guest speakers

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week as timetabled

Aims:

The 2nd year Professional Development class will build on the 1st year curriculum but focus increasingly on the practical skills each student will require when graduating in order to develop and sustain a career as a professional actor.

Learning Outcomes:

At the end of this module students will:

- Have acquired practical skills designed to manage and sustain a professional career
- Be familiar with contracts and industry standards
- Demonstrate an ability to promote themselves successfully as freelance actors
- Appreciate how key business relationships work in theatre film and TV including with agents and cooperatives

Working Methods:

Classes will be of a practical nature. Students will also be set research tasks in groups and will present findings in class. Students will be expected to research guest speakers in advance

Assessment (assessed on pass/fail basis):

- Continuous assessment including research presentations

Schedule:

Schedules will be agreed in response to student progress as the year progresses.

3.4.7 Acting for Camera

Teaching Staff: Vincent Murphy

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week

Aims

To enable students to understand and develop strategies for meeting the specific demands of screen acting in a professional context, while gaining a better appreciation of screen acting and becoming more familiar with the equipment, the process and the terminology. To encourage students to apply, extend and adapt their performance skills in a different media.

Learning Outcomes:

This class will enable students to:

- Act with confidence before a camera, becoming more familiar and less self-conscious about seeing themselves on screen.
- Appreciate what a director and an editor needs from an actor in order to put together the final performance on screen.
- Process from 'script to screen' including a working 'set', and how this impacts on the actor.
- Experience the various technical demands and scenarios of a mock 'shoot' surrounded by professional equipment in a workshop environment.
- Demonstrate basic technical aspects of screen acting such as hitting marks, staying in your light, finding the light in a tracking shot, working with sound crew, the stage actor's fear of the close-up and continuity.

Working Methods:

Acting for Camera will be taught to the full cohort in the second half of the Term One over 4.5 hours per week. It will then be supplemented by 1.5 hour classes throughout Terms Two & Three when the cohort will be divided into two groups.

Students begin with camera-based classes that are designed to show students how the camera can aid a performance rather than hinder. They then move on to camera-based acting exercises, which start to explore possible solutions to some of the technical demands, with students being encouraged to begin to apply, extend and adapt their performance skills in a different medium. At the beginning, the focus will be on shooting improvisations and analysing these in the simple terms of what works and what doesn't, on screen. Through this process the class will dispel many of the myths surrounding the screen acting process.

Improvisations will then be transcribed and performed as scripts. Existing film scripts will then be filmed, first without and then with direction.

Assessment (constitutes 15% of overall module grade):

- Continuous assessment: 100%

Schedule: To follow

3.4.8 Portfolio Development

Teaching Staff: David Horan & others TBC

Terms: 2 & 3

Average Teaching hours: 1.5 hours per week

Aims

The aim of the portfolio development course is to allow students to apply the fundamentals of their training to broader range of characters, plays, speeches and scenes. Work developed in the Portfolio Development class will allow students to develop monologues for auditions, speeches for Voice Reel and Show Reel recordings, and scenes and monologues for showcasing during Third year.

Learning Outcomes:

On successfully completing the class the student will:

- Be able to record themselves for Voice and Show Reel.
- Acquire a portfolio of speeches and scenes suitable to their abilities that can be used in future auditions and showcases.
- Be familiar with a broader range of classical and contemporary texts.
- Learn to apply many of the fundamentals of their training to a range of dramatic material specific to their individual strengths and abilities.

Working Methods:

Portfolio Development will be taught to the full cohort in throughout Term Two and for half of Term Three. It will then be supplemented by 1.5 hour classes throughout Terms Two & Three when the cohort will be divided into two groups.

Assessment (assessed on a pass/fail basis):

- Continuous assessment

Schedule: To follow

3.4.9 Acting for Microphone

Teaching Staff: TBC

Terms: 3

Average Teaching hours: 7.5 hours in Term Three

Aims:

To give the student a thorough understanding of microphone use in all its aspects – Radio Drama, Voice–overs, Commercials, Narration, etc. To learn how working with a microphone can offer a range of acting options the student may not yet have encountered in their training. To encourage an understanding of the vocal flexibility required from an actor in different media. With a view towards the compilation of drama voice-reels in Term Three, students are encouraged in Term Two to start building a portfolio of speeches that suit their voices and will show them to advantage in the Portfolio Preparation class. Students are expected to find, research, and work on material outside of class time. There is continuous feedback as playback is used throughout and class discussion invited.

Learning Outcomes:

On successfully completing the class the student will:

- Demonstrate the techniques and appreciate the technical demands of acting for microphone.
- Record Voice Reels for promotion on the Lir website on year three.
- Perform in duologues and scenes for radio drama.
- Demonstrate the basis of movement for recording in stereo.
- Apply the principals of microphone technique to work other than drama, such as voice-over, narration and commercial work.

Working Methods:

The cohort will be broken down into two groups for Acting for Microphone classes which will take place in The Lir and in Sound Studios at RTE and at ATRL.

Assessment (assessed on a pass/fail basis):

- Continuous assessment

Schedule: To follow

3.5 Voice Studies Two

Module Code: LR2002

Module Coordinator: Loughlin Deegan

Term: 1 - 3

Average Teaching Hours: Term One, 9.5 hours per week; Terms Two & Three, 6.5 hours per week.

Aims:

Classes in this module will build on and develop the skills acquired in Voice Studies 1. Classes in the technique of vocal production will continued to a more advanced stage and individual tuition will respond to particular requirements of individual actors, as well as introduce vocal production techniques required for the acting for recorded media classes in Acting and Text 2. Sight-reading classes will focus on classical mythology as well as poetry, prose and drama influenced by classical themes, forms and conventions. In the third semester, these classes will focus on a range of texts for recorded media. To complement the work in Acting and Text 2, dialect classes will focus on researching, transcribing and producing American and British accents, including RP. Choral and individual singing classes will continue with the aim of further developing the actor's individual repertoire, with a sustained emphasis on the assimilation of style and character.

Learning outcomes:

- The advanced developed of vocal production, including greater capacity, range and technical understanding
- A knowledge of the historical contexts of classical texts
- An ability to recognize and reproduce a range of American and British accents, including RP
- An ability to self-diagnose and resolve vocal production problems
- An ability to sight read a range of classical texts, as well as scripts for recorded media
- A greater capacity for musical appreciation and ability for complex choral and individual communication through song

3.5.1 Voice

Teaching Staff: Cathal Quinn

Terms: 1 - 3

Average Teaching hours: 3 hours per week

Aims:

In the second year of their training Students will build upon the fundamentals of Voice absorbed the previous year including alignment, centring, breath awareness and usage, resonance, forward placement, pitch variation and articulation, with greater emphasis placed upon grounding, stronger breath support, boosting resonance through constant use of the resonator scale and precise and effortless articulation, and learn to apply these skills through work on prose, political speeches or satirical tracts: for example works by Swift, Burke, Besant, Pearse, Connolly, Casement, Emmet etc and prose or dramatic texts by Beckett, Joyce and Flann O'Brien.

Support will also be given to the Second Year Projects by the voice teacher sitting in and advising on clarity of thought and delivery by the students.

Learning Outcomes:

On successfully completing the class the student will:

- Develop a better practice of Vocal health, especially safe phonation
- Improve alignment and grounding to centre and strengthen the breath
- Develop further improved use of breathing muscles and more consistent connection to breath support
- Develop a more flexible voice, improving upon pitch range, resonance and articulation, using forward placement and being able to vary pace, rhythm and volume
- Teach safe physical and vocal workouts
- Connect the vocal work to all the other strands of the course, remaining on voice and communicative in all classes
- Be audible and clear in all rehearsal and larger theatre spaces, to fill the space whether it is proscenium arch, traverse, on three sides or in the round (or outdoors)
- Be flexible enough in vocal use to sound convincing when speaking differing styles and historical periods, (as well as adapting to the requirements of appropriate vocal use for mechanical media)

- Apply all the above - as well as the student's imagination and experience - to the interpretation of text: prose and drama; students allying their energy to the author's by picking up on language choices, imagery, punctuation, phrasing, rhetorical devices and the use of time, place, action and ecphrasis to communicate the text effectively in larger spaces.

Working Methods:

Voice module combines class work and tutorials. Physical and imaginative exercises will be used. Students will co-teach a (supervised) physical and vocal workout in term 4 and teach individually in term 5. Research will be undertaken and lines learned

Assessment (constitutes 40% of overall module grade):

- Continuous Assessment: 70%
- One assessment per semester: 20%
- Engagement (punctuality, attendance, commitment): 10%
- Students will keep a journal and file handouts for future use and reference. Students will be encouraged to reflect critically on journal entries.

Schedule:

Term One:

- Week One: Workshop Week
- Week Two: An honest self-re-assessment of the student's voice, looking at The Proclamation of 1916.
- Weeks Three - Six: Learning a physical and vocal sequence for grounding, precision, better breath control and improved resonance, revising exercises from first year before co-teaching gentle workout three in partners, looking at satire or political speeches by, for example Swift, Pearse, Casement, Larkin, Besant, Burke, Irish political debates about the Treaty and Divorce
- Week Seven: Workshop Week
- Weeks Eight - Ten: Political speech chosen for the students. Opening the voice out to reach across larger spaces indoors and out, breaking down the political speech in sections and learning and utilising relevant rhetorical devices to bring the text to life. Venturing out to Bord Gais Energy Theatre to try out voices in largest theatre space in Ireland.
Presenting the first section of the chosen political speech to tutor and peers.

