



# Master in Fine Art (Stage Design) Course Book

2018-2019

---



Trinity College Dublin  
The University of Dublin

## Contents

1. INTRODUCTION .....	5
1.1 Lir Staff .....	5
1.2 Administration .....	6
1.3 Contact Information.....	7
1.4 Notice Boards.....	7
1.5 Student Support and Guidance.....	7
1.7 Student learning difficulties.....	8
1.8 Student Resource Room .....	8
1.9 Student Representation.....	8
1.10 Student Counselling Services .....	8
1.11 Postgraduate Advisory Service .....	9
1.12 Course Materials and Other Costs .....	9
2. MASTER IN FINE ART (STAGE DESIGN).....	11
2.1 MFA Timetable.....	11
2.2 Term Dates 2017-18.....	11
2.3 Reading Weeks.....	12
2.4 Major and Minor options.....	12
2.4 Professional Placements .....	13
2.5 Showcase Productions as part of GradFest .....	14
3. THE CURRICULUM .....	15
3.1 MODULE 1: CONTEMPORARY THEATRE PRACTICE.....	16
3.2 MODULE 2: COSTUME DESIGN WORKSHOP .....	17
3.3 MODULE 3: LIGHTING DESIGN WORKSHOP .....	18
3.4 MODULE 4: SET DESIGN WORKSHOP .....	19
3.5 MODULE 5: DRAMATURGY FOR STAGE DESIGN .....	20
3.6 MODULE 6: THEATRE SKILLS .....	21
3.7 MODULE 7: PRODUCTION DESIGN .....	22
4. STRATEGIES FOR MONITORING STUDENT PROGRESS.....	24
4.1 Student Progress Meetings.....	24
4.2 Tutorials/Feedback .....	24
4.3 Student Journals .....	24

4.4 Oral Examinations .....	24
4.5 Assessment .....	24
5. ECTS.....	25
6. GRADES .....	26
6.1 Grades and Assessments .....	26
6.2 Weighting.....	27
6.3 Overall Assessment and Progression.....	27
6.4: Awarding of Degrees:.....	28
7. STYLE REQUIREMENTS FOR WRITTEN SUBMISSIONS.....	29
7.1 Style Requirements:.....	29
7.2 Acknowledgements and Footnotes: .....	29
7.3 Trinity Policy on Plagiarism: .....	30
8. HOW TO SUBMIT WRITTEN WORK .....	33
9. IMPORTANT SAFETY ISSUES FOR STUDENTS .....	34
9.1 Security .....	34
9.2 Fire Safety Procedures: .....	34
9.3 Working with Equipment.....	34
9.4 Health and Safety.....	35
9.5 Housekeeping .....	35
10 DATA PROTECTION.....	35
11. CODES OF PRACTICE .....	35
11.1 Punctuality and Attendance .....	35
11.2 Illness or Other Absence .....	36
11.3 Student Housekeeping.....	36
11.4 General Upkeep of Rehearsal Rooms, Studios and all Classroom Spaces.....	36
11.5 Personal Property and Storage:.....	37
11.6 Lost Property.....	38
11.7 Food and Drink.....	38
11.8 Green Room and Café/Front Foyer .....	38
11.9 Resource Room .....	40
11.10 Wardrobe and Costume Guidelines.....	40
11.11 Props Store Guidelines.....	41

11.12 Professional Courtesy .....	41
11.13 Scripts and Photocopying .....	41
11.14 Mobile Phones/Social Networking/Recording Devices .....	42
11.15 Food and Drink.....	42
11.16 Cloakrooms and Lockers .....	42
11.17 Press and Publicity .....	42
11.18 No Smoking Policy.....	42
11.19 Alcohol or Drug Abuse .....	43
11.20 Dignity & Respect.....	43
11.21 Disruptive or Violent Behaviour.....	43
11.22 Sexual, Gender or Racial Harassment.....	43
11.23 Gender Equality .....	44
11.24 Maintaining Good Health.....	44
12. APPENDICES .....	45
12.1 Permission to disclose personal information form (MFASD) .....	45
12.2 Permission to disclose health information form .....	46
12.3 Written Work Submission Form .....	47
Essay/Logbook Cover Sheet.....	<b>Error! Bookmark not defined.</b>

## **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 Master in Fine Art (Stage Design). 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 Lir. The rest of the handbook gives an account of the requirements for participation in the MFA, 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.

The Master in Fine Art (Stage Design) runs concurrently with the Master in Fine Art (Theatre Directing) and Master in Fine Art (Playwriting). With a view to engendering a sense of ensemble between the students, the programmes are designed to overlap and interact, with students on all three strands of the MFA sharing some classes and working together on projects where possible.

### **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

#### Master in Fine Art (Stage Design) Teaching Staff:

Course Director: Maree Kearns  
Set Workshop: Ferdia Murphy, Monica Frawley & Joe Vanek  
Costume Workshop: Ferdia Murphy, Monica Frawley & Joan O'Clery  
Scenography Seminar: Monica Frawley  
Lighting Workshop: Sinead Wallace (Resident Lighting Designer), Kevin Smith  
Contemporary Theatre Practice: Thomas Conway  
Dramaturgy: Karin McCully  
Costume Practical: Sinead Lawlor  
Costume History & Research: Joan O'Clery  
Model Making Skills: Maree Kearns  
Drawing skills: Jo Conway  
CAD Skills: Maree Kearns  
History of Scenography: Liam Doona  
Scenic Art: Craig Starkie

#### Contacting a member of staff:

All staff can be contacted using the following email format:

[firstname.lastname@thelir.ie](mailto:firstname.lastname@thelir.ie) unless otherwise arranged with a member of staff.

We recommend that you email staff to arrange an appointment during their office hours. This is also a useful way of contacting a teacher for a small query if a meeting is not required. Please do not disturb staff outside their office hours 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 Administrator is available to answer questions and provide information every weekday from 9.00am-10.00am and from 12.30pm-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 all students. Students should notify the office immediately of any change of contact details. The Administrator and your teachers will often communicate with you via your @tcd.ie email address, so please check your email on a regular basis.

