



# Foundation Diploma in Acting & Theatre Course Handbook

2019

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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 2019/20 we welcome a student body of 118 students from all over the world.

This handbook is intended to give the necessary information about the Foundation Diploma in Acting and Theatre. 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 should contain most of the information that students need in the first few weeks of the course. In order to give students an understanding of the structure of the Foundation Diploma in Acting & Theatre, the course book outlines the current curriculum.

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.

### **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

Admissions and Short Course Manager: Joanna Crawley

Receptionist: Ellen Murray

Finance Officer: Sara Scally

Director of Marketing: Seána Skeffington

Marketing Assistant: 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

Foundation Diploma in Acting & Theatre Teaching staff:

- Bryan Burroughs: Physical Theatre
- Ivan Birthistle: Practical Theatre Skills (Sound)
- Michaela Wohlgemuth: Alexander Technique
- Morgan Cooke: Choral Singing
- Eve D’Alton: Practical Theatre Skills (Lighting)
- Loughlin Deegan: Practical Theatre Skills (Producing)
- Catherine Fay: Practical Theatre Skills (Wardrobe)
- Kate Ferris: Practical Theatre Skills (Stage Management)
- Iseult Golden: Devising
- James Hixon: Theatre History
- David Horan: Acting Technique & Contemporary Theatre
- Maree Kearns: Practical Theatre Skills (Design)
- Gary Keegan: Creative Engagement
- Ruth Lehane: Theatre History Practical
- Judith Lyons: Choral Singing
- Paul Meade: Contemporary Irish Theatre
- Vinny Murphy: Acting for Camera & Film Project
- Sue Mythen: Movement & Collaborative Project
- Gavin O’Donoghue: Voice, Speech & Language and Theatre History Practical
- Cathal Quinn: Classical Text & Shakespearean Theatre Project
- Val Sherlock: Practical Theatre Skills (Hair & Make Up)
- Kevin Smith: Practical Theatre Skills (Lighting Design)
- Craig Starkie: Practical Theatre Skills (Props & Scenic Art)

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 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 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 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 Foundation Diploma notice board is located beside the resource room on the first floor. 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 Student Support and Guidance**

The Lir staff are always available to lend a sensitive and supportive ear with regard to any questions, problems, or concerns students might have. If a student needs to address any pressing concerns they might have; they can make an appointment to see the Course Director. There may however be some situations for which a student does not feel comfortable approaching staff members. If necessary, students will be referred elsewhere for independent or professional advice. 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:

Email: [bsnglton@tcd.ie](mailto:bsnglton@tcd.ie)

Tel: +353 1 896 1550

### **1.5.1 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/>

### **1.5.2 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)

## **1.6 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 Usher 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 circa 1960 are not in the computer catalogue; they must be sought in the folio volumes catalogue in Iveagh Hall of the Berkeley Library.

### **1.7 Student Representation**

Each year Foundation Diploma students elect 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 Foundation Diploma students at a meeting of the Foundation Diploma Committee. This committee decides on issues such as academic courses, assessment and examining etc., and meets once per year.

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

### **1.8 Student Buddy System**

Each student is paired with a nominated graduate of the Foundation course now studying the Bachelor in Acting degree. The graduate 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 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)

## **2. THE FOUNDATION DIPLOMA IN ACTING & THEATRE**

The Foundation Diploma 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 Foundation Diploma Timetable**

The Foundation Diploma is taught over two terms. Each term is of twelve weeks duration, and the course curriculum is normally delivered 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.

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 notice board on a daily basis for any timetabling announcements.

### **2.2 Term Dates**

The Term Dates for 2019/2020 are as follows:

Term One: Monday September 16<sup>th</sup> 2019 – Friday December 6<sup>th</sup> 2019

Term Two: Monday January 6<sup>th</sup> 2020 – Friday March 27<sup>th</sup> 2020

### **2.3 Project Weeks**

The Foundation Diploma is broken up into 21 weeks of timetabled classes and three 'Project Weeks'. During Project Weeks, timetabled classes are replaced by projects or master-classes led by either, visiting directors or teachers and/or teachers on the BA Acting course. The timetable for each Project Week will be confirmed two weeks in advance and will be posted on the notice board. Attendance is full-time and compulsory at all classes, projects, workshops and events designated in the curriculum.

The dates for Project Weeks are as follows:

- 4<sup>th</sup> – 8<sup>th</sup> November 2019
- 6<sup>th</sup> – 10<sup>th</sup> January 2020
- 17<sup>th</sup> February – 21<sup>st</sup> February 2020

## **2.4 Learning & Teaching Strategies**

This curriculum is designed to prepare the student for further training at conservatoire level as well as preparing students to study broader drama degrees and related areas of study and work.

Training is focused on the development of ‘core skills’, which provide the foundation for the student’s creative expression.

Students are given extensive tuition and support, but they are expected to be proactive in their artistic and intellectual development. Students are expected to work individually and inventively on their areas of both strength and weakness.

Core skills and capacities are developed through group practical classes, seminars, workshops, performance projects and internal presentations, as well as individual and group feedback.

Intellectual skills are developed additionally through the discussion of key concepts and issues, practice in applying concepts both verbally, physically, and in written form, 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, Foundation Diploma Director and Director of The Lir.

### 3. CURRICULUM

The Foundation Diploma in Acting & Theatre curriculum is designed to enable the student to prepare themselves for three-year actor training at conservatoire level. With an additional focus on broadening students' reading and understanding of plays and theatre history, it also prepares students for broader drama degrees. Students will be given the opportunity to explore other careers in theatre, television and film, and some may progress to professional work in the industry on completion of the course. The course also encourages students to develop and nurture their own individual creativity with a focus on collaboration, improvisation and lateral thinking.

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

- Demonstrate principles of good acting including recognised techniques in acting, voice, and movement.
- Interpret a range of dramatic texts including Elizabethan Comedy and Drama and contemporary authors to broaden knowledge and understanding of the theatrical canon.
- Evaluate dramatic texts in the context of theatre history with a particular focus on Greek Tragedy, Shakespeare and canonical Irish plays and playwrights.
- Practise improvisation in the realisation of performance.
- Interpret a text in a rehearsal context.
- Utilise appropriate skills and techniques to the level required for entry to an honours degree course.
- Evaluate the structures of the professional theatre industry and academic pathways to employment in professional theatre and allied industries.
- Communicate ideas and creative responses in written format and in an appropriate scholarly manner.