Term Two:

- Week One: Workshop Week
- Week Two: Revision of vocal work of last term and last year, more work on middle and end of political speech
- Week Three Presentation of political speech in a larger space, eg theatre
- Weeks Four – Ten (excluding Weeks Six & Seven): Leading in pairs an imaginative version of Gentle Workout Three. Exploring the demands of much more challenging verse: i.e. Chaucer, Milton, Sidney and Donne.
Learning a new physical workout for grounding and breath, selecting pieces from Beckett and Joyce
- Weeks Six, Seven, Eleven & Twelve : Project/Rehearsal Weeks

Term Three:

- Week One: Workshop Week
- Weeks Two - Four: Looking at more demanding vocal work, ie laughing crying, wailing, shouting and screaming,
Beginning the work on Beckett and Joyce,
Starting gentle workout 4, including Feldenkrais articulatory drills for each speech organ and greater emphasis on pitch range and resonance
- Week Five & Six: Beckett and Joyce work.
- Week Seven: Workshop Week
- Week Eight - Ten: Beckett and Joyce work, culminating in presentation of work to staff and peers
- Weeks Eleven - Twelve: Workshop Weeks

3.5.2 Speech

Teaching Staff: Cathal Quinn

Terms: 1

Average Teaching hours: 1.5 hours per week

Aims:

The Speech module aims to build upon the improved articulation of each student made during first year, so that any text put before them will be given greater clarity and support.

Students will continue to practice gentle exercises diligently to free the jaw, and specific exercises to increase the flexibility of the muscles governing the use of the lips, tongue and the soft palate. Students will practice Feldenkrais articulatory drills for each speech organ, work on specific passages for each consonants, and relevant text where that sound is frequently used. Students will play high octane word games to be articulate under pressure with strong intention, and utilise the energy that consonants can give to power their communication. Students will also co-lead a speech workout derived from what they learnt last year and the best of this term's work.

Learning Outcomes:

On successfully completing the class the student will:

- Gain knowledge and develop understanding of the anatomy of the vocal tract.
- Be aware of where they hold unnecessary tension in the vocal tract, freeing that tension over time, and enunciating with greater freedom.
- Develop awareness of where and how consonants are made, and to make them with greater accuracy
- Gain greater freedom in the muscles governing the use of the jaw
- Develop the musculature of the lips, tongue and soft palate so as to be able to differentiate accurately between separate vowel sounds and to manage consonant clusters with greater ease.
- Become adaptable with consonant formation in order to better manage the differing requirements of consonant use for differing accents

Working Methods:

Speech combines class work, broken down into two groups, and individual tutorials when required. Students will be expected to take personal responsibility to improve individual weaknesses outside of class time

Assessment (constitutes 10% of overall module grade):

- Continuous assessment (based on participation in group discussion; openness to exercises and to peers; originality of thought; ownership of material; running with an idea; set work being done; personal progress): 90%
- Engagement (punctuality, attendance, commitment): 10%
- Students will keep a journal and file handouts for future use and reference. Students will be encouraged to reflect critically on journal entries.

Schedule:

Term One:

- Week One: Workshop Week
- Weeks Two-Six:
 - Continual practice of most stubborn sounds and revision of aspects of the previous year's Speech workout.
 - Continuants and plosives revision + sound game + textual passages.
 - Shakespearean Sonnet 69 for 'th' practice. 'Words of day' led by the students, combined with 'Call my Bluff' to spark curiosity in word origin and evolution
 - Revision of just a minute game with more stipulations regarding clarity
 - Energetic work gaining accuracy and energy with challenging but fun texts: eg Gilbert & Sullivan texts, Ronnie Barker scripts, Dr Seuss's Fox in Sox
- Weeks Eight-Ten:
 - Students lead sections of the Speech workout with their own images and idea.
 - Balloon game, then with characters from their designated political speeches.

3.5.3 Dialect

Teaching Staff: Gavin O'Donoghue

Term: 1

Average Teaching hours: 1.5 hours per week

Aims:

Dialect classes continue in Term One building on the work covered in First Year, aiming to develop technical and analytical awareness into an unself-conscious and skilful embodiment

of dialect and accent that will serve the needs of performance. Classes in Term One will introduce additional dialects with a particular focus on British accents including Neutral Standard English and RP.

Learning Outcomes:

This class will enable the students to:

- Analyse the vocal settings and habitual placement of the student's native accent as a basis for exploring the vocal shifts required to successfully perform in another target accent
- Develop listening skills, articulatory agility and awareness of the prosodic features of speech such as tune, pitch, pace, resonance and placement
- Acquire a framework to analyse the sounds, structure and mechanics of accents and dialects
- Develop a facility in Irish English (IreEng) and its various forms as a base accent from which other dialects and accents can be assessed
- Study, in-depth, Irish, American, and British Urban Dialects
- Cultivate a cultural and political awareness of dialects which are geographically, physically and psychologically different from their own
- Know the symbols of the International Phonetic Alphabet which pertain to accents in English and other languages.

Working Methods:

The classes will be taught to half the group, through a mixture of workshops, small activity sessions and one-to-one tuition. Some research and listening exercises will be required in preparation for classes. There will be an internal showing at the end of Term Four.

Assessment (constitutes 15% of overall module grade):

- Continuous assessment: 70%
- Engagement (punctuality, commitment, attendance): 10%
- End of term Showing: 20%

Schedule:

Term One:

- Week One: Project week
- Week Two: Neutral Standard English Accent (NSEA)
- Week Three: NSEA continued & an introduction to RP (Received Pronunciation).
- Week Four: RP continued.
- Week Five: Estuary English & Cockney.
- Week Six: Cockney continued and Multicultural London English (MLE)
- Week Seven: Project week
- Week Eight: Extra class on Wednesday. Individual work on end of term pieces.
- Week Nine: Extra class on Wednesday. Individual work on end of term pieces.
- Week Ten: Extra class on Wednesday. Individual work on end of term pieces.
- Week Eleven: Extra class on Wednesday. End of term Dialect showing.
- Week Twelve: Rehearsal week

3.5.4 Speech & Dialect

Teaching Staff: Gavin O'Donoghue

Term: 2 & 3

Average Teaching hours: 1.5 hours per week

Aims:

In Terms Two & Three Speech and Dialect will be combined into one class. This class will draw and build upon the methods explored in previous Speech classes and Dialect classes with a view to its application to accent. Class work will encompass articulatory drills, tongue twisters, listening exercises, and verbal games and improvisations to practice dialects or new features of speech. The necessary muscularity for speech & dialect work will be further developed, as well as the energy for speech and sustained dialect transformations appropriate for language, character, time and place. Drawing upon the work of the speech module the students will further develop their listening and articulation skills in order to respond to text and creative speech demands on support with flexibility, clarity and specificity. Through orchestral articulation exercises we will explore the musicality and rhythm of speech sounds, sustaining vowel sounds and creating consonantal beats and

melodies. Texts will be used to promote greater awareness of rhythm, tune, pitch, pace, resonance, stress, phrasing, range, physicality and style.

Learning Outcomes

This class will enable the students to:

- Warm up, free, and employ the vocal apparatus of the jaw, tongue, soft palate and the lips as well as the pharynx, nose and musculature of the face.
- Apply precise, energetic articulation to accent and heightened text with varied emphasis, pause and pace.
- Engage with emotion and sense through the relationship of vowels and consonants.
- Engage with the musicality and rhythm of speech sounds and their application to text.
- Employ syllable final consonantal sounds with clarity when placing the voice in the performance space.
- Better manage and accurately differentiate between separate consonant and vowel sounds required for differing accents, dialects and languages.

Working Methods:

The classes will be taught to half the group, through a mixture of workshops, small activity sessions and one-to-one tuition. Some research and listening exercises will be required in preparation for classes. There will be an internal showing at the end of Terms Two and Three.

Assessment (constitutes 20% of overall module grade):

- Continuous assessment: 70%
- Engagement (punctuality, commitment, attendance): 10%
- End of term Showings: 20%

Schedule:

Term Two:

- Week One: Project week
- Week Two: Accents of the North of England; Manchester, Liverpool & Yorkshire.
- Week Three: Scottish
- Week Four: West of Ireland
- Week Five: Midlands
- Week Six: Rehearsal week
- Week Seven: Project week
- Weeks Eight to Ten: These weeks will also be used to support the work of the Irish Rep. Project
- Week Eleven: No class Bank Holiday
- Week Twelve: Rehearsal week

Term Three:

- Week One: Project week
- Week Two: Introduction to non-English language accents, speakers of English as a Second Language (French, Spanish, German, Italian etc.)
- Week Three: No class. Bank Holiday
- Week Four: European Accents continued.
- Week Five: Individual work on end of term pieces.
- Week Six: Individual work on end of term pieces.
- Week Seven: Project week
- Week Eight: Individual work on end of term pieces.
- Week Nine: Individual work on end of term pieces.
- Week Ten: End of term Dialect showing.
- Week Eleven: Rehearsal week
- Week Twelve: Rehearsal week

3.5.4 Sight Reading

Teaching Staff: Gavin O'Donoghue

Term: 1

Average Teaching hours: 1.5 hours per week

Aims:

This class continues the work of Sight Reading in first year aiming to deepen the students understanding of fundamentals of sight-reading, especially understanding how texts are

constructed by means of imaginative use of sentence construction, particularly with regard to punctuation. Students use this understanding to develop spontaneity of reading, an understanding of mood, tempo and word-colour to produce a well-told story. In Term Four students will also study Film & TV scripts and will encounter sight reading audition techniques.

Learning Outcomes:

This class will enable students to:

- Develop an ability for quick study and a rapid comprehension of text
- Demonstrate that reading/performing at sight effectively depends on association with and recognition of the different genres presented and the distinctive styles of authors
- Improve reading by linking knowledge to the actor's thoughts, instincts and imagination
- Extend their reading habits, and to create a 'database' of information on literature in its widest interpretation
- Tackle text confidently, particularly at short notice

Working Methods:

Sight-reading classes are taught to smaller groupings of half the year-group. Sight reading is based on close textual study. Students are expected to keep a record of sight-reading pieces given during the course.

Assessment (constitutes 5% of overall module grade):

- Continuous assessment: 70%
- Engagement (punctuality, commitment, attendance): 10%
- Sight Reading Audition Exercise: 20%

Schedule:

Term One:

- Week One: Project Week
- Weeks Two to Six: Film & TV Scripts
- Week Seven: Workshop Week
- Weeks Eight to Ten: No Sight Reading class. This now becomes Dialect.