### **1.4 Notice Boards**

The main MFA (Stage Design) notice board is located in the Green Room. MFA students are asked to check this notice board regularly for any notices and/or changes to the timetable.

### **1.5 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. If necessary, students can consult Professor Brian Singleton, Academic Director of The Lir, who will be able to give confidential advice on matters relating to the course and the workings of the university.

Professor Singleton's contact details are: bsnglton@tcd.ie Tel: +353 1 896 1550

Trinity's Postgraduate Advisory Service, as outlined below, also provides advice to all postgraduate students.

### **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](mailto:facilities@thelir.ie)

## **1.8 Student Resource Room**

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 should be read in the resource room, and should not leave The Lir. Students may also be required to buy copies of certain texts for classes and/or seminars as they will not be able to depend on the library or resource room for such texts. Further information about reading lists for each class is available from the beginning of each term from individual teachers. 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 and from the computers in the Student Resource Room at The Lir.

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.

## **1.9 Student Representation**

Each MFA year group elects a student representative, one of whom is entitled to represent the MFA students at meetings of the Master in Fine Art (Stage Design) Committee. This committee decides on issues such as academic courses, assessment and examining etc., and meets once per year.

Each year group representative will have the opportunity to raise concerns or issues of the course at the committee meeting.

## **1.10 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](http://www.tcd.ie/Student_Counselling)



### **1.11 Postgraduate Advisory Service**

The Postgraduate Advisory Service is a unique and confidential service available to all registered postgraduate students in Trinity College. It offers a comprehensive range of academic, pastoral and professional supports dedicated to enhancing your student experience.

#### **Who?**

The Postgraduate Advisory Service is led by the Postgraduate Support Officer who provides frontline support for all Postgraduate students in Trinity. The Postgrad Support Officer will act as your first point of contact and a source of support and guidance regardless of what stage of your Postgrad you're at. In addition, each Faculty has three members of Academic staff appointed as Postgraduate Advisors who you can be referred to by the Postgrad Support Officer for extra assistance if needed.

Contact details of the Postgrad Support Officer and the Advisory Panel are available on our website: [http://www.tcd.ie/Senior\\_Tutor/postgraduate/](http://www.tcd.ie/Senior_Tutor/postgraduate/)

#### **Where?**

The PAS is located on the second floor of House 27. Open Monday to Friday, 8.30 – 4.30. Appointments are available from 9am to 4pm. Phone: 01 896 1417 Email: [pgsupp@tcd.ie](mailto:pgsupp@tcd.ie)

#### **What?**

The PAS exists to ensure that all Postgrad students have a contact point who they can turn to for support and information on college services and academic issues arising. Representation assistance to Postgrad students is offered in the area of discipline and/ or academic appeals arising out of examinations or thesis submissions, supervisory issues, general information on Postgrad student life and many others. If in doubt, get in touch! All queries will be treated with confidentiality. For more information on what it offers see the website.

If students have any queries regarding your experiences as a Postgraduate Student in Trinity don't hesitate to get in touch.

### **1.12 Course Materials and Other Costs**

Although some texts, notes and handouts will be provided by The Lir, and much of the prescribed reading is available from Trinity's library, we advise students to allocate themselves a yearly script budget in order to buy scripts to build up their own Library for professional work. Many of the prescribed plays for the Dramaturgy module are bought in bulk and available from the Administrator at a discounted rate.

Students should also familiarise themselves with the Drama Online database ([www.dramaonlinelibrary.com](http://www.dramaonlinelibrary.com)) which is accessible by all Trinity students. Students should access this online library through Trinity library's online portal.

As part fulfilment of the Contemporary Theatre Practice module, students are expected to attend up to six nominated theatre performances per term. Student discounts are usually

available when booking, however students should budget up to €300 over the course of the year to cover the cost of these tickets.

Set Design Students are advised to budget up to €300 per year for necessary materials including card and foam board and other materials. Some materials will be bought in bulk and made available to students at a discounted rate.

Costume Design Students are advised to budget up to €300 per year to purchase fabric, costume 'buys' and other materials. Calico and pattern paper are bought in bulk and made available to students at a discounted rate.

Lighting Design Students should budget a minimum €200 for materials including colour and other consumables.

## **2. MASTER IN FINE ART (STAGE DESIGN)**

The Master in Fine Art (Stage Design) 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 effort and individual responsibility for development in all subject areas.

### **2.1 MFA Timetable**

The one-year full-time Master in Fine Art (Stage Design) Degree is taught over three terms. Students taking the course part-time will complete the programme over two years. The first two terms are of twelve weeks' duration, when both full-time will take three modules. Part-time students will ordinarily take two modules (one minor) in the first two terms of year one, and their major module in the first two terms of their second year. The final module will be taught in the third semester and subsequent summer months (for full-time students) or in the second year of the course (for part-time students). The final module will be taught by an on-going series of individual tutorials.

Classes in the first two terms will normally take place between 10am and 5pm on weekdays, but may need to be rescheduled, including at evenings and weekends, in exceptional circumstances. Students are expected to prioritise classes and make themselves available at the rescheduled time. In addition a number of skills classes will be scheduled throughout Terms One and Two at times to be confirmed in advance. Other responsibilities, including self-directed learning, will be scheduled in the evenings and exceptionally on weekends.

MFA students will be expected to attend selected theatre performances and screenings, usually on Wednesday evenings, throughout and will be encouraged to participate in shared activities with the Bachelor in Acting (Hons) programme.

Students will receive a copy of the timetable at the beginning of each term for weeks 1 -6 and at half-term for weeks 8-12. All timetables are subject to change and students are expected to check the MFA notice board on a regular basis for any timetabling announcements.