The course is divided into three core modules:

1. Introduction to Voice, Movement & Acting Technique
2. Acting Projects
3. Theatre in Context

Each module is further divided into individual classes.

### **3.1. Module 1: Introduction to Voice, Movement & Acting Technique**

Module Code: LR101F

Module Coordinator: Gavin O'Donoghue

Term: 1 – 2

Average Teaching Hours: 13.5 hours per week

Total Contact Hours: 280

#### **Rationale, Aims & Module Content:**

This module will introduce students to a range of core skills required to develop their ability as an actor. It will introduce students to the three primary areas of all actor training: voice, movement and acting. The module will focus primarily on the technique of Konstantin Stanislavski, and how it can be applied to realist and classical texts. The movement and voice work will include a combination of 'pure' and 'applied' classes. The 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. This module also aims to develop an understanding of how an actor's interpretation of text and language is communicated through the voice. It features classes in vocal anatomy, vocal healthcare, breathing techniques and the use of play and physical action in vocal production.

#### **Learning outcomes:**

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

- Demonstrate through performance the working practice of the acting process according to the principles of Konstantin Stanislavski
- Translate inner feelings into characterisation
- Communicate creatively through improvisation
- Perform imaginatively narrative text, verse and song using applied voice and movement techniques
- Demonstrate a tangible relationship between the actor's body and space
- Perform the vocabulary of movement in the establishment of social relations in performance
- Use appropriate techniques to control breathing in performance
- Outline the vocal anatomy of the human body

### 3.1.1 Voice

Teaching Staff: Gavin O'Donoghue

Terms: 1-2

Average Teaching Hours: 3 hours per week

Aims:

The aim of this course is to provide the foundation for the student's vocal technique; alignment, breathe capacity, release, support and voicing. To begin to generate the vocal energy required to project and place the voice in the performance space with ease, clarity and focus. Students will begin to apply vocal technique to the exploration and expression of dramatic text. By the end of the course the student will have developed an individually tailored, comprehensive vocal warm-up to further aid their ongoing vocal development. We will explore various texts including, poetry, verse and contemporary dramatic texts as well as supporting the multiple texts explored throughout the course curriculum.

Learning Outcomes:

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

- Recognise best practice in vocal health, including safe phonation
- Identify the importance of alignment and grounding and that of 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
- Demonstrate safe physical and vocal workouts
- Apply the vocal work to text
- Employ the voice with clarity in rehearsal and studio spaces

Term 1

Week 1: Relaxation, alignment, body and breath release work. Stretching, spine rolls and identifying inhibitive tension and finding release. Introducing working in semi-supine.

Week 2: Opening and releasing the breath. Introduction to the anatomy and physiology of voice, vocal health.

Week 3: Further work on opening and releasing the breath. Introducing sound, onset exercises, co-ordinating the voice with the breath, grounding the voice.

Week 4: Breath and voice in action: playful, imaginative responses to breath and sound.

- Week 5: Connecting with text, the relationship of the breath to thought and text. Responding to punctuation, thought energy, rhythm and pace.
- Week 6: Focus on the in-breath, releasing the ribs and lower abdominals, making space for diaphragmatic release.
- Week 7: Focus on the out-breath, starting to build capacity and sustaining sound and voice.
- Week 8: Project Week
- Week 9: Channel work; jaw, larynx, tongue, pharynx and soft palate release.
- Week 10: Starting to build support; connecting and supporting the voice.
- Week 11: Supporting the text. Building individual warm ups.
- Week 12: Warming Up and showing work.

## Term 2

- Week 1: Project Week
- Week 2: Reviewing the work of Term 1
- Week 3: Opening up the resonators. Resonant release, imaginative responses to humming and vibrations.
- Week 4: Playing with pitch range, identifying optimum pitch.
- Week 5: Balancing the resonators, oral, nasal and secondary resonance.
- Week 6: Resonating text, using full vocal range on text.
- Week 7: Project Week
- Weeks 8-12: Supporting end of term showings, audition preparation, working scenes in class.

## Working Methods:

Voice combines group class work and tutorials. Students are expected to keep a journal and file handouts for future use and reference.

## Assessment (constitutes 25% of overall module grade):

- Students will be assessed on one showing : 10%
- 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): 75%
- Engagement (punctuality, attendance, commitment): 5%



- Journal: 10%

### **3.1.2 Speech, Language & Classical Text**

Teaching Staff: Gavin O'Donoghue & Cathal Quinn

Terms: 1-2

Average Teaching Hours: 1.5 hours per week

Aims:

This class aims to analyse the student's habitual speech settings in order to develop appropriate skills in articulation and speech. To work with flexibility and clarity in response to textual demands. To explore the anatomy of the vocal tract and to increase the flexibility of the muscles governing the use of the lips, tongue and the soft palate. Students will aim to find and utilise the energy that consonants can give to texts; and work to accurately differentiate between separate vowel sounds. Foster an appreciation of language and to develop sensitivity to the power of words as well as providing an introduction to grammar, punctuation and syntax. The classical text classes aim to introduce students to heightened text through working with Shakespearean speeches 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 students to:

- Apply precise, energetic articulation to text with varied emphasis, pause and pace.
- Engage with the musicality and rhythm of speech sounds and their application to text.
- Employ consonantal sounds for clarity when placing the voice in the performance space.
- Outline the anatomy of the vocal tract.
- Identify 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.
- Develop and free the musculature of the lips, tongue and soft palate and those governing the use of the jaw.
- Differentiate accurately between separate vowel sounds and to manage consonant clusters with greater ease.
- Analyse and breakdown text.

Schedule:

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Over the course of both **terms** the following areas will be explored and developed.

- Defining Speech; learning about the vocal tract the anatomy and physiology of articulation, practising exercises to free the jaw, and exercise the lips, tongue and soft palate
- Working on plosives and breathiness
- Working on continuants and placement of consonants, with particular attention to th's
- Working on sibilance
- Ensuring the breath is supporting the formation of consonants and looking at the formation of vowels
- Speaking with fewer glottal stops
- Nasal consonants and nasality
- Consonant clusters
- Tackling your weakest sounds with appropriately challenging texts
- Exploring pause, pace intonation and stress
- Musicality and rhythm: orchestral articulation, sustaining vowel sounds and creating consonantal beats and melodies

Working Methods:

Speech combines group class work and focussed individual work. Students are expected to keep a journal and file handouts for future use and reference.