3.5.5 Musicianship and Group Singing

Teaching Staff: Morgan Cooke

Term: 1 - 3

Average teaching hours: 1.5 hours per week

Aims:

In second year students will continue to develop their musical skills including the ability to sing and blend with others. Musical theory and sight singing will be practiced, as will the ability to sing in tune.

Learning Outcomes:

This module will enable students to:

- Develop essential aural skills such as interval recognition, intonation and blend
- Learn how to read music
- Learn how to use the voice as part of a choral ensemble

Working Methods:

Musicianship and Group Singing classes will be taught to the whole group throughout the second year. Students will be asked to prepare for aspects of this class under the direction of the teacher. This may involve learning music or undertaking research as appropriate

Assessment (assessed on a pass/fail basis):

- Continuous Assessment

Schedule:

Classes are a continuous development of the skills required to perform music as a group and sing as part of a chorus. Attention will be given to aural training and the reading of music. Students will continue to develop the skills and confidence to perform music in groups including as part of chorus.

3.5.6 Individual Singing

Teaching Staff: Morgan Cooke

Term: 1 - 3

Average teaching hours: .5 hours per week

Aims:

This course is a continuation of work done in First Year. This course continues to develop a greater understanding of musical style and the singing mechanism. The student is given an opportunity to develop further in performance through formal and informal presentations.

Learning Outcomes:

This course will enable the student to:

- Develop a greater understanding of the art of singing: conceptually, physically and artistically
- Enhance the ability to sing with a well-supported, flexible, resonant and accurately tuned voice, encompassing character and style without compromising on fundamental musical and vocal demands
- Establish a relationship between speech and song
- Maximize the benefit of contact time through regular and considered practice
- Increase vocal security and flexibility

- Be more expressive in performance, and perform songs with confidence and clarity of thought
- Develop a good working relationship with accompanists and musical directors
- Establish a broader picture of singing within the framework of other disciplines at The Lir

Working Methods:

Singing is taught through individual half hour singing classes. Students are offered a varied repertoire, which is developed on an individual basis. Students take increasing artistic and technical responsibility as the course progresses. Singing exercises and the learning of material is set based on individual needs discovered during class time. The student will be expected to engage in regular exercises for vocal development. The student will be responsible for researching repertoire, context of songs, translations, etc.

Assessment (constitutes 10% of overall module grade):

- Continuous Assessment: 80%
- Internal showing: 20%

Schedule:

Classes are concerned with the development of the singing voice. Essential elements of technique, repertoire and style will be discussed and practiced on an ongoing and individual basis.

3.6 Movement Studies 2

Module Code: LR2003

Module Coordinator: Loughlin Deegan

Term: 1 - 3

Average Teaching Hours: Term One, 8 hours per week; Terms Two & Three, 6.5 hours per week

Classes in this module will build on and develop a range of skills and techniques encountered in Movement Studies 1, with the aim of integrating movement into the acting and speaking processes. Students will continue classes in Laban movement analysis and will learn to apply it to the rehearsal process. Classes in Period Dance will extend the students' repertoire and these classes will be contextualised historically, socially and culturally. Classes complementary to Second Year Projects in the module Acting and Text 2 will focus on the social behaviour and physical world of 16th and 17th century tragedy and comedy. Throughout the module, individual classes in Alexander Technique will develop and sustain the actor's body during the rehearsal process.

Learning outcomes:

- to develop imaginative transformations through physical embodiment
- to develop a tangible relationship between the body and space
- A knowledge of the principal dances of defined historical periods
- The naturalization of the movement techniques in the actor's body
- To develop a physical and social world of a defined historical period through the body

3.6.1 Movement

Teaching Staff: Sue Mythen

Term: 1 - 3

Average teaching hours: 3 hours per week

Aims:

In the second year of their training Students will engage further with the fundamentals of movement and will learn a precise and articulate physical vocabulary, that will lead to a full and expressive use of the body. This work will be rooted in Laban's Eight Efforts of Action Drive.

Learning Outcomes:

This module will enable students to:

- Develop a deeper practice of the body that is fully expressive.
- Continue with a somatic and anatomical experience of the body.
- Progress with strength, stamina, release, focus, freedom and flexibility.
- Transition from pure movement to physical precision in character work.
- Embody a two-way relationship of with movement and emotion.
- Work with breath and expression.
- Apply the principles of Movement Expression.
- Investigate qualities of movement through the principles of Laban Movement Analysis.
- Build on movement fundamentals of LMA to explore Laban's Eukinetics.
- Practical exploration of Laban's Motion Factors and Drives.
- Build and embody Laban's Eight Efforts of Action Drive.
- Application of Efforts to acting technique, character work and text.
- Transform with finesse, variety and precision between Effort qualities.
- Explore combinations of Efforts and transitions between Efforts in scene work.
- Create Effort Graphs for a number of characters and scenes.
- Embody emotional quality, gestural language, social conventions and musculature of text.
- Connect body work to all the other strands of the course, and support projects.

Working Methods:

Movement module combines practical class work and tutorials. Physical and imaginative exercises will be used. Students will work within a peer support system. Journals will be kept

to track the embodiment process and critical reflection. Research will be undertaken outside class

Assessment (constitutes 50% of overall module grade):

- Continuous Assessment: 70%
- Journal: 20%
- Engagement (punctuality, attendance, commitment): 10%

Schedule: To follow

3.6.2 Period Movement

Teaching Staff: Sue Mythen

Term: 1 & 2

Average teaching hours: 1.5 hours per week

Aims:

In the second year of their training Students will undertake a practical exploration of movement expression which applies to a number of historical periods, including Elizabethan, Restoration, Romantic, Victorian and Edwardian. Students will Examine and embody movement codes of characters from different historical eras and will complete a detailed study of character behaviour and engage in physical transformation. The students will become aware of movement terms and references common in the texts of period plays and learn to apply period dances to scene studies.

Learning Outcomes:

This module will enable students to:

- Apply movement which is precise, expressive and articulate.
- Improvise movement sequences utilising students' imagination and experience.
- Explore the musculature, posture, deportment of movement for period plays.

- Articulate movement with a concise and articulate body, to allow for the fully embodied performance of a period play.
- Increase the range of physical expressivity.
- Explore the physical, social and sensorial world of the period play.
- Develop movement phrases and scene work drawing on the texts of period plays.
- Apply movement principles to the acting process.
- Analyse meaning from movement.
- Explore the salutations, manners and etiquette of different historical periods.
- Learn social dances from different historical periods.
- Apply period dance to scene work.
- Manage props and costumes common in period plays.

Working Methods:

Period Movement classes combine practical class work and tutorials. Physical and imaginative exercises will be used. Students will work within a peer support system on solo and group projects. Journals will be kept to track the process and critical reflection. Research will be undertaken outside class

Assessment (constitutes 15% of overall module grade):

- Continuous Assessment: 70%
- Journal and Research: 20%
- Engagement (punctuality, attendance, commitment): 10%

Schedule: To follow

3.6.3 Improvisation/Physical Theatre

Teaching Staff: Bryan Burroughs

Term: 1 - 3

Average teaching hours: 1.5 Hours per week

Aims:

To utilise, develop, strengthen and put into practice all the students have learned in the previous year through the exploration of scenes and plays from various physical theatrical styles (e.g Beckett, Contemporary Irish Theatre, Storytelling, Physical Comedy, Silent Clown, Chorus) coupled with continued physical training in the core principles of First Year. While deepening their grounding in core principles the class continues to evolve with the contemporary theatrical scene thereby developing skills which are up to date with the current demands on the professional actor in Irish Theatre.

Learning Outcomes:

On completion of this class the students will be able to:

- Maintain and build on the individual and ensemble performance skills attained in the first year.
- Apply specialist physical performance skills through the exploration of scenes and plays from a variety of theatrical styles.
- Instil self-sufficiency and a sense of ownership in the utilisation of their instrument in the service of the dramatic moment.

Working Methods:

Students undertake a 3 hour class as a group in Term Three and a ninety minute class as two smaller groups in Terms One & Two. In the first weeks of Term Three there will be a return to training to re-engage and build on skills attained in First Year with the introduction as the Term develops of scenes relevant to the group's exploration of a particular theatrical style with an emphasis on ensemble. In Terms One & Two as the class splits into two for shorter sessions the focus will shift primarily to two handers and individual performances.

Assessment (constitutes 25% of overall module grade):

- Continuous assessment (Students are assessed on their attainment of physical skills, ability to create, perform and sustain a variety of characters, contribution and nurturing of the group dynamic) : 70%
- Showings (to school tutors at the end of Terms One & Two) : 20%
- Engagement (Attendance, punctuality, commitment) : 10%

Schedule: To follow

3.6.4 Dance

Teaching Staff: Sue Mythen

Term: 3

Average Teaching hours: 1.5 hours per week

Aims:

- In the second year of their training students will engage with a range of dance styles and choreographic principles. They will learn a precise and articulate physical vocabulary that will lead to a full and expressive use of the body. The focus will be on Contemporary Dance but will draw on classical and modern influences. The class also aims to develop a greater understanding of the art of dance: conceptually, physically and artistically. It also aims to enhance the ability to dance with a well-supported, flexible, and accurate body.