### **2.2 Term Dates 2017-18**

The Term Dates for 2018/2019 are as follows:

Term One: Monday September 17<sup>th</sup> 2018 – Friday December 7<sup>th</sup> 2018

Term Two: Monday January 7<sup>th</sup> 2019 – Friday March 29<sup>th</sup> 2019

Term Three: Tuesday April 23<sup>rd</sup> 2019 – Friday July 12<sup>th</sup> 2019

## 2.3 Reading Weeks

The seventh week of each term is designated as a Reading Week. During Reading Weeks, timetabled classes, workshops and seminars cease. This is to allow students time to complete the required reading for each class. Furthermore, it is likely during each term that a week's classes will be replaced by individual tutorials with MFA teachers. The timing of individual tutorials will be at the discretion of each teacher, and will be communicated at the beginning of each term.

The reading weeks for the first two terms are the weeks beginning: October 29<sup>th</sup> 2018 and February 18<sup>th</sup> 2019.

## 2.4 Major and Minor options

All design students 'major' in one design discipline. Students can also elect to take a second design discipline as a 'minor' option.

Students minoring in a discipline will:

- Complete all workshop projects and skills classes attached to the design module in Terms One and Two.

Students majoring in a discipline will:

- Complete all workshop projects and skills classes attached to their design module in Terms One and Two.
- At the assessment point at the end of Term Two students majoring in a discipline will produce additional design materials related to the design project
- Complete two placements in their major discipline
- Produce a production design for one of the MFA Graduate Productions in their major discipline
- Present agreed examples of their work in the end-of-year MFA Design exhibition

Additional opportunities for minor students

- Should the opportunity present itself students minoring in a design discipline who have excelled in their project work throughout Terms One and Two may be invited to produce a production design for one of the MFA Graduate Productions in their minor discipline. This work will not form part of the formal course assessment and students may decline the opportunity at their discretion.
- At the discretion of the Course Director students who produce work of a sufficient standard in their minor discipline may also be invited to present work in the MFA design exhibition

## 2.4 Professional Placements

All Stage Design students will complete two professional placements as part fulfilment of Module 7: Production Design as outlined below. Students taking the course part-time will complete their placements in 2018.

Internal placement:

One of these placements will involve assisting a professional designer on the realisation of their designs on one of The Lir Graduate Productions. The most likely dates for this placement are as follows:

BA Graduate Productions Five & Six 2018/2019:

Rehearsals commencing: April 23<sup>rd</sup> 2019

Tech: w/b May 20<sup>th</sup> 2019

Opening: May 24<sup>th</sup> 2019

BA Graduate Production One 2018/2019:

Rehearsals commencing: Sept 16<sup>th</sup> 2019

Tech: w/b Oct 14<sup>th</sup> 2019

Opening: Oct 18<sup>th</sup> 2019

Students majoring in lighting design may also be offered the opportunity to complete their internal placement on BA Graduate productions at the end of Term Two.

The second placement will involve assisting a professional designer on the realisation of their designs on a professional production in Dublin. The dates for this placement will be agreed in consultation with the student as the production schedules of the hosting theatres are confirmed. Some of these placements are likely to be on Dublin Theatre Festival productions which may open as late as the end of September or the first week in October 2019. Students should bear this in mind when budgeting for the year.

Given the nature of a designer's work, students will not be expected to work full-time when on placement, but are expected to be available for key moments in the realisation of the design concept, for significant design and production meetings, for the technical build and rehearsals, throughout previews and to be available at all other times to assist the professional designer as required.

Given the nature of this commitment it may be possible for the dates of these placements to overlap somewhat, although the placement will not overlap at key dates in each production's technical schedule.

Students will be supported by ongoing contact with their design tutors throughout both placements.

Placements will be assessed on the basis of a critical reflection to be completed by the student and by a formal review between the professional designer and the design tutor.

## **2.5 Showcase Productions as part of GradFest**

From the beginning of Term Three MFA (Stage Design) students will focus on placements and the 'Production Design' module. Full-time students will work towards a production showcase in July 2019. Part-time students will present their work to the public in July 2020.

Students will work with the Lir's graduating acting students and colleagues from the MFA in Theatre Directing on a series of productions to be staged in the Lir's two performance studios at the end of the academic year as part of a season of work entitled GradFest. The productions will be fully supported by the Stage Management and Technical Theatre students and the technical and workshop staff of The Lir. The design students will also be supported throughout this process by their design tutor. Full details of the production process will follow in Week Six of Term One.

Showcase productions will be assessed by the design tutor and the Director and Academic Director of The Lir (or their agreed deputies) as outlined in Section 3.5 below, and the assessment process will be overseen by an External Examiner.

Outline Production dates:

Productions One & Two:

Rehearsals: Week beginning May 27<sup>th</sup> 2019

Performances: Week beginning June 24<sup>th</sup> 2019

Productions Three & Four:

Rehearsals: Week beginning June 3<sup>rd</sup> 2019

Performances: Week beginning July 1<sup>st</sup> 2019

A note on copyright: Design students should note that although they will retain the copyright in all their design work throughout their MFA programme, The Lir retains a perpetual right to photograph and record the production for publicity purposes to promote the production, the student's work, the Lir's courses including the MFA Stage Design and The Lir Academy generally.

### 3. THE CURRICULUM

The design strand of the MFA aims to equip students of exceptional talent with the skills necessary to pursue a career in the professional theatre and related industries through the development of skills, professional practices and creative approaches to stage design.

It encourages a self-reflexive approach to learning with a view to developing independently thinking practitioners of theatre. The individual voice of the student designer will be nurtured and developed through a series of practical design workshops and tutorials with professional designers, directors and dramaturges. A series of skills classes in each discipline will complement the project based workshops. Classes in dramaturgy and contemporary theatre practice will supplement the training and placements alongside two professional theatre designers will form a key component of the programme. The course will culminate in the design of a production that will benefit from one-on-one mentoring by a professional designer.

In addition to the core classes and workshops, individual tuition from professional designers will be a key feature of the training. In addition, master classes by visiting practitioners will supplement the student experience.

**Students must take four modules to complete the course. Modules 1 and 7 are compulsory modules and students must choose two elective modules from Modules 2, 3, 4, 5 & 6.**

**All modules are subject to staff availability and student demand. Please note that Module 6, Theatre Skills, will not be offered as a full Module in 2018/2019. It will be replaced by a series of skills classes throughout Terms One and Two and informal training opportunities when available.**

The course is designed to allow students to study one or two design disciplines. Where a student elects to study two design disciplines they will elect to 'major' in one discipline and 'minor' in the second. Students 'majoring' in a specific discipline will complete their professional placements in that discipline and will focus on that discipline in the Production Design module. Students elect to take this course either part-time (24 months) or full-time (12 months).