Assessment (constitutes 5% 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): 95%
- Engagement (punctuality, attendance, commitment): 5%

### **3.1.3 Choral Singing**

Teaching Staff: Morgan Cooke & Judith Lyons

Term: 1 – 2

Average Teaching Hours: 1 hour per week

Aims:

Choral Singing aims to introduce students to a varied repertoire of choral music which is studied, explored and ultimately performed. Students will develop their ability to sing and blend with others. 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
- Employ the voice as part of a choral ensemble
- Perform a short piece of choral music

Schedule:

Classes will be a continuous development of the skills required to sing as part of a choir. Attention will be given early in the course to essential aural training and the reading of music. Students will begin to develop the skills and confidence to create and perform choral music.

Working Methods:

Choral singing classes will be taught to the whole group throughout the 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.

### **3.1.4 Movement**

Teaching Staff: Sue Mythen

Term: 1 – 2

Average Teaching Hours: 3 hours per week

Aims:

Students will engage with the fundamentals of movement and will learn a precise and articulate physical vocabulary that will lead expressive use of the body in creative practice.

Learning Outcomes:

This class will enable students to:

- Develop understanding of the body that is fully expressive
- Generate an 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 their awareness of alignment, posture and grounding
- Identify habitual movement tendencies
- Realise the importance of the emotional expression of the body and the meaning of movement and gesture
- Create sequences of consecutive movements to build a personal professional warm-up
- Investigate qualities of movement through creative and holistic movement practices
- Improvise solo and ensemble movement from a range of stimuli utilising the imagination
- Foster a seamless connection between mind and body, imagination, impulse and action
- Connect body work to all the other strands of the course

#### Working Methods:

Movement will involve practical class work. Two 1.5 hour classes will be taught to the whole group 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 and preparation will be undertaken outside class.

#### Assessment (constitutes 30% of overall module grade):

- Continuous Assessment: 75%
- Showing (end of Term 2): 10%
- Engagement (punctuality, attendance, commitment): 5%
- Journal: 10%

#### Schedule:

##### Terms 1 and 2:

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

Fundamentals of movement: Explorations in space and the actor's, 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. Each student will develop a warm up drawing from the exercises experienced in class.

Creative Movement/Collaborative Project: Investigation of qualities of expressive movement and creation of Improvised and Rehearsed Movement scores which apply fundamentals, psychological gesture, imagination, empathy, various movement practices, metaphor, while honing the playfulness to unlock the expressivity of the actor's body in both solo and group improvisations.

### 3.1.5 Acting Technique

Teaching Staff: David Horan

Terms: 1 - 2

Average Teaching Hours: 5 hours per week

Aims:

To develop the student actor's unique creative voice at the same time as gradually preparing them for three-year drama course auditions. To enable students to experience the practices of theatre practitioners such as Konstantin Stanislavski, Meisner and Grotowski through games and exercises and to lay down the building blocks of actor's process spontaneously through play. To seek to develop, through improvisation, the student actor's imaginative scope, quick wittedness, creativity and flexibility.

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 interpretive ability in relation to dramatic scenes and monologues. To this end areas of Stanislavsky's process are explored as an experience, not as a theory or a system, and applied to a variety of theatrical texts.

Learning Outcomes:

This class will enable students to:

- Identify the fundamentals of the acting process and storytelling
- Develop a high degree of communication abilities and creative improvisation skills
- Explore spontaneity through games and sense exercises
- Employ Stanislavskian 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
- Use sense focus truthfully and creatively
- Be creatively dependent on one's fellow actors to create mutually and not in isolation
- Apply the same degree of creativity, transformation and mutual dependency as achieved in improvisation to existing dramatic texts
- Explore a character within a text deeply, truthfully and creatively
- Investigate and question a contemporary classic text in a highly personal and individual way to reveal the clues needed to unlock character and meaning

- Apply the learned process to contemporary and classical monologues for audition purposes
- Explore the themes and characters of the monologues through improvisation to further develop a deep and meaningful relationship to the text.

By the end of the year, it is expected that students will have developed a uniquely personal working process. They will be fully aware of and have begun to use the Stanislavski system. They will have had their confidence in their talent and instinct nurtured and their ambition confirmed.

#### 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.

Schedule for term two will be agreed in response to student progress as the year progresses.

#### Working Methods:

In the first term, Acting Technique classes will be taught to the entire group for 5 hours each week, with three hours devoted to acting principles and two hours spent applying the principles to specific texts – monologues or scenes. Toward the end of term one and throughout the second term Acting Technique classes will periodically combine with project work allowing deeper exploration of characters and backstory as Stanislavskian improvisation is applied to specific plays and characters.

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

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

Assessment: (constitutes 40% of overall module grade):

Audition Presentation: 20%

Continuous Assessment: 65%

Showing (end of term 2): 10%

Engagement (punctuality, attendance, commitment): 5%

### 3.1.6 Screen Acting

Term: 2

Teaching Staff: Vinny Murphy

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Average Teaching Hours: 6 hours in total

Aims:

To enable students to understand and develop strategies for meeting the specific demands of screen acting, whilst gaining a better appreciation of screen acting and becoming more familiar with the equipment, the process and the terminology.

Learning Outcomes:

This class will enable students to:

- Act with more confidence before a camera, becoming more familiar and less self-conscious about seeing themselves on screen.
- Recognise what a director and an editor needs from an actor in order to put together the final performance on screen.
- 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 and continuity.

Working Methods:

The group will be split in two with each group receiving 6 hrs of tuition.

Students will begin with camera-based classes that are designed to show students how the camera can aid a performance rather than hinder it. At the beginning, the focus will be on shooting. They then move on to camera-based acting exercises, which start to explore possible solutions to some of the technical demands.

Assessment:

- The class will be assessed on a pass/fail basis.

Schedule:

Session 1:

An examination of what works and what doesn't work on screen. This session will dispel many of the myths surrounding the process of screen acting and will get the students hands-on from the start.

Session 2:

After a brief introduction to the film set crew and their functions, shooting of scripted pieces with direction and more analysis.

Session 3:

Continuation of previous session and a brief look at auditioning for Film and TV and the now widespread practice of self-taping for auditions.

### **3.2. Module 2: Acting Projects**

Module Code: LR102F

Module Coordinator: Gavin O'Donoghue

Term: 1 – 2

Average Teaching Hours: 8.5 hours per week

Total Contact Hours: 280

#### **Rationale, Aims & Module Content:**

This module aims to combine all the skills and techniques of Acting, Voice and Movement being acquired in Module One for the purpose of rehearsals and workshop presentations of shortened versions of classical and contemporary plays, and devised pieces created by students themselves working through improvisation and creative play. The module will be project based and will also include classes in Solo Shakespeare, Shakespeare Scenes, Contemporary Theatre and Physical Theatre. The module will also focus on how the core skills of acting, voice and movement can be brought to bear on audition technique, using both classical and contemporary monologues. The Acting Projects Module will be taught by visiting professional directors and theatre practitioners as well as members of The Lir's teaching staff.