Learning Outcomes:

This class will enable students to:

- Establish a relationship between dance and character
- Draw on the drama implicit in some dance styles to develop scene work
- Perform dance sequences in groups
- Be more expressive in performance, and perform with confidence and clarity

- Build strength, stamina, release, focus, freedom and flexibility
- Develop spatial awareness and understand the relationship of bodies in space
- Improve awareness of alignment, posture, grounding and rhythmic patterns of dance
- Observe and analyse movement which has implicit emotional meaning
- Create sequences of dance from a range of stimuli
- Transform with freedom, finesse, variety and precision between movement qualities
- Build a connection between mind and body, imagination and action
- Embody a sense of musicality
- Understand the context of dance for the actor
- Connect body work to all the other strands of the course

Working Methods:

Movement combines practical class work and tutorials. The cohort will be split into two groups for a 90 minute class each week. Physical and imaginative exercises will be used. Students will work within a peer support system. Journals will be kept to track the embodiment process and critical reflection. Research will be undertaken outside class

Assessment (constitutes 10% of overall module grade):

- Continuous Assessment: 80%
- Journal: 10%
- Engagement (punctuality, attendance, commitment): 10%

3.6.5 Alexander Technique

Teaching Staff: Christine Caleo & Michaela Wohlgemuth

Terms: 1-3

Average Teaching hours: .5 hours per week

Aims:

Continuing on from the First Year curriculum, this class will deepen the students' understanding and application of the work of F. M. Alexander to an acting environment. In addition we will explore the historical importance of his approach to physical training to subsequent broad spectrum traditions of somatic training. It aims to further deepen the foundation of kinaesthetic awareness and sensitivity developed in Year One, at the same time as placing the Alexander Technique in perspective with other specialised techniques. In addition to the physical, vocal and psychological application of Alexander to performance environments, the Technique's application to developing the physical life of character will be examined in detail. Through continued hands on, applied work, students will learn to recognise and correct their own individual tension patterns on the one hand, and on the other to create and sustain appropriate physical and vocal characteristics in performance.

Learning Outcomes:

This class will provide students with be able to:

- Knowledge of the theoretical basis for the Alexander Technique
- An applied understanding of its benefits in performance technique to technical, vocal and creative skills, including characterisation, performance tension and imaginative process
- A detailed understanding of the workings of the body
- A refined understanding of tension patterns and compensatory levels of physical misuse
- A broad spectrum appreciation of the relationship of Alexander Technique to modern methods of somatic training.

Working Methods:

This class will be taught through individual sessions throughout the year. Group sessions may also be scheduled, aimed at exploring the practical application of acquired Technique to a specific skills set (i.e. Movement, Voice, Singing or Acting) in Year Two.

Assessment (assessed on a pass/fail basis):

- Engagement (attendance, punctuality, commitment)

Schedule:

Term One:

- Weeks 2-6 & Weeks 8-11: Individual classes structured to respond to the needs of each individual student.

Term Two:

- Weeks 2-5 & 8-11: Individual classes structured to respond to the needs of each individual student.

Term Three:

- Weeks 2-5 & 8-10: Individual classes structured to respond to the needs of each individual student.

3.7 Ensemble Production

Module Code: LR2013

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: 3

Average Teaching Hours: 14 hours per week; full-time (35 hours) in weeks 7, 11 & 12

This module will take place in the third term and aims to combine all the skills and techniques acquired in the three disciplines of Acting, Voice and Movement for the purpose of public performance to invited audiences. The production will consist of a devised performance by the students themselves working in conjunction with a professional director. This is the first time the training will be tested to a professional standard and students will be introduced to working processes of stage managers and theatre technicians.

Learning outcomes:

- Ability to create a character or several characters to a professional standard

- Ability to research, devise, improvise and adapt a performance text
- Ability to sustain a role or roles over a series of performances and in front of different audiences
- Ability to work professionally in a technical environment
- An understanding of the codes, practices and professional conduct of other professionals in the theatre.

Working Methods:

The cohort is divided into two groups, each working with a professional director on a piece of devised theatre. Alternatively, this project might be one in which a writer works with the students to explore/expand a work in development, or an adaptation from an existing novel or text. Being a devised project, significant background research into the world, ideas, issues and subjects appropriate to the project is anticipated. The performances will be staged to an invited audience at the end of Second Year.

Assessment (constitutes 100% of overall module grade):

- Continuous assessment: 60%
- Showing: 40%
- Students may be asked to keep a work book. The book should include notes on the student's response to the rehearsal, research and performance process.

THIRD YEAR CURRICULUM

In year three students will take 2 compulsory modules (Modules 17 & 18) and 6 elective modules (Modules 1-16) in the form of public productions led by professional directors and designers. Students will be 'cast' in the six elective modules by the Director of The Lir. Support in terms of individual tuition on a diagnostic basis in Acting, Voice and Movement will be provided.

The learning outcomes for each of the elective modules are identical and are as follows:

- ability to research, create and sustain a character over a series of public performances to a professional standard
- ability to research and create a character for recorded media in a film production environment to a professional standard
- ability to perform a range of texts, styles, forms, conventions, and accents to a professional standard
- ability to play both lead and support roles in a professional theatre production
- ability to communicate and work with other theatre professionals during the creation and run of a theatre production
- ability to sustain a character to a professional standard in varying audience environments
- ability to prepare for and follow a rehearsal process to a professional standard.

The assessment criteria for all elective modules are identical and are as follows:

Assessment constitutes 100% of overall module grade:

- Continuous assessment: 60%
- Showing: 40%
- Students may be asked to keep a work book. The book should include notes on the student's response to the rehearsal, research and performance process.
- Individual feedback from the Director and the Head of Acting, Voice and Movement, or their appointees will follow at the end of each module.

Professional development classes and an audition showcase will also be provided.

3.8 Production: Realism/Naturalism 1

Module Code: LR3001

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a realist or naturalist play, from the repertoire of the historical avant-garde will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the late 19th or early 20th century. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.9 Production: Realism/Naturalism 2

Module Code: LR3002

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a realist or naturalist play, from the repertoire of the historical avant-garde will be the focus of this module. Students taking this module will have already completed Module 1: Production: Realism/Naturalism 1 but will assume a larger and more challenging role in this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the late 19th or early 20th century. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.10 Production: Contemporary Realism/Naturalism – Irish 1

Module Code: LR3003

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a contemporary realist or naturalist play by an Irish writer will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the contemporary period and may demonstrate the students dialect acquisition. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.11 Production: Contemporary Realism/Naturalism – Irish 2

Module Code: LR3004

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a contemporary realist or naturalist play by an Irish writer will be the focus of this module. Students taking this module will have already completed Module 3: Production: Contemporary Realism/Naturalism – Irish 1 but will assume a larger and more challenging role in this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the contemporary period and may demonstrate the students dialect acquisition. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.12 Production: Contemporary Realism/Naturalism – British 1

Module Code: LR3005

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a contemporary realist or naturalist play by a British writer. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the contemporary period and may demonstrate the students' dialect acquisition. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.13 Production: Contemporary Realism/Naturalism – British 2

Module Code: LR3006

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a contemporary realist or naturalist play by a British writer. Students taking this module will have already completed Module 5: Production: Contemporary Realism/Naturalism – British 1 but will assume a larger and more challenging role in this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the contemporary period and may demonstrate the students' dialect acquisition. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.14 Production: Contemporary Realism/Naturalism - American

Module Code: LR3007

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a contemporary realist or naturalist play by an American writer. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the contemporary period and may demonstrate the students' dialect acquisition. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.15 Production: Contemporary Realism/Naturalism - International

Module Code: LR3008

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a contemporary realist or naturalist play by an International writer. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the contemporary period and may demonstrate the students' dialect acquisition. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.16 Production: Style: comedy

Module Code: LR3009

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a comedy preferably from the Elizabethan, Jacobean or Restoration periods will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a stylistic comedy from a historical period. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.17 Production: Style: tragedy

Module Code: LR3010

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a tragedy preferably from the Elizabethan, Jacobean or Restoration periods will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a stylistic tragedy from a historical period. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.18 Production: Non-realism

Module Code: LR3011

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a non-realistic play will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a non-realistic play. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

3.19 Production: Film

Module Code: LR3012

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a short film will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a film or television recording. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a short film. Students will rehearse and film according to the production schedule as demanded by the film script. Students will participate in advance character/script development week, rehearse for three weeks and shoot the film over one week.

3.20 Production: Musical Theatre

Module Code: LR3013

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a Musical from the 20th or 21st Century will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of an integrated musical. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances. Individual feedback from the Director and the Head of Acting, Voice and Movement, or their appointees will follow in the sixth week.

3.21 Production: North American Classic Drama

Module Code: LR3014

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a North American play, from the classical American repertoire of the 20th Century will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a North American classic drama. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances. Individual feedback from the Director and the Head of Acting, Voice and Movement, or their appointees will follow in the sixth week.

3.22 Production: European Neo-classical to Romantic

Module Code: LR3015

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a European play from the 17th to early 19th centuries will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a 17th-19th century European play. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances. Individual feedback from the Director and the Head of Acting, Voice and Movement, or their appointees will follow in the sixth week.

3.23 Production: Devised or Physical Theatre

Module Code: LR3016

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a devised or physical theatre production will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a devised or physical theatre production. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances. Individual feedback from the Director and the Head of Acting, Voice and Movement, or their appointees will follow in the sixth week.

3.24 Career Preparation

Module Code: LR3017

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: 1-3

Teaching Hours: 250 hours

Throughout the year classes will enable students to prepare for a professional working life (including the preparation of show reels, CVs, auditions, relationships with agents) will be

included, and will expand on classes embedded in the Acting & Text modules of Year Two relating to professional practice (such as Acting for Screen & Microphone).

Assessment:

This module will be assessed on a pass/fail basis.

3.25 Audition Showcase

Module Code: LR3018

Module Coordinator: Loughlin Deegan

Teaching Staff: TBC

Term: 2

Teaching Hours: 250 hours

Towards the end of the academic year students will prepare and rehearse with a professional director a showcase of scenes from a range of dramatic texts and/or songs for public presentation before an audience of agents, artistic directors, casting directors, and producers.

Assessment:

This module will be assessed on a pass/fail basis.

4. STRATEGIES FOR MONITORING STUDENT PROGRESS

4.1 Student Progress Meetings

Student Progress Meetings take place at least once per term when the teaching team meet collectively to discuss an overview of each student's development. Student Progress Meetings are monitored primarily by the Director of The Lir. Teachers on the BA course also meet regularly to consider matters of student progress reported to them by other members of the teaching staff and project directors.