### 3.1 MODULE 1: CONTEMPORARY THEATRE PRACTICE

Module Code: LR7001

Module Coordinator: Loughlin Deegan

Teaching staff: Thomas Conway

Term: 1 & 2

Average Teaching Hours: 3 hours per week

Aims:

This module will be taught over 2 terms (Terms One and Two) and will introduce students to a range of contemporary theatre practices as evidenced in the theatres of Dublin. The principal aim of the course is to enable students to become conversant in the styles, forms, theories and practices that constitute contemporary theatre-making. The module is taken by all MFA students including playwrights, designers and directors.

Learning outcomes:

On successful completion of this module students will be able to:

- Identify the principal issues and concerns of contemporary theatre
- Analyse the forms and conventions of contemporary theatre
- Identify and interface with the working methods of a range of professional theatre practitioners
- Understand the needs, concerns and working practices of all professional theatre practitioners and the interface between them

Working method:

The course will be taught by seminar. It will also include visits to theatre productions which will form part of the assessment of the module. Theatre visits will normally happen on Wednesday evenings, and attendance with the rest of the MFA cohort on assigned dates is regarded as compulsory.

Assessment:

Portfolio of journal entries, written assignments and oral presentations (to a total of 6000 words).



Reading List:

Students will be assigned reading relevant to the productions scheduled in the theatre, including play texts, journal articles, newspapers and periodicals.

### **3.2 MODULE 2: COSTUME DESIGN WORKSHOP**

Module Code: LR7005

Module Coordinator: Loughlin Deegan and Maree Kearns

Teaching staff: Monica Frawley, Ferdia Murphy & Joan O'Clery

Term: 1 & 2 - Average Teaching Hours: 3 hours per week.

Aims:

This elective module will be taught over two terms in a series of workshops by a number of professional designers. It aims to nurture the student's design skills through workshops aimed at developing the student's creative practice. Those workshops will introduce students to the processes of historical research as well as the technical skills in the realisation of a design, including wardrobe maintenance, and communication with other theatre professionals in the production process. Students will present their own practice in weekly workshops for discussion and critique. In addition students will maintain a weekly journal of reflective practice in which they will analyse their process.

Learning outcomes:

On successful completion of this module students should be able to:

- Realise a design for one or more characters
- Liaise with a production manager and costume maker on the implementation of a design from a technical perspective
- Communicate design ideas to a director and to other members of a creative team
- Respond to and process criticism positively
- Incorporate research in the design process

Working Methods:

This module will be taught over terms one and two in a series of workshops led by professional designers. It aims to develop the student's costume design skills through weekly workshops exploring a range of dramatic texts from various historical periods, as well as nurturing technical competence in the realisation of the student's own design. In addition students will maintain a weekly journal of reflective practice in which they will analyse their process.

The workshop will be supplemented by a series of skills based classes including drawing, costume practical, costume history and History of Scenography.

Assessment:

Design Project 1 (Term One) (10%), Design Project 2 (Terms One and Two) (20%), Design Project 3 (Term Two) (20%), Design Project Four (Term Two) (20%) General Presentation (portfolios, notebooks, communication skills, etc) (20%). Continuous Assessment including engagement and attendance (10%).

### **3.3 MODULE 3: LIGHTING DESIGN WORKSHOP**

Module Code: LR7006

Module Coordinator: Loughlin Deegan and Sinéad Wallace

Teaching staff: Sinéad Wallace, Kevin Smith

Term: 1 & 2 - Average Teaching Hours: 6 hours per week.

Aims:

This elective module will be taught over two terms in a series of workshops led by a number of professional lighting designers. It aims to nurture the student's design skills through workshops aimed at developing the student's creative practice. Those workshops will examine the nature of light and its qualities, together with the functions of stage lighting, the role of lighting in theatre, with particular emphasis on the engagement of a director with stage lighting. Students will explore the relationship between lighting design and other design elements, e.g. costume design, set design, sound and video design. In addition to development of a conceptual lighting design process, the mechanics of stage lighting will be covered in detail to include the principles of electricity, optics, light sources and theatre lanterns. Students will learn how to choose lighting instruments, calculate lighting angles, control light distribution etc., and will learn the basic principles of scale drawing, and how to produce a lighting plan. Other topics covered will include control systems, computer aided design, colour, and special effects. Students will maintain a weekly journal of reflective practice in which they will analyse their process.

Learning outcomes:

On successful completion of this module students should be able to:

- Realise a lighting design for the theatre using a range of technical equipment
- Realise a design through a scale drawing and Vectorworks
- Respond to and process criticism positively
- Incorporate research in the design process

#### Working Methods:

This module will be taught over terms one and two in a series of workshops led by professional lighting designers. It aims to develop the student's lighting design skills through weekly workshops exploring a range of dramatic texts, as well as nurturing technical competence in the realisation of the student's own design. In addition students will maintain a weekly journal of reflective practice in which they will analyse their process and collect a library of reference images relevant to their own projects and observation of light in the world. The workshop will be supplemented by a series of skills based classes including CAD (Vectorworks), ETC lighting consoles and History of Scenography. The learning will also be supplemented by a series of Masterclasses in Use of Video with Light, and New Technologies in Lighting Design.

#### Assessment:

3 lighting design projects (computer-aided and scale drawing) one in Term One & two in Term 2 weighted as follows: Project 1 (20%), Project 2 (25%), Project 3 (30%); Continuous assessment including a journal of reflective practice (15%). Engagement (attendance, punctuality, commitment, collegiality) (10%).

### **3.4 MODULE 4: SET DESIGN WORKSHOP**

Module Code: LR7007 - Module Coordinator: Loughlin Deegan and Maree Kearns

Teaching staff: Ferdia Murphy, Monica Frawley & Joe Vanek

Term: 1 & 2 - Average Teaching Hours: 3 hours per week.