#### **Learning outcomes:**

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

- Create a range of characters from contemporary and classical texts
- Research, devise, improvise and adapt a performance text
- Analyse the language in plays by Shakespeare and make use of the technical aspects of language in performance
- Apply the skills of clowning, dance and improvisation in performance
- Interpret contemporary theatre texts in performance
- Identify the structures of scenes within play texts
- Practise the principles of acting in rehearsal conditions
- Prepare for and follow a rehearsal process
- Demonstrate through performance a basic understanding of the skills of acting, voice and movement.
- Prepare for and perform at audition and interview at an appropriate level for entry to an honours degree course



### 3.2.1 Devising/Physical Theatre

Teaching staff: Iseult Golden

Term: 1 (Weeks 1 – 7)

Average Teaching Hours: 8.5 hours per week

Aims:

The application of the skills and techniques acquired in the first term; those of improvisation and creative play will form the basis of the rehearsal process. Through the application of these skills students will devise for seven weeks focusing on the creation of a short pieces of Devised/Physical Theatre. In the final week there will be a showing of their work.

Learning outcomes:

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

- Create a range of characters
- Apply the skill of improvisation in performance
- Explore different methods of improvisation and creative play
- Research, devise, improvise and adapt a performance text

Schedule:

To follow

Working Methods:

Practical classes, workshops & rehearsals.

Assessment (constitutes 30% of the 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): 55%
- Showing: 40%
- Engagement (punctuality, attendance, commitment): 5%

### 3.2.2 Devising/Physical Theatre Project

Teaching staff: TBC

Term: 1 (Week 8)

Average Teaching Hours: 35 hours per week

Aims:

The Devising/Physical Theatre project will be devoted to the further application of the skills developed over the course of Devising/Physical Theatre. It will take the form of an intensive week-long rehearsal process investigating a specific creative process or theme.

Learning outcomes:

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

- Create a range of characters
- Apply the skill of improvisation in performance
- Explore different methods of improvisation and creative play
- Research, devise, improvise and adapt a performance text

Schedule:

To follow

Working Methods:

Practical classes, workshops & rehearsals.

Assessment:

Assessed on a pass/fail basis.

**Students must pass two out of the three scheduled project weeks in order to successfully complete the course.**

### 3.2.3 Contemporary Theatre

Teaching staff: David Horan

Term: 1 (Weeks 9 – 12) & 2 (Weeks 2 – 4)

Average Teaching Hours: 8.5 hours per week

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Aims:

A studio production of scenes from a contemporary play will be the focus of this project. Classes will be in the form of rehearsals and replicate the working environment of a professional theatre. Rehearsals will include the application of the range of skills and techniques acquired on the course to date.

Learning outcomes:

- Interpret contemporary theatre texts in performance
- Identify the structures of scenes within play texts
- Practise the principles of acting in rehearsal conditions
- Prepare for and follow a rehearsal process
- Demonstrate through performance a basic understanding of the skills of acting, voice and movement

Working Methods:

Practical classes, workshops & rehearsals.

Assessment (constitutes 30% of the overall module):

- 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): 55%
- Showing: 40%
- Engagement (punctuality, attendance, commitment): 5%

### **3.2.4 Naturalistic Theatre Project**

Teaching staff: TBC

Term: 2 (Week 1)

Average Teaching Hours: 35 hours per week

Aims:

This Project Week will be devoted to the exploration of a contemporary naturalistic play and the wider aims of the Contemporary Theatre Project. Students will investigate and rehearse a play text to be developed over an intensive week-long rehearsal process.

Learning outcomes:

- Interpret contemporary theatre texts in performance
- Identify the structures of scenes within play texts
- Practise the principles of acting in rehearsal conditions
- Prepare for and follow a rehearsal process
- Demonstrate through performance a basic understanding of the skills of acting, voice and movement

Working Methods:

Practical classes, workshops & rehearsals.

Assessment:

Assessed on a pass/fail basis.

**Students must pass two out of the three scheduled project weeks in order to successfully complete the course.**

### 3.2.5 Shakespeare

Teaching staff: TBC

Term: 2 (Week 5 – 6 & 8- 12)

Average Teaching Hours: 8.5 hours per week

Aims:

This class aims to encourage students to expand and apply their developing technique and understanding of acting by exploring a play, or a sequence of Shakespeare's plays. The Shakespeare project allows students to work in detail on a classical text.

Learning outcomes:

- Create a range of characters from classical texts
- Analyse the language in plays by Shakespeare and make use of the technical aspects of language in performance
- Identify the structures of scenes within play texts
- Practise the principles of acting in rehearsal conditions
- Prepare for and follow a rehearsal process
- Demonstrate through performance a basic understanding of the skills of acting, voice and movement.

Working Methods:

Practical classes, workshops & rehearsals.

Assessment (constitutes 40% of the overall module):

- 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): 55%
- Showing: 40%
- Engagement (punctuality, attendance, commitment): 5%

### **3.2.6 Shakespearean Theatre Project**

Teaching staff: Cathal Quinn

Term: 2 (Week 7)

Average Teaching Hours: 35 hours per week

Aims:

This Project Week will be devoted to the deeper exploration of a Shakespeare text or that of one of his contemporaries such as, Marlowe, Fletcher, Middleton, Kyd, etc. Students will investigate and rehearse scenes from a play text to be developed over an intensive week-long rehearsal process.

Learning outcomes:

- Create a range of characters from classical texts
- Analyse the language in plays in Elizabethan English and make use of the technical aspects of language in performance
- Identify the structures of scenes within play texts
- Practise the principles of acting in rehearsal conditions
- Prepare for and follow a rehearsal process
- Demonstrate through performance a basic understanding of the skills of acting, voice and movement.

Working Methods:

Practical classes, workshops & rehearsals.