4.2 Showings/Performances

Internal showings of work allow students to bring work to a point worthy of presentation, give students experience of an audience, and allow them to reflect on their work as a performer.

Showings offer project directors and teaching staff the opportunity to view students' work as it is integrated in performance and to assist them in guiding students in progressing their personal development.

Showings/Performances are balanced across areas of the curriculum and are scheduled at strategic times in the course.

4.3 Tutorials/Feedback

Tutorials are designed to afford each student the opportunity to discuss their progress and receive guidance. Feedback is offered by the teaching staff on specific areas of work. Students receive tutorials from members of the teaching staff at strategic points in the training. At the end of each term, students have individual tutorials with their teachers in each of the three core modules. In addition, small group and year group tutorials are held periodically. Timetabled tutorials are compulsory for all students.

A number of individual tutorials are scheduled with the Director of The Lir in Second and Third year. The tutorials with the Director of The Lir are targeted to support the students in the latter stages of their training, in their work in public performances and their entry into

the profession. In addition, tutorials at the end of Year 2 will consider the student's progress so far in relation to casting opportunities in Year 3.

The prime aim of both sets of tutorials is to support, facilitate and encourage students to make the most of their training and their development as actors and young theatre artists.

In addition to these holistic tutorials, other members of the teaching staff may also have sign-up tutorials at the end of term, as a way of de-briefing particular strands or projects.

4.4 Student Journals

Students are encouraged to maintain a regular journal of their activities in the course. This is an opportunity for reflection on daily and weekly work in classes and rehearsals, and is meant to be a personal record of the student's progress as an actor in training. Teachers may request to review the journal, and it may be brought to the tutor-student feedback sessions at the end of term and may form the basis of a student's assessment.

4.5 Assessment

Assessment is the process by which formal judgments are made on standards of work. At The Lir, it is also used as a strong aid to guiding students on their progress. Information on how each class is assessed, and the weighting of each class in the context of the overall module, is included in Curriculum above.

4.6 Advancement

ALL STUDENTS MUST PASS EACH OF THE CORE MODULES. A FAILURE IN ANY OF THESE SUBJECT AREAS WILL CONSTITUTE A FAILURE FOR AN ENTIRE YEAR. STUDENTS ARE REMINDED THAT THEY MUST PASS EACH YEAR OF THE COURSE IN ORDER TO ADVANCE TO THE NEXT YEAR.

At the end of each academic year, results will be posted onto the student notice board by student number. They will also be published through the Examinations page of the Trinity College website.

Students advance to the next year of their training at the end of first and second year on a pass/fail basis. Due to the nature of acting training grades are not communicated to students except at the end of their third year.

Individual results will not be published, and students will not be permitted to advance to the next year of their training, unless all tuition fees are fully paid for that academic year.

4.7 End of Year Evaluation

At the end of each academic year students complete a feed-back form outlining their experience of all modules and providing feedback on the delivery of all classes.

This information is provided anonymously and is not attributed to individual students. Feedback is made available to all teachers on request.

5. ECTS

All university course modules in the European Union have an ECTS value. ECTS stands for European Credit Transfer System. The credit value is based on the number of weeks of each module, and the number of hours of scheduled taught classes and expected student input for assignments. The ECTS value for the modules in the first year (Junior Freshman) of the course are as follows:

5.1 First Year ECTS

Acting and Text 1 (30 ECTS)

Movement Studies 1 (25 ECTS)

Voice Studies 1 (25 ECTS)

TOTAL: 80 ECTS

5.2 Second Year ECTS

Acting and Text 2 (20 ECTS)

Movement Studies 2 (20 ECTS)

Voice Studies 2 (20 ECTS)

Ensemble Production (20 ECTS)

TOTAL: 80 ECTS

5.3 Third Year ECTS

Elective Module One (10 ECTS)

Elective Module Two (10 ECTS)

Elective Module Three (10 ECTS)

Elective Module Four (10 ECTS)

Elective Module Five (10 ECTS)

Elective Module Six (10 ECTS)

Career Preparation (10 ECTS)

Audition Showcase (10 ECTS)

TOTAL: 80 ECTS

6. GRADES

6.1 Criteria for awarding marks and classes in the Faculty of Arts (Letters)

The overall performance of a student will be taken into account when awarding a mark for the year's work. The criteria will be modified by the different expectations appropriate to the various years of the course. Overall evidence that the student is fit and equipped to proceed to the next year of the course (or in the case of the final year that the student will be a credible graduate of the College) is the defining criterion for the award of a passing grade. Please note that commitment, discipline, and respect are considered vital attributes for graduation from the course, and that failure to conduct one's studies according to the high degree of personal responsibility demanded can, alone, lead to a lower mark and even dismissal from the course (see also Codes of Practice, below).

6.2 Marking conventions

The Bachelor in Acting (Hons) follows these marking conventions:

First Class Honours:

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

75-85: work of outstanding merit which shows insight, profundity, and creative invention.

70-74: work of similar standard to the above category but not to the same degree or level of consistency.

Second Class Honors:

60-69: very good work characterised by coherence, relevance and artistic discrimination. Some qualities of Distinction work may be in evidence but the difference will be in degree or realisation.

50-59: consistently solid work reflecting honest application and satisfactory achievement without ever fully attaining the creative invention associated with the higher grades.

Third Class Honors:

40-49: work which demonstrates an adequate level of achievement without consistent ability, analysis, insight, or coherence.

Fail:

30-39: a minimal level of attainment just below that of pass level which indicates a failure to demonstrate most of the standards set out above.

1-29: insufficient level of attainment.

0: non-submission or non-completion.

Students should particularly note that they will receive a 0 mark for any missed practical assignment.

Note for North American Students: Unlike the marking scale to which you are probably accustomed, for which 90 to 100 would be considered the 'A' range, at Trinity (and other Irish universities) 70 to 80 would be considered the 'A' range, and marks are rarely if ever given higher. Consequently, 60 to 69 constitute the 'B' range and 50 to 59 the 'C' range. A mark below 50 does not constitute a passing grade for postgraduate students.

7. CODES OF PRACTICE

The Codes of Practice are aimed at encouraging and developing responsibility in students and self-discipline equivalent to professional standards – this includes a responsibility for oneself, one's fellow students, and the work environment. Students have an express obligation toward the upkeep and maintenance of all The Lir spaces, including any dressing and communal areas.

STUDENTS SHOULD READ CAREFULLY THE FOLLOWING CODES OF PRACTICE. BY ACCEPTING A PLACE ON THE BACHELOR IN ACTING (HONS) AT THE LIR, ALL STUDENTS ACCEPT THAT THEY ARE BOUND BY THESE CODES OF PRACTICE. FAILURE TO COMPLY WITH THESE CODES OF PRACTICE MAY RESULT IN DISMISSAL FROM THE COURSE.

7.1 Punctuality and Attendance

Students are required to be present and on time for all classes and call times. They should aim to arrive well in advance of the time classes and call times are due to commence, and should arrive no later than five minutes before the official starting time.

- **All Students** must sign in every day at the sign in station in the foyer, beside box office. Failure to sign in will be treated as an absence. When leaving at the end of the day, students must also sign themselves out of the building.
- **All absence requests must have an accompanying absence request form see point 7.3 below**
- After the class has officially begun, tardy students will be marked as late; students who are more than five minutes late may be barred from the class at the discretion of the tutor.
- Students who are more than fifteen minutes late without adequate explanation will be marked as absent.
- Persistent lateness - **more than three occasions** in any one term – will result in a formal letter of warning.
- After three such formal letters of warning, a student will be liable to disciplinary action; this may include dismissal from the course.

7.2 Travel and Timekeeping

Students should allow plenty of time for travel - the DART/LUAS and Dublin buses are not always reliable and students should note that delays on public transport are not acceptable reasons for lateness. Should disruptions occur to public transport in cases of severe weather conditions, students should keep in touch with travel alerts so that alternative arrangements can be made in good time.

7.3 Illness or Other Absence

Students are required to inform The Lir Academic Administrator via reception on 01-8962559 if they are unable to attend classes or rehearsals.

- A message must be received no later than 8:45am on the day of absence.
- **Appointments** with doctors, dentists, bank managers, solicitors, physiotherapists and counsellors **must be arranged outside of class or call time** unless permission has been given by The Lir staff.
- Notice of any appointment should be given at least one week in advance except in the case of an emergency.
- Repeated absences due to illness or any other reason call into question the suitability of the student for a course of training which requires maximum attendance at all classes and rehearsals
- Students are allowed **no more than four absences during the course of the year without medical certificate or other written excuse**, and formal verification may be required for all absences.
- It is the individual responsibility of each student to ensure that any absence is recorded accurately in the register of absences maintained for each class.
- Any illness of more than three days' duration must be supported by a medical certificate from a doctor.
- Any student requesting an absence must fill out an **Absence Request Form**, available from administration during student opening hours. This form must be completed by the student at least one week in advance of the absence and handed in to administration by the student. The absence request will then be considered by the

Director of The Lir. Any absence taken without this form will be subject to automatically being marked absent and can lead to disciplinary actions.

7.4 Professional Courtesy

Both staff and students are responsible for the creation of a positive working atmosphere. It is important therefore that professional courtesy is maintained at all times in all classes and rehearsals.

7.5 Clothing and Jewellery

Students must wear suitable clothing for all classes, according to the dress code indicated below. Track-suit bottoms or similar attire, and T-shirts which are comfortable and non-restrictive, should normally be worn. It is also important that plain/simple clothing is worn so that it does not distract. As movement and dance classes involve floor work and require bare feet, it is vital that students have extra layers of clothing that can be worn during less active times in class (e.g. socks, extra tops, jumpers). Appropriate clothing should be worn for rehearsals. All jewellery, watches, rings, and other ornaments should be removed during practical classes for reasons of safety.

7.6 Dress Code

Students are expected to maintain a professional standard of dress and personal hygiene at all times. Students are expected to wear all black, loose comfortable clothing (tracksuit or leggings if preferred) for movement classes. For all other classes students are not required to wear black, but are asked to wear loose, comfortable clothes, in block colours, with no logos. Black jazz shoes are required for all classes

7.7 Hair/Make-Up/Tattoos/Piercings

Please be aware that whilst fashion may dictate certain elaborate personal decoration, the actor has to be a chameleon.