#### Aims:

This module will be taught over two terms in a series of workshops by a number of professional designers. It aims to nurture the student's design skills through workshops aimed at developing the student's creative practice. Those workshops will introduce students to the processes of historical research as well as the technical skills in the realisation of a design, including drawing, model-making, technical drawing, and communication with other theatre professionals in the production process. Students will present their own practice in weekly workshops for discussion and critique. In addition students will maintain a weekly journal of reflective practice in which they will analyse their process.

#### Learning outcomes:

On successful completion of this module students should be able to:

- Realise model designs for plays from different historical periods
- Produce through technical drawings for a theatre design
- Respond to and process criticism constructively

- Incorporate research in the design process
- Understand how to budget a design for a show and modify a design in response to financial restraints

#### Working Methods:

This module will be taught over terms one and two in a series of workshops led by a number of professional designers. It aims to develop the student's set design skills through weekly workshops exploring a range of dramatic texts from various historical periods, as well as nurturing technical competence in the realisation of the student's own design. In addition students will maintain a weekly journal of reflective practice in which they will analyse their process.

The workshop will be supplemented by a series of skills based classes including drawing, model making, History of Scenography, scenic art, manual draughting and CAD.

#### Assessment:

Design Project 1 (Term One) (10%), Design Project 2 (Term One) (20%), Design Project 3 (Term Two) (20%), Design Project Four (Term Two) (20%) General Presentation (portfolios, notebooks, communication skills, etc) (20%). Continuous Assessment including engagement and attendance (10%).

### **3.5 MODULE 5: DRAMATURGY FOR STAGE DESIGN**

Module Code: LR7010

Module Coordinator: Loughlin Deegan

Teaching staff: Karin McCully

Term: 1 & 2

Average Teaching Hours: 3 hours per week

#### Aims:

This module will be taught over 2 terms (Terms One and Two) by a professional dramaturg. It aims to introduce students to a range of dramatic texts with an emphasis on their dramaturgical composition. An understanding of the contexts within which those dramaturgical strategies were produced will also be fostered. This seminar based module requires students to examine key issues related to the creation and structure of playscripts. Students will consider a variety of theories regarding dramatic structure, style and form, explore different approaches to text analysis and learn to apply a designer's vocabulary to a number of case studies. Dramaturgy is a compulsory module for playwriting and directing students and an elective module for design students.

Learning outcomes:

On successful completion of this module students will be able to:

- Demonstrate knowledge of a range of dramatic texts from western theatre history
- Undertake research from a dramaturgical perspective
- Analyse texts from a dramaturgical perspective
- Demonstrate knowledge of the relationship between writing and its performance
- Reflect on one's own creative writing process from a dramaturgical perspective
- Demonstrate a solid overview of Western theatre history to provide a context for their own development as a theatre practitioner

Working method:

Classes will be in the form of weekly three hour seminars shared with the directors, playwrights, and those designers who elect to take the module. Students will be asked to make brief presentations to the class on chosen plays' style, context, structure, ideas and themes, and to put questions to the seminar to lead the debate on their assigned text. The plays assigned each week are then compared in light of the seminar's accumulative discoveries.

Assessment:

A series of written assignments as follows: Term One Essay (2000 words) (35%), Term Two Essay (2000 words) (35%), class presentations (15%), submission of two written-up presentations (2000-3000 words approximately) (15%).

### **3.6 MODULE 6: THEATRE SKILLS**

**NOTE: This Module is not being offered in 2018/19**

Module Code: TBC

Module Coordinator: N/a

Teaching staff: N/a

Term: 1 & 2 - Average Teaching Hours: 6 hours per week.

Aims:

The overall aim of this elective module is to equip students with the skills of the practitioners of theatre other than the theatre designer, with a view to the students being proficient in and conversant with the creativity of others, and further to enhance the craft of the student

designer by broadening their experience of making theatre. This module will explore the crafts of the actor, director, stage manager, production manager, and stage technician through workshops with professionals in the various disciplines. Students will have tutorials with a professional directing tutor on The Lir staff throughout the module and will be required to maintain a journal documenting, processing and evaluating the experience.

Learning outcomes:

On successful completion of this module students will be able to:

- Appraise the creative processes of practitioners other than the theatre designer
- Evaluate dramatic material from an acting, directing, management and technical perspective
- Communicate effectively with the practitioners of other theatre disciplines
- Respond to and process criticism positively
- Reflect on the learning experience from cognate theatre disciplines

Working Methods:

This module will be taught over terms one and two in a series of workshops by professional theatre makers and teachers at The Lir. It aims to develop the student's design skills through an exploration of the skills of practitioners in cognate theatre disciplines. Students will present their own work in each of the cognate disciplines throughout the module. In addition students will maintain a weekly journal of reflective practice in which they will analyse their process. Student's progress through the module will be supported by tutorials with a professional designer.

Assessment:

Practical assessments in 4 cognate theatre disciplines (2 per semester), chosen in conjunction with the module co-ordinator (70%); journal of reflective practice (30%)

### **3.7 MODULE 7: PRODUCTION DESIGN**

Module Code: LR7009

Module Coordinator: Loughlin Deegan, Maree Kearns & Sinéad Wallace

Teaching staff: Maree Kearns & Sinéad Wallace

Term: 3 (full-time); 3-6 (part-time)

Average Teaching Hours: Individual tuition on an on-going basis in response to work completed and two part-time six week placements.

#### Aims:

The aim of this compulsory module is to enable students to apply the skills acquired in their elective design modules to the development of their individual creative voice and practice, and in the design of one of the final MFA productions. Students will also extend their understanding of theatre production by completing two placements assisting professional theatre designers on productions. A further focus on professional development will assist the students to prepare for a professional career

#### Learning outcomes:

On successful completion of this module students should be able to:

- Undertake research from a design perspective
- Realise a design for a theatre production
- Reflect on the creative process of theatre production
- Respond to and process criticism constructively
- Communicate effectively with other theatre professionals (director, production manager, stage manager and a technical team)
- Manage a design schedule and budget
- Be actively involved in the fit up and technical rehearsals for a theatre production

#### Working Methods:

This module will be taught in Term Three and over the summer months through individual supervision in the realisation of a design for public viewing in one of The Lir studios in addition to two placements as assistant to a professional designer. Students are required to maintain a reflective journal which may form part of their assessment as below. A series of professional development talks, seminars and classes will complete the module.