Assessment: assessed on a pass/fail basis

**Students must pass two out of the three scheduled project weeks in order to successfully complete the course.**

### **3.3. Module 3: Theatre in Context**

Module Code: LR103F

Module Coordinator: Gavin O'Donoghue

Term: 1 – 2

Average Teaching Hours: 13.5 hours per week

Total Contact Hours: 280

#### **Rationale, Aims & Module Content:**

This module aims to deepen the students' knowledge and understanding of theatre history including important classical and contemporary play texts from Greek drama to canonical Irish texts. It will also introduce students to the contemporary theatre industry and the related activities of film & television, and the potential careers that are available within the profession. Through a series of classes, seminars and personal development tutorials, this module aims to provide the student with the knowledge and experience they need in order to further develop their interest and engagement with professional theatre practice. The module will broaden students understanding of how theatre has evolved in response to changing social and political contexts and how contemporary theatre practice relates to society and politics today. It will develop the student's understanding of the role of the artist in society through expanding their understanding of their own creativity. The module will further broaden the student's understanding of theatre in context by exposing them to other training opportunities available in The Lir in the area of technical theatre, design and direction. As part fulfilment of the module, students will submit a number of critical writing assignments and will given instruction on the structure, style and expectation of the assignments.

#### **Learning outcomes:**

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

- Identify and describe key events and movements in Western theatre history
- Research and discuss in detail the social and political contexts within which Western theatre has evolved and explain how contemporary theatre practice relates to society and politics today
- Critically discuss a number of canonical theatre play texts
- Reflect on one's own creative abilities

- Demonstrate a knowledge of contemporary theatre practice and the infrastructure that it supports
- Identify and pursue appropriate pathways for their own creative and professional development within the creative industries
- Communicate ideas and research findings to specialist audiences in written format and in an appropriate scholarly manner.

### **3.3.1 Contemporary Irish Theatre**

Teaching Staff: Paul Meade

Terms: 1-2

Average Teaching Hours: 2.5 hours per week

Aims:

This module aims to deepen the students' knowledge and understanding of contemporary Irish plays. It will also introduce students to the contemporary theatre industry and theatre companies. The module will broaden students understanding of how theatre has evolved in response to changing social and political contexts and how contemporary theatre practice relates to society and politics today.

Learning outcomes:

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

- Identify and describe key events and movements in contemporary Irish theatre
- Research and discuss in detail the social and political contexts within which Irish theatre has evolved and explain how contemporary theatre practice relates to society and politics today
- Critically discuss a number of canonical theatre play texts
- Demonstrate knowledge of contemporary theatre practice and the infrastructure that it supports
- Communicate ideas and research findings to specialist audiences in written format and in an appropriate scholarly manner

Working methods:

Taught through a series of classes, seminars and practical workshops.

Assessment: (constitutes 40% of the overall module grade)

- Essay: (1,500 words) 50%
- Theatre Reviews: 15%
- Continuous assessment: 35%

## Schedule:

There will be one compulsory theatre visit in each teaching block (three visits in total). Students will be expected to pay for their own tickets. The Lir however will negotiate a group discount. Students will be required to write a short critical review of each performance piece that they attend. \*indicates required reading by the whole class.

### Term 1

Week 1: Introduction to reviewing plays. Students will discuss recent plays they have seen, read and discuss sample reviews and complete an exercise in writing a review.

Week 2: Work on **Translations\*** by Brian Friel and **Conversations on a Homecoming** by Tom Murphy. Brief research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 3: Work on \*. **Observe The Sons of Ulster Marching Towards The Somme\*** by Frank McGuinness and **Pentecost** by Stewart Parker. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 4: Work on **Somewhere over the Balcony** by Marie Jones. Reference Charabanc Theatre. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 5: Workshop with visiting playwright.

Week 6: Work on **Digging for Fire\***. (Contrast with **La Corbiere** by Anne Hartigan) Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play. Reviews submitted

Week 7: Work on **Eclipsed** by Patricia Burke Brogan with reference to **Love Child** by Gerry Stembridge. Reference Anu/Mary Raftery/Mannix Flynn. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 8: Project Week

Week 9: Reviews analysed and discussed and: Work on **Disco Pigs\*** by Enda Walsh and **Howie The Rookie** by Mark O'Rowe. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 10: Work on **Portia Coughlan\*** by Marina Carr. (Contrast with **Doldrum Bay** by Hilary Fannin) Reference Greek influence on Irish Drama. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 11: Work on **In A Little World of our Own** by Gary Mitchell and **The Lieutenant of Inishmore\*** by Martin McDonagh. Reference the Peace Process the IRA ceasefire and its influence on Irish Theatre. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 12: Work on **The Sugar Wife** by Liz Kuti (reference **I Know My Own Heart** by Emma Donoghue). Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.



Term 2

Week 1: Project Week

Week 2: Discussion of theatre visit and work on reviews.

Week 3: Workshop with visiting playwright.

Week 4: Assessment deadline. Work on Pumpgirl by Abbie Spallen. (Reference Little Gem by Elaine Murphy) Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 5: Work on Oedipus Loves You by Gavin Quinn and Simon Doyle. Explore the play in the context of post-dramatic theatre. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 6: Work on Heroin by Grace Dyas and Theatre Club. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 7: Project Week

Week 8: Work on **I Heart Alice Heart I\*** by Amy Conroy. Explore as a reaction to auto-biographical performances. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 9: Work on Trade by Mark O'Halloran. Explore site-specific theatre and theatre spaces and locations. Research presentation from a group of students. Exploration of social and historical context for the play. Practical work on key scenes from the play

Week 10: Discussion and analysis of reviews from a theatre visit.

Week 11: Consider verbatim and documentary theatre. Research presentation from a group of students on an Irish play in this genre. Exploration of social and historical context for the play. Practical work on key scenes from the play.

Week 12: Explore devising work and consider the work of a number of Irish companies whose work is collaborative.

### **3.3.2 Physical Theatre**

Teaching Staff: Bryan Burroughs

Term 1 Weeks 4-12

Average Teaching Hours: 1.5 hours per week

#### Aims:

This course aims to introduce the student to the principles employed in the development of Physical Theatre. Through this exploration students will expand their understanding of their own creativity. Emphasis is placed on the body of the actor as the primary conveyor of meaning. Students will take their initial steps in training for the demands and rigors of rehearsal and performance; to bring the student physically, vocally, mentally and spiritually to a place of totality in the pursuit of truth in a theatrical moment.

#### Learning Outcomes:

This course 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
- Synthesize all thoughts, impulses and actions through the spine using external stimulants like contact work, music, plastics, paintings/images/objects and element work to begin taking ownership of their bodies as expressive tools
- Build and maintain strength in the core body by introducing basic acrobatic principles which would in time in the full time course lead to further work involving tumbling, handstands, headstands and cartwheels with stick work and juggling
- Apply a selection of Lecoq's Twenty Movements within a composition of their own creation encompassing all elements of principles explored.