Students are required to keep their hair tied back and off the face (if it is worn long) in all classes. Students should be prepared to cut their hair or remove any beards or moustaches if required by a project or production.

No make-up may be worn to classes.

Tongue piercing is NOT acceptable as it impedes tongue flexibility and exercises for Voice classes. Whilst other body-piercing, tattoos or hairstyles such as dreadlocks MAY be no impediment to the training, piercing and extreme hairstyles are unlikely to be permissible in performance or internal showings.

Students should take into account that tattoos, nose, body or ear piercings (that leave a visible scar) may be an impediment to television or film castings, particularly for period roles.

7.8 Hygiene

Students should maintain a high standard of hygiene. This includes washing regularly, wearing clean clothing, and keeping feet clean and toe-nails clipped. Individual gender neutral showers are located close to the Dance Studio and dressing rooms.

7.9 Equipment List

1st year required items:

- Small Hand Mirror: Required for Speech & Dialect classes.
- Bone Prop: Required for Speech & Dialect classes. (Purchased directly from Administration Office)
- Yoga Mat: Required for Voice and Movement classes
- Practice skirts if appropriate
- Period shoes

7.10 Scripts and Photocopying

Although some texts, notes and handouts will be provided by The Lir, we advise students to allocate themselves a yearly script budget in order to buy scripts to build up their own Library for auditions and professional work.

The Lir has one multi-function device located in the Student Resource Room, 1st floor.

The printing, scanning and photocopying facilities in The Lir Student Resource Room, Trinity Libraries and Trinity computer rooms are managed by IS Services and the College Library, and provided by Datapac. There are also multi-function devices (MFDs) in the College Libraries and College computer rooms located throughout the campus, and in some off campus locations.

Note that in order to be able to use this service you must first credit your print account. Please log on to the link below for details on how to set up and credit your print account:

www.tcdprint.ie

The Lir aims to limit the use of paper-in the Academy where possible, and we would ask students to only print out materials when it is absolutely necessary to do so

Students are expected to familiarise themselves with all relevant copyright legislation and not to infringe the copyright of any author when photocopying material.

7.11 Mobile Phones/Social Networking/Recording Devices

Mobile phones must be turned off before coming into class or rehearsals. No phone calls can be made during these periods. Phones should be turned on only when outside the studio or classroom. Students are not allowed to photograph, record or video any classes or performances at The Lir, and are not allowed to share any such recordings online on any forum.

7.12 Student Housekeeping

Students have an express obligation toward the upkeep and maintenance of all the Lir spaces, including rehearsal rooms, classrooms, theatres, dressing rooms and communal areas.

7.13 General Upkeep of Rehearsal Rooms, Studios and all Classroom Spaces

The main classroom spaces of The Lir are Rehearsal Rooms 1-6, Studio 1 and Studio 2 (outside of production times), the Dance Studio and Seminar Room. These rooms are in constant use by a large number of different groups each day and students must assist in keeping these rooms in good order to ensure the smooth running of the building.

At the end of each and every class students should **stack all chairs against one wall and move any tables or other furniture to one side**, leaving the space clear, clean and in a good state of readiness for the next group of room users.

All rubbish should be placed in bins and all personal items and paperwork removed from the room. Anything inadvertently left behind should be placed in lost property containers. See note on lost property below.

Class tutors should leave time at the end of classes to allow for this tidy up, and class-reps and vice-reps should ensure it is being carried out by their year groups on an ongoing basis.

Each classroom space should have 20 stacking chairs, a table and waste bins provided. Rolling whiteboards are also provided in Rehearsal Room 1, Studio 2 and Rehearsal Room 3, whilst the Dance Studio should contain only dance mats, and no furniture.

In order to maintain the default room set up, please **avoid moving classroom furniture about the building**. Any furniture that is moved as part of a class must be replaced immediately afterwards.

Nothing may be stored in classrooms or studios without advance permission from venue or technical staff. In particular props, furniture or costumes that may be in use for classes must be returned to storage on a daily basis.

Additionally furniture or bins must not be removed from classrooms and left in the corridors outside. Neither may shoes, bags or clothing be left in corridors outside classes.

All corridors in the building are fire escape routes, and must be kept completely clear at all times.

7.14 Personal Property and Storage:

Your personal property (including clothing, footwear, bags and paperwork) must not be left lying around the academy, either in classrooms, shared spaces or on the corridors.

Student locker areas and the student cloakroom are available for storage of your personal belongings. Please do not allow your property to accumulate in the academy throughout term – bring in only what you need for classes, and take your belongings home on a regular basis.

Storage areas are very busy and have limited space, and they must be kept in good order.

For reasons of fire safety, absolutely **nothing may be placed on top of lockers and nothing is to be left on the floor** of the cloakroom or locker areas. Items left on the floor or on top of lockers are liable to be disposed of at any time.

Coats, bags, towels and other items should be hung up on coat hooks whilst shoes, extra clothing and any valuable personal belongings should be kept in your locker.

Paperwork, journals and books may be stored in the Resource Room in the green crates provided.

Yoga mats must be stored on the top shelves in the cloakroom only.

Please avoid keeping perishable foodstuffs in your locker or on the cloakroom shelves – these belong only in the Green Room.

You will receive a notification in advance asking you to empty your locker and clear your personal belongings from the student storage areas on the **last day of each term**.

The academy is used for many events and short courses outside of term time and so it is essential that storage areas are cleared in a timely fashion at each term end. All items left behind in these areas after end of term will be immediately disposed of or donated to charity.

7.15 Lost Property

Any clothing or personal items left behind in classrooms or studios during term time should be placed into the lost property containers, which are provided in Rehearsal Rooms 1 and 2, Dance Studio, Resource Room and Green Room. Valuable items, i.e. jewellery, phones, wallets etc. should be dropped to the Administration office. Academic paperwork, books and journals (which may be of very high personal value to an individual student), should ideally be dropped to the lost property box on the shelves of the Resource Room which is designated for this purpose. Lost property containers will be emptied up to twice per term, and the contents disposed of or donated to charity.

7.16 Food and Drink

All food and hot drinks may be consumed in the Green Room or the Café area in the Front Foyer only. With the exception of bottled water, students are not allowed to eat or drink in any of The Lir's classrooms, studios, rehearsal rooms or workspaces. This includes, but is

not limited to, Rehearsal Rooms 1-6, Studio 1 and Studio 2, Dance Studio, Seminar Room, Resource Room, Dressing Rooms, Wardrobe, Construction and Scenic Workshops.

Bottles of water may be brought into classes and workspaces.

Water fountains are located outside Rehearsal Room 1 and Studio 2.

The chewing of gum is not permitted in any class.

7.17 Green Room and Café/Front Foyer

Students may use the cafe area situated in the front foyer of The Lir or the Green Room for meal breaks. Students using these areas to eat and drink must clear up after themselves immediately after use. As both areas are used by a large number of people each day it is essential that students take responsibility for keeping them in good order.

A weekly rota system for student upkeep of the green room and café area is to be operated in term time. Each week in term a different student year group takes responsibility for inspecting the green room and front foyer for cleanliness at end of lunchtime and at end of classes each day, and rectifying any major issues. Rotas will be posted on class notice boards, and class reps will oversee the implementation of this system.

Please note that the rota system does not in any way reduce the onus on individual students to clear up after themselves. Where the relevant year group on duty observe any ongoing problems with housekeeping, these should be reported to venue staff by that group's class rep.

Use of the Café/Front Foyer:

The cafe area in the front foyer is a public facing area and must be kept presentable at all times.

All rubbish must be placed in the bins provided. Personal items such as cups and bowls must not be left in the cafe area. Kitchen facilities are provided in the Green Room to wash crockery items after use. Each student must take responsibility for their own items and any crockery/Tupperware left in the front foyer will be disposed of.

Please re-set foyer tables and chairs, clean up any spillages or food waste, and leave the area in good order after use. Furniture should not be removed from the front foyer without permission from a member of venue or technical staff.

Use of the Green Room:

The green room has seating areas where students may take their meals and has kitchen facilities available for student use.

All rubbish generated must be placed in the bins provided. Any crockery or cutlery must be washed up immediately after use and tables and countertops should be left clean, free from debris and wiped down as necessary. Personal belongings and clothing must be hung up on coat racks, and not left lying around on the couches, tables or floors.

Green room cleaning supplies are provided by The Lir and are stored in the kitchen area.

Lunch boxes may be stored in the refrigerator provided. Due to limited space the refrigerator is for day-use only and should not be used for long term storage of food. All fresh food items in the refrigerator should be in covered containers, or sealed packaging.

Microwaves are provided for student use. These must be kept clean and in a fit condition for the next student to use. Any spillages in microwaves should be cleaned up immediately.

Dry food stuffs may be stored on the shelving unit above the sink only, and not in the presses below, where they pose a risk of attracting vermin. Please use the presses only for storage of crockery and Tupperware, and, in order to save food storage space, please keep these items off the shelves.

In the interest of health and safety all personal food items must be cleared out of the student refrigerator at the end of each week and from the kitchen shelves at the end of each term.

Green Room furniture should not be moved about, or removed from the green room without permission from a member of venue or technical staff.

7.18 Resource Rooms

The main Resource Room is located on the first floor and is for use by all students. The MFA resource room is located off the green room, and is accessible only to MFA students.

The main Resource Room is the student computer room and library space for the building.

It is a **quiet work space** where talking and other noise should be kept to minimum. Please respect your fellow students when working in the Resource Room, and avoid causing a distraction. Computer use should be prioritised for academic work only. Please log out of computers when you are finished using them.

The student computers should **not** be used for storage as they are wiped frequently to keep them in better working order.

The current student service MyZone provides a Google cloud service that includes 15GB of storage as well as mail.