#### Assessment:

Students majoring in Set & Costume Design:

Design & realisation for a theatre production (60%); process and reflective journal (40%)

Students majoring in Lighting Design:

Design for a theatre production (70%); process and reflective Journal (30%)

## **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 Overview Meetings are monitored primarily by Director of The Lir. Teachers on the MFA course also meet regularly to consider matters of student progress.

### **4.2 Tutorials/Feedback**

Tutorials are designed to afford each student the opportunity to discuss their progress and receive guidance. Feedback is offered by teachers and staff on specific areas of work. Students receive tutorials from teachers and staff at strategic points in the year.

### **4.3 Student Journals**

Students are encouraged to maintain a journal of their time on the course. This is an opportunity for reflection on daily and weekly work in classes and seminars, and is meant to be a personal record of the student's learning experience. Journals may form part of the assessment of a student's grade.

### **4.4 Oral Examinations**

If deemed necessary or appropriate, oral examinations consist of two prepared topics based on the curriculum. Students are then interviewed on their chosen topics for 20 minutes by two members of the Course Committee.

### **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 is included in Curriculum above.



## 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 of the degree are as follows:

Core Module: Contemporary Theatre Practice (20 ECTS)

Elective Module: Dramaturgy for Stage Design (20 ECTS)

Elective Module: Costume Design Workshop (20 ECTS)

Elective Module: Lighting Design Workshop (20 ECTS)

Elective Module: Set Design Workshop (20 ECTS)

Elective Module: Theatre Skills (20 ECTS)

Core Module: Production Design (30 ECTS)

TOTAL (with two elective modules): 90 ECTS

## 6. GRADES

### 6.1 Grades and Assessments

Although final degrees will not be graded, student's assessments will be marked to give them an indication of their progress.

Grade descriptors for Module 1 - 6 of the MFA Stage Design strand are as follows:

85-100: Work of exceptional merit, demonstrating an original creative vision, fluency of expression and breadth of reference far in excess of what is expected for a one-year higher research degree.

75-85: Work of outstanding merit which shows insight, profundity, and creative invention, characterised by involvement with subject matter, breadth of appropriate reference, and both conceptual and stylistic ability. In oral presentation, a combination of the above with a finely judged ability to structure material and communicate it in an oral context.

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

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

50-59: Consistently solid work reflecting honest application and satisfactory achievement without ever fully attaining the creative invention associated with the higher grades. The work may be characterised by an over-reliance on secondary sources at the expense of personal involvement, confining itself to a limited or predictable line of argument with a tendency to description. It may contain sophisticated elements but be unable to integrate these into a complex but coherent argument. On the other hand, it may be characterised by a lack of full engagement with the material, a lack of breadth of critical reference or of sufficient theoretical thrust.

Pass Mark: 50

40-49: Work which demonstrates some background knowledge and research but no consistent or rigorous investigation; argument remains at a basic level, without sufficient analysis to achieve insight or coherence; repetitiveness, excessive reliance on secondary sources, imprecise expression or descriptive generalisation. Work of this grade is not considered sufficient for a postgraduate degree.

1-39: Failure to demonstrate most of the standards set out above.

Grade descriptors for Module 7 (Production Design) are as follows:

70% or above: imaginative practice achieving an exceptional level of creativity to a professional standard.

60% or above: creative practice with an achievement that demonstrates a very good level of understanding of the requirements of stage design. Students at the higher end of this marking band may display elements of the requirements of the higher band but not to the same level or degree of professional achievement.

50% or above: creative practice with an achievement that demonstrates a satisfactory understanding of the mechanics of stage design but to a level that could not be considered adequate for professional production.

49% or below (FAIL): a level of achievement that fails to demonstrate a satisfactory understanding of the mechanics of stage design.

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 constitutes the 'B' range and 50 to 59 the 'C' range. A mark below 50 does not constitute a passing grade for postgraduate students.

## **6.2 Weighting**

Assessments for the Modules 1 - 6 are weighted equally at 20% each (1 compulsory and 2 elective modules: total 60%), and the Production Design (Module 7) is weighted at 40%.

## **6.3 Overall Assessment and Progression**

The pass mark for all assignments, including the Theatre Production module, is 50%.

Students must achieve an overall credit-weighted average mark of 50% or higher across the taught modules, and must pass all individual taught modules, in order to proceed to the Theatre Production module.

Students who fail a taught module and who are not eligible to proceed to the Theatre Production module are entitled to re-submit failed assignments in the module to be considered for the award of Postgraduate Diploma in the appropriate strand. Re-submission of failed assignments for the award of Postgraduate Diploma is normally due on August 31st

or if this falls on a weekend, the Friday before. A supplemental assignment can only be awarded a maximum mark of 50%.

#### **6.4: Awarding of Degrees:**

Students who have successfully passed the three taught modules and accumulated 60 credits but do not wish to proceed to the Theatre Production module, or if they have attempted but failed this module, will be eligible for a Postgraduate Diploma. Students who, in addition, have achieved an overall average mark of at least 70% across the three taught modules will be eligible for the award of Postgraduate Diploma with Distinction. A Distinction cannot be awarded if a candidate has failed any assignment during the period of study.

Students who have achieved a mark of at least 50% in each module taken and accumulated 90 credits will be eligible for the award of Master in Fine Arts.

Students who, in addition, achieve a mark of 70% or above in the Theatre Production module and have an overall average mark for the course of at least 70% will be awarded the M.F.A. with Distinction. The Master in Fine Arts cannot be awarded with Distinction if a candidate has failed any assignment during the period of study.

## 7. STYLE REQUIREMENTS FOR WRITTEN SUBMISSIONS

### 7.1 Style Requirements:

Please consult the MLA or Chicago academic writing style requirements.