#### Working Methods:

Students undertake a 1.5 hour class in Physical Theatre as the whole group, once a week.

#### Assessment:

Assessed on a pass/fail basis.

#### Schedule:

##### Term 1

Week 4 : Introduction of basic warm up and parallels of attention.

Week 5: Warm up, introduction of physical principles and improvisation.

Week 6: Warm up, basic element work and improvisation

Week 7: Warm up, music stimulation and improvisation

Week 9: Warm up, fixed point work, first stage of development of physical score.

Week 10: Warm up, Continuation and Completion of Physical Score

Week 11: Showing of physical score.

### **3.3.3 Practical Theatre Skills**

Teaching Staff: Kate Ferris, Ivan Birthistle, Craig Starkie, Eve D'Alton, Maree Kearns, Catherine Fay, Val Sherlock, Kevin Smith, Loughlin Deegan

Terms 1 – 2

Average Teaching Hours: 2hrs per week

Aims:

This module aims to introduce students to the range of technical theatre departments in The Lir; providing an overview of each department and how it functions in the creation of professional theatre. Students will learn about the roles, duties and workload of the respective departments. Workshop classes will concentrate on seven areas of study; stage management, lighting, sound, properties, scenic construction, wardrobe & design. Students will be given the opportunity to practically engage with the functions of each department e.g. rigging lights, making a prompt book, building props, using power tools, operating a sound desk etc.

Learning Outcomes:

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

- Explain the terminology of technical theatre
- Distinguish technical theatre roles & responsibilities
- Identify how to engage with and work constructively with Stage Managers
- Demonstrate basic tasks allied to each department

Working Methods:

Classes & practical sessions.

Assessment: assessed on a pass/fail basis

Schedule:

Sessions will be scheduled around the demands of the respective Technical Theatre Departments.

### 3.3.4 Professional Development

Teaching Staff: Gavin O'Donoghue and various guest speakers

Terms: 1 – 2

Average Teaching hours: 1 hour per week

Aims:

The primary aim of the Professional Development class is to introduce students to leading professionals from the theatre, television and film industry as well as representatives of institutions providing further training opportunities for Foundation Course graduates. 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.

Learning Outcomes:

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

- Demonstrate fundamental knowledge of the theatre, film and television industries
- Identify further training routes available to students on graduating from the Foundation Course
- Evaluate the place of acting in the wider culture and the variety of employment opportunities available in the performing arts sector

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.

### 3.3.5 Theatre History

Teaching Staff: James Hixon, Gavin O'Donoghue, Ruth Lehane, Cathal Quinn & Iseult Golden

Term: 1 - 2

Average Teaching Hours: 4 hours per week

Aims:

The aim of this module is to introduce the history of drama, theatre and performance. Each week will we consider a different historical convention of theatre and its relationship to time, text, space, place and the role of the audience. Throughout the module we will consider how and why historical conventions resonate with each other.

Learning Outcomes:

The learning outcomes for this module directly respond to module aim and objectives. On successful completion of this module you should be able to:

- Communicate (orally and in written form) the historical conventions of drama theatre and performance and their strategies of representation
- Demonstrate your knowledge of thirteen texts that have shaped theatre history
- Demonstrate understanding of analysis of texts and performance

Working Methodologies:

Each week we will consider a different historical convention and/or a play of the historical convention in question. The majority of the plays that we will be looking at can be found in W.B. Worthen's *The Wadsworth Anthology of Drama*.

Each week a lecture on a historical convention will be given. The lecture will be followed by a seminar. If you are asked to read a play for a particular class then your analysis of the play will inform the seminar. If there is no play set for that week, then you will be asked to conduct your own internet research in a short break between the lecture and seminar on topics posed at the end of the lecture. Your answers will be used to inform our discussions during the seminar.

To compliment the lectures and seminars there will be a Theatre History practical workshop exploring the texts.

Assessment (constitutes 40% of the module):

Assessment for this class is by one 1,500 word essay and a practical project which demonstrates the student's ability to identify genres and playing styles in performance.

- Essay: 50%,
- Genre, Style and Text Exercise: 40%
- Reflective Journal: 10%
- Theatre History Practical: assessed on a pass/fail basis

Schedule:

Term 1

Week 2:

Course Overview: What is Drama, Theatre, Performance? / Greek Theatre 1

Week 3:

Greek Theatre 2. Play - Sophocles, *Antigone*

Week 4:

Medieval Theatre / Introducing Shakespeare.

Week 5:

Shakespeare and Comedy. Play - William Shakespeare, *A Midsummer Night's Dream*

Week 6:

Shakespeare and Tragedy. Plays - William Shakespeare, *Hamlet* & William Shakespeare, *King Lear*

Week 7: Bank Holiday

Week 8: Project Week

Week 9:

Commedia and Comedies. Play - Aphra Behn, *The Rover*

Week 10:

Theatre History Walking Tour.

Week 11:

Melodrama. Play - Dion Boucicault, *The Shaughraun*

Week 12:

Realism and Naturalism. Play - Anton Chekhov, *The Seagull*

**Term 2**

Week 1: Project Week

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Week 2:

Irish Modernism 1 (Abbey Theatre - Site Visit)

Week 3:

Irish Modernism 2. Plays J.M. Synge, *The Playboy of the Western World* & Teresa Deevy, *Katie Roche*

Week 4:

Modernism. Plays - Bertolt Brecht, *The Life of Galileo* & Sophie Treadwell, *Machinal*

Week 5:

Theatre of the Absurd. Play - Samuel Beckett, *Waiting for Godot*

Week 6:

American Drama. Play - Lorraine Hansberry, *A Raisin in the Sun*

Week 7: Project Week

Week 8:

Contemporary Irish Drama. Play - Marina Carr, *By The Bog of Cats*

Week 9:

Contemporary Drama. Play - Sarah Kane, *Blasted* & *4.48 Psychosis*

Week 10:

Preparation for Practical Assessment

Weeks 11 & 12:

Preparation for Practical Assessment

Practical Assessment (Performances)

Extended Bibliography:

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- Fortier, Mark. *Theory/Theatre: An Introduction*. London: Routledge, 2002. 17-57.