Please log onto the following link for more information on this service:

<http://www.tcd.ie/itservices/email/myzone.php> or log in at:

<http://myzone.tcd.ie/>

No food or drink is to be brought into the Resource Room, with the exception of bottled water.

Green storage crates are available to students to store their paperwork, journals etc, on the shelves in the Resource Room. Crates should be labelled with your name, year group and term, and may not be removed from the room. Only one crate per student please. Crates should be emptied at the **end of each term**.

The shelves in the Resource Room are for storage of library books and academic paperwork only. Absolutely no personal belongings such as food, clothing, bags, yoga mats etc. may be stored loose on the shelves of the Resource Room, or left on the windowsill or radiators. Any personal items left loose on the Resource Room shelves, windowsill or radiators are liable to be disposed of at any time.

7.19 Dressing Rooms

Students are required to keep the Dressing Rooms clean and tidy at all times. This is especially important during a production as the dressing rooms are used by other students during the day. No alcohol, food or hot drinks may be consumed in the dressing rooms, bottled water only.

On strike nights post performance, students have not completed their formal obligations until dressing rooms are clean and costumes stored as per instructions from the Director of Technical Training or Stage Manager.

It is not permissible for students to store personal items in the dressing rooms past the performance schedule. Items left behind in dressing rooms once productions are complete will be discarded.

When outside companies are using our dressing rooms, students must adhere to proper Dressing Room etiquette as set out by The Lir staff. It is not permissible for a student to use a dressing room when it has been designated to an outside company unless permission has

been granted by Stage Management. Once Company signs are in place above the doors, the company have exclusive use of these rooms only.

7.20 Wardrobe and Costume Guidelines

Teachers requiring costumes for classes or projects will nominate the Class Rep and 1 other student to be responsible for costume collections and returns and will adhere to the following guidelines:

- Teachers will inform Catherine Fay, Costume Workshop Supervisor, which students are responsible for costumes for individual classes and projects.
- The nominated students should then contact Catherine Fay (catherine.fay@thelir.ie) at the beginning of each term. Or at the soonest available opportunity
- If an SMTT is attached to the class or project as a Costume Supervisor The Class Rep should notify the Costume Supervisor of their requirements, who should be able to fulfill any requests within reason.
- When available the dressing rooms will hold the allocated costumes, rather than the costume room being accessible at all times as *this is disturbing to classes or business that goes on in the costume room.*
- There will be a rail of costumes in each dressing room that should be available year round.
- All dressing rooms, rehearsal rooms and studios are to be cleared of costumes after use
- No dumping / storing of costume around the building in class rooms / hidden areas / scenic
- If costumes are borrowed for classes they must be returned at the end of each session. Teachers should allow time within their class for this to happen
- Any issues with costume management need to be liaised via student rep or teacher with Catherine Fay
- All costumes are to be signed in and out by the class costume rep
- The rehearsal skirts and corsets will also operate out of the dressing room unless there is a production
- During Third Year Productions the student costumes may be stored in a ground floor prep room

Important Costume Guidelines:

- Please note that final year productions take precedence on any and all costumes
- If costumes are soiled from use this must be brought to the costume supervisor's attention and left in the laundry.
- All dressing rooms, rehearsal rooms and studios are to be cleared of costumes after use.
- Any costumes or other items of clothing returned with costumes will be absorbed into the costume stock
- All costumes must be treated with respect and care particularly when being stored

7.21 Props Store Guidelines

Teachers requiring props for classes or projects will nominate the Class Rep and 1 other student to be responsible for prop collections and returns and will adhere to the following guidelines:

- Teachers will inform Kate Ferris, Costume Workshop Supervisor, which students are responsible for costumes for individual classes and projects.
- The nominated students should contact Kate Ferris (email kate.ferris@thelir.ie) at the beginning of each term or at the soonest available opportunity
- No dumping / storing of props around the building in class rooms / hidden areas / scenic without prior permission from a member of technical staff
- If props are borrowed for classes they must be returned at the end of each session. Teachers should allow time within their class for this to happen
- Any issues with props management need to be liaised via student rep or teacher with Kate Ferris
- There is a sign-in/out sheet on the back of Props Store. Please use.

Running of Props Store during productions:

- CSMs assigned to 2nd year shows will have access to the key to the props store via Kate Ferris. Key is not free to take or return without direct contact with Kate Ferris.
- CSM on each 2nd year show will be responsible for upkeep and tidiness of the props store.

Further Important Prop Guidelines:

- Please note that final year productions take precedence on any and all props
- No sharp implements are allowed to be used as rehearsal props at any time
- Use of flame or any potentially hazardous materials must be cleared in advance through a member of technical staff
- Props brought in by staff or students not from the props store must be removed after every class and stored in an appropriate place
- No external borrows for outside student shows.

7.22 Access to 'Unit 30' and Unit 2 including the Green Room, Rehearsal 2, MFA Design Room and Scenic Workshop.

For safety reasons it is necessary at certain times to restrict the access route to 'Unit 30' that passes through the Construction Workshop.

This is typically the case when work is being carried out on set builds, or during construction classes.

Access doors to construction may be locked at these times, and signage will be posted on the relevant doors.

In these circumstances please access Unit 30 via the First Floor of the main building, bypassing the workshop via the staircase at Eblana Photonics.

Please do not use Studio 1 as an alternative route in these circumstances, as this is disruptive to classes taking place in there, and is potentially hazardous when production work is in progress.

At all times where the access route via Construction is available please note that **footwear must be worn when passing through the workshop**. Loose screws, nails and other sharp objects may be left on the floor and are a hazard to anyone passing through barefoot.

7.23 Rehearsals

Students are expected to take personal responsibility for checking call sheets for rehearsals which are posted on the BA notice board. Lateness for rehearsals is unacceptable, and on the second occasion the part assigned in a project or production may be recast. Failure to attend classes during the rehearsal period of any project or production will result in the same penalty being imposed, and may affect casting in future productions.

7.24 Casting

Students are cast in projects or productions as a result of consultations between the directors of the projects or productions and the Director. No casting is final and no student is guaranteed a lead role in any of the projects or productions. Violations of any of the Codes of Practice may affect casting in future productions.

7.25 Press and Publicity

Any publicity relating to your attendance at The Lir will be at the discretion of the Director of The Lir.

7.26 Outside Employment and Third Year Contract

Students may not engage in any performance work outside the course without the express written permission of the Director of The Lir. This includes roles in theatre productions (whether amateur or professional), films, television, radio, commercials, advertisements, voice-overs, once-off shows, fashion shows, performance art, street theatre performances or parades, and any other engagement that involves performance and may interfere with training. This regulation applies to vacation periods as well as term times. Failure to comply with this regulation will result in disciplinary action and may also affect casting in future productions. All requests will be considered carefully.

Students will not complete the third year of their training unless they commit fully to all third year productions in which they are cast. Third year students must sign a contract with The Lir at the beginning of the year outlining their commitment to the third year productions and agreeing to certain protocols with regard to dealings with professional agents and casting directors. An example of the Third Year Contract (which is subject to change) is included at Appendix 11.3 below.

7.27 No Smoking Policy

Students are strongly discouraged from smoking because of the negative effects it has on vocal and bodily health. It is illegal to smoke anywhere in The Lir.

The smoking areas for the students are situated at the back of the Lir, beside the entrance to The Tower and outside the workshop. Students must exit from the main entrance and walk around to the smoking areas. In the interest of safety and security it is not permissible to use fire escapes to access these areas.

7.28 Alcohol or Drug Abuse

Students are not allowed to drink alcohol anywhere in The Lir (except at authorised receptions or other public functions), or use drugs, and no student will be allowed into class or rehearsal while under the influence of alcohol or drugs (unless prescribed by a doctor). Any student drinking alcohol or using drugs on the premises will be liable to immediate disciplinary action.

7.29: Dignity & Respect

At The Lir Academy, we are committed to providing a safe and respectful work environment for all - whether an employee, a student, a contractor, a supplier, or a member of the public. No one has the right to harass or bully anyone else, at work or in any situation related to employment. The Lir has a comprehensive Bullying and Harassment policy in

place, which is available from the Policies and Procedures section of The Lir's website. This policy outlines the steps that students can take if they are subject to harassment or bullying of any kind while studying at The Lir. The Lir's Bullying and Harassment Policy works within the parameters of Trinity's over-arching Dignity & Respect Policy which can be accessed on tcd.ie.

7.30 Disruptive or Violent Behaviour

Students who offend or harm a member of staff or another student by means of violent acts (including verbal abuse such as swearing, shouting or screaming), or personal harassment (or behaviour likely to produce this effect), will be liable to immediate disciplinary action and dismissal from the course.

7.31 Sexual, Gender or Racial Harassment

Students should note that any kind of sexual, gender or racial harassment is unacceptable behaviour. In addition, all students have the right to determine their own gender identity and sexual orientation, free from any kind of prejudice or pressure. Any student who engages in sexual or racial harassment will be liable to immediate disciplinary action. In an intensive actor-training course, students are often called upon to take risks, which can take someone to limits of emotional or physical comfort. It is important for the student to know their boundaries - the place beyond which they will be compromised. It is the responsibility of fellow students and tutors to respect these limits; no student will ever be penalised for refusal to undertake an activity which they feel is dangerous—ethically, psychologically, or physically. The studio framework and exploratory nature of our classes should never be presumed to license behaviour which would otherwise be considered socially unacceptable.

7.32 Gender Equality

In 2018, in partnership with other leading theatre organisations The Lir published a detailed Gender Equality Policy which articulates The Academy's commitment to achieving Gender Equality across a whole range of the academy's activities from staff and student recruitment, to production choices and the composition of creative teams, sexual harassment and bullying protocols and the content of individual curricula. The document also outlines the strategies that The Lir will implement in order to ensure improvements are implemented where necessary. Students can access the Gender Equality Policy from the Policies and Procedures section of The Lir's website

7.33 Managing Problems

Emergencies are dealt with directly by recourse to the Director of The Lir or The Lir Academic Administrator. Assistance with managing particular problems which interfere with a student's ability fully to engage with the course may be given by referral to a specialist, including Counselling, Learning Support, Osteopathy & Physiotherapy, Healthcare and care from a Laryngologist.