Full access to the Chicago Manual of Style online is available via the TCD Library website. Alternatively, please see:

*Chicago Manual of Style, 15th edition, Chicago: Chicago University Press, 2003.*

You may also consult the Chicago style requirements at:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

For details of the MLA please see:

*Gibaldi, Joseph, MLA Style Manual and Guide to Scholarly Publishing, 2d Edition, New York, MLA, 1998.*

You may also consult the MLA style requirements at:

<http://owl.english.purdue.edu/owl/resource/557/01/>

Please remember to always quote accurately, to be consistent in your style and referencing and to pay attention to detail. Proof read your essays carefully before submitting it in order to eliminate spelling and typing errors, misquotation and unsatisfactory presentation.

Please note that all course work elements have deadlines. If you wish to apply for an extension you must consult with the relevant teacher and if an extension is agreed then please ensure that all supporting documentation is attached to your final submission.

### 7.2 Acknowledgements and Footnotes:

#### (1) Students should always acknowledge their sources:

Students should remember that plagiarism is a serious offence and will result in disciplinary procedures.

Plagiarism is the presentation of another person's thoughts or words as though they were a student's own. Direct quotations from the published or unpublished work of others must always be clearly identified by being placed in quotation marks, and a full reference to the source must be provided in the manner outlined below. Equally, if a student summarises

another person's ideas or judgements, they must refer to that person in their text, and include the work referred to in their notes and bibliography. Any instance of plagiarism within an essay, examination or dissertation will render the work invalid for examination and assessment purposes and it will be reported to the Junior Dean of the College.

If a whole section of a student's work is based on data provided by a single source, they should make a general acknowledgement in the text of their essay, as follows:

'This section on directing *The Life of Galileo* is based on the account of the National Theatre production in Jim Hiley, *Theatre at Work*, London, 1981.'

Note, however, that such a blanket statement does not give the student the right to plagiarise the source.

### **7.3 Trinity Policy on Plagiarism:**

Plagiarism is interpreted by the University as the act of presenting the work of others as one's own work, without acknowledgement.

Plagiarism is considered as academically fraudulent, and an offence against University discipline. The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.

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

Plagiarism can arise from actions such as:

- a) copying another student's work
- b) enlisting another person or persons to complete an assignment on the student's behalf
- c) quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format
- d) paraphrasing, without acknowledgement, the writings of other authors

Examples c) and d) in particular can arise through careless thinking and/or methodology where students:

- (i) fail to distinguish between their own ideas and those of others

- (ii) fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn
- (iii) fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement
- (iv) come across a distinctive methodology or idea and fail to record its source.

All the above serve only as examples and are not exhaustive.

Students should submit work done in co-operation with other students only when it is done with the full knowledge and permission of the lecturer concerned. Without this, work submitted which is the product of collusion with other students may be considered to be plagiarism.

When work is submitted as the result of a Group Project, it is the responsibility of all students in the Group to ensure, in so far as possible, that no work submitted by the Group is plagiarised.

It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that we build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines:

- a) any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism
- b) when taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources
- c) while the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged

4. It is the responsibility of the author of any work to ensure that they do not commit plagiarism.

Students should ensure the integrity of their work by seeking advice from their Lecturers, Course Co-ordinator, Director or Supervisor on avoiding plagiarism. All Schools should

include, in their handbooks or other literature given to students, advice on the appropriate methodology for the kind of work that students will be expected to undertake.

If plagiarism as referred to in paragraph (2) above is suspected, the Director of Teaching and Learning (Postgraduate) will arrange an informal meeting with the student, the student's Supervisor or other appropriate representative, and the academic staff member concerned, to put their suspicions to the student and give the student the opportunity to respond.

If the Director of Teaching and Learning (Postgraduate) forms the view that plagiarism has taken place, they must decide if the offence can be dealt with under the summary procedure set out below. In order for this summary procedure to be followed, all parties noted above must be in agreement. If the facts of the case are in dispute, or if the Director of Teaching and Learning (Postgraduate) feels that the penalties provided for under the summary procedure below are inappropriate given the circumstances of the case, they will refer the case directly to the Junior Dean, who will interview the student and may implement the procedures set out in Section 5 (Other General Regulations).

If the offence can be dealt with under the summary procedure, the Director of Teaching and Learning (Postgraduate) will recommend to the Dean of Graduate Studies one of the following penalties:

a) that the piece of work in question receives a reduced mark, or a mark of zero;

or

b) if satisfactory completion of the piece of work is deemed essential for the student to rise with his/her year or to proceed to the award of a degree, the student may be required to re-submit the work. However, the student may not receive more than the minimum pass mark applicable to the piece of work on satisfactory re-submission.

Provided that the appropriate procedure has been followed and all parties above are in agreement with the proposed penalty, the Dean of Graduate Studies may approve the penalty and notify the Junior Dean accordingly. The Junior Dean may nevertheless implement the procedures set out in Section 5 (Other General Regulations).

All students must read the section in the University Calendar pertaining to plagiarism which is to be found here: <http://www.tcd.ie/calendar/>

All students must complete the online tutorial on avoiding plagiarism 'Ready, Steady, Write', located at <http://tcd-ie.libguides.com/plagiarism/ready-steady-write> before submitting any written material for assessment.

The weblink to the Library Repository on plagiarism can be found here:

<http://tcd-ie.libguides.com/plagiarism>



## 8. HOW TO SUBMIT WRITTEN WORK

Students are required to submit their assigned essays, projects, and other assessed work by 12 noon on the appointed date. The work should be submitted in two forms; online via [www.turnitin.com](http://www.turnitin.com) and in hard copy to the Administration Office (during the advertised office hours) accompanied by an Essay Cover Sheet attached. These cover sheets will be emailed to each student in advance of the first assignment due. Until receipt of the essay has been confirmed by the Administration Office, submission requirements will not be considered as having been met.

Work that cannot be submitted online (video cassettes, portfolios, large logbooks, etc.) must be hand delivered to the Administration Office during posted office hours prior to the deadline. A log will be maintained of work so submitted.