- Leach, Robert. *Makers of the Modern Theatre: An Introduction*. London: Routledge, 2004.
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- Pickering, Kenneth. *Key Concepts in Drama & Performance*. New York: Palgrave Macmillan, 2005.
- Schechner, Richard. *Performance Studies: An Introduction*. London: Routledge, 2003

### 3.3.6 Creative Engagement

Teaching Staff: Gary Keegan

Term: 1 (Weeks 9 – 12)

Average Teaching Hours: 5 hours per week

Aims:

This class aims to enable students to develop a short piece of work in response to a contemporary social or cultural issue they have researched. Through fostering the student's sense of engagement with society they will be placed in a position where they are asked to investigate and respond creatively to the issues of the day. It will further develop the student's understanding of the role of the artist in society through expanding their understanding of their own creativity. They will be challenged to create relevant pieces of work that relate to the socio-politics of now.

Learning Outcomes:

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

- Work independently to identify information sources, extracting, collating and interpreting information
- Communicate ideas and research findings creatively
- Respond creatively to the contemporary environment
- Identify an appropriate subject area for investigation
- Develop as contemporary theatre practitioners

Working Methods:

This class will be taught through practical workshops. Students will work in small groups and will be expected to carry out research. Students will present their work in the final session.

Assessment (constitutes 20% 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): 95%
- Engagement (punctuality, attendance, commitment): 5%

Schedule:

To follow

### **3.3.7 Film Project**

Teaching Staff: Vinny Murphy

Term: 2 (weeks 4 – 12)

Average Teaching Hours: 5 hrs per week

Aims:

A production of a short film will be the focus of this class. Classes will begin with a period of scripting and devising in the form of rehearsals with a view to replicating the working environment of a film or television recording. Rehearsals will include the application of range of skills and techniques acquired in the screen acting course. Students will rehearse and film according to the production schedule as demanded by the film script.

Learning Outcomes:

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

- Distinguish the particularities of screen writing and how they relate to screen acting
- Relate through experience the creative process from ‘script to screen’
- Recognise the responsibilities of crews.
- Identify the reasons why one take will end up in the film as opposed to another take, thereby deepening the understanding of what exactly is required from the actor.

Working Methods:

Script Workshops, Acting for Camera Workshops and Film Shoots.

Assessment: assessed on a pass/fail basis

Schedule:

Term 2

Week 4 Idea generation and writing for screen.

Week 5 Develop ideas and start process of work-shopping the ideas as scenes.

Week 6 Further development moving towards the final script.

Week 9 Putting the whole piece on the floor, fine tuning the script, rehearsals and prep.

Week 10 Rehearsals and final prep – while some students are rehearsing, others will be prepping for the shoot, including art department, props, locations etc.

Week 11 The Shoot Days

Week 12 Viewing of finished film and various edits/rough cuts throughout the editing process.  
Discussion of why decisions were made.

## **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 the Director of the Foundation Diploma. Teachers on the 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**

Internal showings of work allow students to bring work to a point 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 and progressing their personal development.

Showings 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 skills (voice, movement & acting). Timetabled tutorials are compulsory for all students.

A number of individual tutorials are scheduled with the Director of the Foundation Diploma. These tutorials are targeted to support the students in the latter stages of their training with a view to identifying routes for progression and/or their entry into the profession.

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 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. 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.

To pass the course, students must:

- (a) attend satisfactorily all prescribed classes
- (b) perform prescribed research exercises and practical assignments
- (c) achieve a credit weighted average mark of 40 per cent by obtaining a pass grade in all modules
- (d) meet any special requirements prescribed and published by the Academy

All three modules are year-long and compulsory. There are no supplemental assessments and no compensation is permitted.

The overall aggregate mark for the year will be a credit-weighted average of the module marks. The Diploma will be awarded as either pass or distinction. A pass will be awarded at 40 per cent and a distinction at an overall average of 70 per cent.

**ALL STUDENTS MUST PASS EACH OF THE CORE MODULES. A FAILURE IN ANY OF THESE SUBJECT AREAS WILL CONSTITUTE A FAIL.**

At the end of the 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.

Individual results will not be published, and students will not be awarded their Diploma unless all tuition fees are fully paid for that academic year.

#### **4.6 End of Year Evaluation**

At the end of the academic year students complete a feed-form 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.

#### **4.7 Submission of Essays**

All essays should be submitted through an online (no hard copies, please) plagiarising website: **www.turnitin.com**. In order to submit your essays you will need to set up an account using your TCD email address (it's free to do so). Full details will be provided during the year.

#### **4.8 Guidelines for Writing Essays**

It is very important that you learn how to present your written work in a clear and professional manner. Poor presentation (by not adhering to the guidelines below) will be penalised.

The first page of all written work must contain the following information: Student Name, Course, Essay Title, Lecturer, Year, Term

- A. All essays should be typed / word processed on A4 paper, paginated, with ample left and right margins. Use double - spacing and print on one side of the page only. They **MUST** also be accompanied by a completed essay cover sheet.
- B. Titles of books, films and plays should be italicized: eg. Samuel Beckett, *Waiting for Godot*. Words or short phrases in languages other than English should also be italicized.
- C. Titles of articles, essays, chapters, songs (which do not have the status of a book) should be placed in 'quotation marks': eg. Bertolt Brecht, 'A Short Organum for the Theatre'.

D. Short quotations can be integrated into the body of your text, using quotation marks. Longer quotations (more than 4 lines) should be indented from the left, and do not need quotation marks. If your quotation has some material omitted, indicate the omission with an ellipsis, e.g. three dots (...). **Always quote accurately.**

E. Plagiarism, Acknowledgments and Footnotes.

(i) **PLAGIARISM**

**Plagiarism is a serious offense and will result in severe disciplinary procedures. Plagiarism occurs when you pass off another person's thoughts or words as your own. Note: that's THOUGHTS as well as WORDS. Be particularly careful when making notes from critical reading or lectures that you do not simply reproduce passages of someone else's text in your own essay. This is intellectual THEFT.**

**Always acknowledge your sources. You must clearly identify direct quotations from the published or unpublished work of others by placing them in quotation marks, and giving full details of the source of the quotation, as outlined below. Equally, if you summarize another person's ideas or judgments, you must refer to that person in your text, and include the work referred to in your notes and bibliography. Any instance of plagiarism within an essay, examination or dissertation will render your work invalid for examination and assessment purposes, and will be reported to the Junior Dean of the College for disciplinary action.**

**SEE THE FULL PLAGIARISM STATEMENT BELOW.**

(ii) If a whole section of your work is based on data provided by a single source, you should make a general acknowledgment in the text of your 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.