7.34 Maintaining Good Health

The Bachelor in Acting (Hons) is a physically and mentally demanding course. Students are encouraged to remain conscious of their physical and mental wellbeing throughout the year and to seek assistance from Lir teachers and staff if they are encountering any particular problems.

Students should also avail of Trinity's medical and counselling services as often as they are needed.

Students are encouraged to eat healthily throughout the year, drink plenty of water during the college day and get sufficient sleep at night.

Students who receive an injury, have an underlying health issue or develop a health problem during their training are encouraged to bring it to the attention of the Academic Administrator as soon as possible. Personal information regarding health issues will only be shared with relevant teachers with the express permission of the student on completion of The Lir's Permission to Disclose Health Information form; an example of which is included in Appendix Two below. Students who are asked to complete the form will meet with the Director of The Lir in confidence to discuss the implications of each option and the best course of action for the student.

8. DISCIPLINARY PROCEDURES

The following disciplinary procedures will be implemented when students contravene the professional Codes of Practice for the course.

8.1 Blue Warning Letter

A letter from The Lir Academic Administrator will be sent in the first instance of disciplinary action. Reasons for such action include, but are not limited to:

- Arriving more than 5 minutes late for class on more than three occasions per term
- Absence from class without adequate explanation;
- Absence from rehearsal, technical or production work without adequate explanation.

8.2 Yellow Warning Letter

A second letter from The Lir Academic Administrator will be sent in the second instance of disciplinary action. Reasons for such action include, but are not limited to:

Lateness for class or unexcused absence when already in receipt of a blue warning letter (i.e. fourth occasion);

Absence from class/rehearsal/technical or production work without adequate explanation when already in receipt of a blue warning letter;

Smoking in any area of The Lir Academy. N.B. No prior letter will be sent as it is against to law to smoke in all areas of The Lir Academy.

8.3 Red Warning Letter

A third and/or final warning letter will be sent by the Director of The Lir. Reasons for such action include, but are not limited to:

Lateness for class or unexcused absence when already in receipt of a yellow warning letter (i.e. fifth occasion);

- Absence from class/rehearsal/technical or production work without adequate explanation when already in receipt of a yellow warning letter
- smoking in any area of the Department when already in receipt of a yellow warning letter for smoking;
- Alcohol or drug abuse in any area of the Academy
- Disruptive/violent behaviour or sexual/racial harassment towards a member of staff or another student.

After a red warning letter, if a student once again violates the Codes of Practice, the Director of The Lir will recommend that the offending student be excluded from the course.

9. IMPORTANT SAFETY ISSUES FOR STUDENTS

9.1 Security

Students should ensure that all valuables are kept with them at all times - this includes notebooks, logbooks and written assignments, as these are often irreplaceable. Please note that lockers are not immune from theft. Students should take care to close and lock any windows or doors after they have finished using a space. This is particularly important with regards to back and front entrance to the building.

Bicycles are equally vulnerable and should be securely locked to the stands provided by The Lir. No bicycles are allowed inside the building, nor may they be chained to the railings at the entrance to The Lir. Any unauthorised bicycles found illegally parked will be clamped and a €10 fee will be incurred for their release.

For security reasons, The Lir will be locked by security from 10pm each evening. Students must have vacated the building by this time so as not to set off the alarm. There is no access for students after that time, unless accompanied by a member of staff. At weekends The Lir will be accessible from 10am-6pm only to rehearse or prepare for class. When a public performance is taking place in the theatre, only students directly involved with the production are allowed in the Academy after 10pm. Strangers are permitted in the building as far as the administrative office only. Any stranger found in the building should be directed to the administrative office or to a member of staff.

9.2 Fire Safety Procedures

Students must sign in every morning before class at the sign in station in the foyer. Students must also sign themselves out of the building upon leaving at the end of the day.

In the event of an emergency, students must follow the directions of The Lir staff, to vacate the building in an orderly manner, to go directly to the designated Assembly Point and not to return to the building until it is deemed safe to do so by the Fire Brigade or the appointed Lir Fire Officer.

Emergency Exits must be kept clear at all times.

Items placed in Emergency Exits must be reported directly to The Venue and Events Manager between the hours of 9am-4pm and to the Front of House Manager thereafter.

Students will undertake an annual fire evacuation drill in the first weeks on each new year.

9.3 Working with Equipment

All technical work in The Lir Studios and Workshop must be supervised and/or authorised by a member of staff, and safety guidelines must be observed at all times when working with technical equipment.

9.4 Health and Safety

The Lir operates a detailed Health & Safety Policy to which students are required to adhere.

First Aid equipment and staff trained as occupational first-aiders shall be provided by The Lir.

First Aid Kits are available from the Administration Office on the first floor and at the cafe area on the ground floor.

9.5 Housekeeping

It is important that students leave spaces clean and tidy for the next class or rehearsal. Chairs should be stacked at the end of each class and placed against the wall, unless otherwise arranged by the teacher. Please ensure that all rubbish is placed in the rubbish-bins provided. This is particularly important in both the café/foyer and Studios as these are the public areas of The Lir and should be ready for visitors at all times.

10 DATA PROTECTION

The Lir, in association with Trinity College, is required to process relevant personal data regarding students and staff as part of its operation. It endeavours to ensure that this is done in compliance with all relevant Data Protection legislation.

Therefore, you will be required to sign a 'Permission to Disclose Information' form, which can be found at the back of this handbook. All signed forms should be handed into The Administration Office.

11. APPENDICES

11.1 Permission to disclose personal information form

STUDENT PERMISSION TO DISCLOSE PERSONAL INFORMATION FORM

Name of Student:

Course Title:

Course start date:(MM/YY) Course completion date:(MM/YY)

The Lir acknowledges student's rights under data protection legislation and takes seriously its obligations to keep all personal information confidential. It may be necessary, however, to publish a student's name, image, likeness, agreed biography, voice recording or video recording on The Lir website in Lir publications or in other formats or media at the discretion of the Director for the following reasons:

- To fulfil the objectives of the Bachelor of Acting (Hons)
- To promote Lir students to industry
- To support students' future careers
- To promote The Lir
- To promote the courses offered by The Lir

I hereby agree to allow The Lir to use my name, image, likeness, agreed biography, voice recording or video recording for the purposes outlined above

Student signature..... Date

Please note that this form complies fully with Data Protection legislation

11.2 Permission to disclose health information form

STUDENT PERMISSION TO DISCLOSE HEALTH INFORMATION FORM

This form will be added to your confidential student file. Depending on your response, it will be either be:

Circulated to the appropriate members of staff at the discretion of the Director
OR

Retained in the student confidential file and not circulated to any other members of staff.

Name of Student:

Course Title:

Course start date:(MM/YY) Course completion date:(MM/YY)

Condition / disability:

Nature of documentary evidence if appropriate - e.g. report from educational psychologist, medical report etc. (please attach)

Please complete one of the sections below:

- A. I give my permission for appropriate members of The Lir staff to be made aware of my disability/condition so that appropriate help and support can be provided.**

Student signature Date.....

- B. I do not give my permission for staff The Lir to be made aware of my disability/condition and I understand that the full appropriate support may not be available to me.**

Student signature..... Date

- C. I agree to discuss my disability fully with the Director but will take responsibility for discussing the nature of my disability/ condition direct with teaching staff, so that appropriate help and support can be provided, if necessary**

Student signature..... Date

Please note that this form complies fully with Data Protection legislation

11.3 Third Year Contract

Third Year Actors Contract:

Date:

Dear Third Year,

We have to make a clear contract between us for your commitment to The Lir's public productions during your 3rd year. You enrolled in a three year training programme and the public productions of the 3rd Year and the accompanying work are as vital a part of providing a durable foundation for a career in acting as the classes and projects of the 1st and 2nd Years.

The Lir's Code of Conduct, of which you are all aware since you started your degree, states:

'Students may not engage in any performance work outside the course without the express written permission of the Director of The Lir. This includes roles in theatre productions (whether amateur or professional), films, television, radio, commercials, advertisements, voice-overs, once-off shows, fashion shows, performance art, street theatre performances or parades, and any other engagement that involves performance and may interfere with training. This regulation applies to vacation periods as well as term times.'

You will appreciate that it is extremely disruptive if actors withdraw from a production during rehearsals or after the plays have been chosen and rights of performance obtained. You must also take into account the impact on the rest of your year group should you seek permission to leave before the final production has finished.

It is also imperative that you fully commit to all six productions, the showcase and professional development sessions in order to complete all modules of your degree. It will not be possible to award you a degree from Trinity College if you do not pass all 8 third-year modules as outlined in the Bachelor in Acting Handbook.

Those of you who are already in contact with agents and those who are approached by agents at any time during the year need to inform the agents of this contract so that there is no misunderstanding. All students are required to direct their enquiries to me in the first instance. Agents will be advised of this procedure, but you should also be aware of your responsibility to advise me immediately, should they make contact with you directly. Please note that you should not sign with an agent prior to the agreed signing date of [TBC].

Accepting the consequences outlined above, if an offer of employment is of sufficient significance to the start of your career, I will be prepared to discuss your withdrawal. Such discussion does not mean that your withdrawal is a certainty: your place at The Lir constitutes a contract from which we may or may not choose to release you, like any employer. If your withdrawal involves The Lir in any expense, e.g. to replace you with a professional actor, then you will be liable for this cost. If you are in receipt of a Lir Bursary, this will be terminated as soon as you withdraw from the course and you may be asked to reimburse The Lir for any bursary payments.

You must always consult with me regarding any offer from an agent, or any offer of work before you accept the offer.

Please sign below to show you agree to accept the terms of your commitment to the final year productions at The Lir:

Signed:

Print Name:

Date:

.....

.....

.....

Yours sincerely,

Loughlin Deegan

Director