Students are advised that they are required to keep a copy of all work submitted. The Lir will exercise extreme care in collecting and receipting assessment materials, but if any materials go astray it will be the student's responsibility to provide a copy replacing it. Within a week of the due date, a list of students whose work has not yet been received will be posted on the MFA notice board.

When submitting written work, students must include the following statements on their submission sheet:

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at:

<http://www.tcd.ie/calendar>

I have also completed the Online Tutorial on avoiding plagiarism 'Ready, Steady, Write', located at <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>

## 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 in the Administration Office.

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 Administrator between the hours of 9am-5pm and to the Front of House Manager thereafter.

Students will undertake an annual fire evacuation drill in the first weeks 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. CODES OF PRACTICE**

The Lir's Codes of Practice are aimed at encouraging and developing a shared sense of responsibility in students – this includes a responsibility for oneself, one's fellow students, and the work environment.

### **11.1 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.

### **11.2 Illness or Other Absence**

Students are expected to attend all timetabled classes and workshops. Students are asked to inform The Administrator via reception on 01-896 2559 if they are unable to attend classes or rehearsals due to illness or any other reason.

### **11.3 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.

### **11.4 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.**

### **11.5 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.

## **11.6 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 1-6, 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.

## **11.7 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.

## **11.8 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.

## 11.9 Resource Room

The main Resource Room is located on the first floor and is for use by all 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.

## 11.10 Wardrobe and Costume Guidelines

MFA students requiring costumes for classes or projects are asked to contact the Wardrobe Supervisor Catherine Fay ([catherine.fay@thelir.ie](mailto:catherine.fay@thelir.ie)) at the beginning of each project or at the soonest available opportunity.

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

### **11.11 Props Store Guidelines**

MFA students requiring props for classes or projects are asked to contact the Head of Stage Management, Kate Ferris (Kate.Ferris@thelir.ie) at the beginning of each project or at the soonest available opportunity.

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.

### **11.12 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.

### **11.13 Scripts and Photocopying**

The Lir has one multi-function device located in the Student Resource Room, 1<sup>st</sup> 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:

<https://www.tcd.ie/Library/using-library/photocopying.php>

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. A scanner will also be provided for ease of sharing material between students by email.

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

#### **11.14 Mobile Phones/Social Networking/Recording Devices**

We ask students to turn off all mobile phones 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. Individual tutors will communicate a policy on the use of kindles tablets or laptops in their classes. Students are asked not to photograph, record or video any classes or performances at The Lir, and not to share any such recordings online on any forum.

#### **11.15 Food and Drink**

With the exception of water and other drinks, students are asked not to eat or drink in any of the spaces they work in.

#### **11.16 Cloakrooms and Lockers**

Lockers and cloakroom facilities are provided to each student for the storage of their items needed for their day to day activities. Students are asked not to store personal clothing items for long periods of time. Locker areas and cloakroom facilities **MUST** be kept clear at all times as a matter of our Fire Evacuation Policy. Locker and cloakroom areas will be spot checked twice a week, mid week and every Friday. Should items be left lying around they will be discarded.

#### **11.17 Press and Publicity**

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

#### **11.18 No Smoking Policy**

In keeping with Irish legislation regarding smoking in the workplace 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 construction 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.

### **11.19 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.

### **11.20 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](http://tcd.ie).

### **11.21 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.

### **11.22 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.

### **11.23 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

### **11.24 Maintaining Good Health**

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 have an underlying health issue or develop a health problem during their course are encouraged to bring it to the attention of the 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.

## 12. APPENDICES

### 12.1 Permission to disclose personal information form (MFASD)

#### 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, images of their designs in The Lir publications, or in other formats or media at the discretion of the Director, for the following reasons:

- To fulfil the objectives of the Master in Fine Art Stage Design
- To promote The 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, images of my designs or video recording for the purposes outlined above**

Student signature..... Date .....

*Please note that this form complies fully with Data Protection legislation*

## 12.2 Permission to disclose health information form

### STUDENT PERMISSION TO DISCLOSE HEALTH INFORMATION FORM

This form is Part 1 of the Learning Agreement Form. 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.

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*

### 12.3 Written Work Submission Form

<b>The Lir, National Academy of Dramatic Art</b>	
<b>Essay/Logbook Cover Sheet</b>	
Please fill out with block capitals/tick the appropriate boxes and attach to the front of your essay/logbook	
<b>Name:</b>	
<b>Student Number:</b>	
<b>Email Address:</b>	
<b>Please tick the course in which you are enrolled:</b>	
Foundation Diploma in Acting and Theatre Studies <input type="checkbox"/>	
Bachelor in Acting (Hons) <input type="checkbox"/>	
Bachelor in Stage Management and Technical Theatre <input type="checkbox"/>	
Master in Fine Art <input type="checkbox"/>	
For undergraduate courses please tick:	
Year 1 <input type="checkbox"/> Year 2 <input type="checkbox"/> Year 3 <input type="checkbox"/>	
For the MFA course, please tick your specialism:	
Playwriting <input type="checkbox"/> Directing <input type="checkbox"/> Stage Design <input type="checkbox"/> Lighting Design <input type="checkbox"/>	
<b>Essay Title:</b>	
<b>Course Tutor:</b>	
<b>Course Title:</b>	
<b>Please tick which term this essay is for:</b>	
Term 1 <input type="checkbox"/> Term 2 <input type="checkbox"/> Term 3 <input type="checkbox"/>	
<b>I also confirm that have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at:</b> <a href="http://www.tcd.ie/calendar">http://www.tcd.ie/calendar</a>	
<b>I have also completed the Online Tutorial on avoiding plagiarism 'Ready, Steady, Write', located at</b> <a href="http://tcd-ie.libguides.com/plagiarism/ready-steady-write">http://tcd-ie.libguides.com/plagiarism/ready-steady-write</a>	
Date of submission:	Signature:
<b>Please Note: Essays must also be submitted electronically by the due date through <a href="http://www.turnitin.com">www.turnitin.com</a></b>	