(iii) **FOOTNOTES/ENDNOTES**

Particular passages taken from particular sources are acknowledged by footnotes. Footnotes are of two kinds: either they make a specific acknowledgment of a source, or they add some information to the material of the main text. A footnote is a note that is placed at the foot of a page but, as this is sometimes difficult to arrange, the notes may be placed at the end of the text (endnotes).

(iv) After quotation or reference to someone else's work, indicate the note by a raised number thus.<sup>1</sup> Number each footnote consecutively through your essay. Notes should be placed after punctuation.

(v) Footnotes adding information to the main text - e.g. dates, opinions, explanations or cross-references - have no special requirements of form.

Beware of using them often or coming to depend on them, as they tend to interrupt the main flow of your argument.

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<sup>1</sup> Footnote  
The Lir

- (vi) In a footnote whose function is to identify a source, the object is to make the identification both as clear and as economical as possible. Full references should be given in your bibliography, so that it is sufficient in a footnote to give an abbreviated reference provided that enough information is given to identify clearly which work you are referring to.
- F. **STYLE GUIDE: FOOTNOTES AND BIBLIOGRAPHY**  
A bibliography must be included at the conclusion of all essays and dissertations. This should include the books you have used -even if you have not quoted from them directly. A bibliography may be divided into Primary Sources e.g. plays, historical documents, original reports, productions, films etc., and Secondary sources, e.g. critical works offering opinion and commentary. At undergraduate level the Department recommends the Chicago Manual of Style for referencing. Please bookmark the following webpage and follow the style for all written submissions (essays and dissertations):  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
- G. Proof read your essay carefully before submitting it in order to eliminate spelling and typing errors, misquotation and unsatisfactory presentation.
- H. Please note that all course work elements have deadlines. Work submitted without valid medical certification will have 10% deducted up to one week late, 20% up to two weeks late, after which work will receive a mark of 0, and face a FAIL for the year.
- I. Computer Equipment Failure. The Lir recognises that the computer equipment in college does not always function properly. If a student has difficulty printing out an essay at the last minute, they can get an extension of one day only, provided they obtain a written note signed by the receptionist in the Computer Laboratory confirming that the computer equipment has broken down. Back up your files often and in several ways including flash drive, external hard drive and cloud storage.

## **University Policy on Plagiarism**

82 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.

83 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.

84 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:

- (i) 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.



(ii) 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.

(iii) 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.

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

86 Students should ensure the integrity of their work by seeking advice from their lecturers, tutor or supervisor on avoiding plagiarism. All schools and departments 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.

87 If plagiarism as referred to in §82 above is suspected, in the first instance, the head of school, or designate, will write to the student, and the student's tutor advising them of the concerns raised and inviting them to attend an informal meeting with the head of school, or designate, (The director of teaching and learning (undergraduate) may also attend the meeting as appropriate. As an alternative to their tutor, students may nominate a representative from the Students' Union to accompany them to the meeting) and the lecturer concerned, in order to put their suspicions to the student and give the student the opportunity to respond. The student will be requested to respond in writing stating their agreement to attend such a meeting and confirming on which of the suggested dates and times it will be possible for the student to attend. If the student does not in this manner agree to attend such a meeting, the head of school, or designate, may refer the case directly to the Junior Dean, who will interview the student and may implement the procedures as referred to under Conduct and College Regulations §2.

88 If the head of school, or designate, 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 attending the informal meeting as noted in §87 above must state their agreement in writing to the head of school, or designate. If the facts of the case are in dispute, or if the head of school, or designate, 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 as referred to under Conduct and College Regulations §2.

89 If the offence can be dealt with under the summary procedure, the head of school, or designate, will recommend to the Senior Lecturer 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 their 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.

90 Provided that the appropriate procedure has been followed and all parties in §87 above are in agreement with the proposed penalty, the Senior Lecturer may approve the penalty and notify the Junior Dean accordingly. The Junior Dean may nevertheless implement the procedures as referred to under Conduct and College Regulations §2.

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>

#### **4.9 Guidelines for Writing Reflective Journals**

The journal gives you the opportunity to self-reflect, self-evaluate, and to practice assessing and evaluating others. The ability to evaluate what you do and what others do in a constructive manner is incredibly important in charting your development as a performer and practitioner. Your journal provides a way for you to record, monitor and reflect on the work engaged with in class and rehearsal and in response to performances you take part in and observe.

The journal is the place to:

- Assess and Evaluate.
- Respond and Reflect.
- Create and Brainstorm.
- Offer suggestions, ask questions.
- Record thoughts and concerns.
- Discuss the positive and the negative.

What form should it take?

The form is up to you and the technology at your disposal. Your journal can be typed with sections printed off. It could be a notebook in which the entries are handwritten. It could be a more tangible

document with collages, artwork, pictures, or video clips. It's important to find the form that allows you to express yourself in the most convenient and effective way possible.

What should go into a reflective journal?

- Questions and answers.
- Reflection on a particular exercise or class.
- Assessment/Evaluation of your own work and the work of others.
- The tracking of personal growth.
- The addressing of challenges and possible solutions.
- Expectations and goals.
- Ideas/Research.
- Character work for a scene.
- Reaction to a performance.
- A record of achievements and areas of improvement.

What should stay out of a drama journal?

It's easy to misunderstand the purpose of the drama journal. It can often be mistaken for a diary, which is not its intended purpose. Personal response and reflection is different to writing in a personal diary.

Every journal entry should start with the date. A standard length should be between 200 and 300 words.

In terms of content, the purpose of journal entries is to show the teacher that you understand and are able to comment thoughtfully on a specific experience.

To make the most of a journal entry, there has to be more than a list of the exercises carried out followed by: "This was good, this was bad."

To encourage a fully realised response, journal entries can follow two approaches:

**The WHAT of the situation followed by the WHY.**

- What were the exercises carried out and **why** were you doing them?

You can follow that up with: **The WHAT of the situation, followed by the HOW.**

- What exercise did you do?/ How did it make you feel?/How did you approach it?
- What can you change for next time?/ How can the exercise change? How did the exercise change you?
- What was the outcome of the exercise?/ How can you improve?
- What did you learn? / How will this apply to future exercises?
- What did you find challenging about the exercise/ How can you improve the experience for yourself?
- What was it like to work with your group?/ How well do you work with other people?

## 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 values for the modules in the Foundation Diploma are as follows:

- Module 1 Introduction to Voice, Movement & Acting Technique (20 ECTS)
- Module 2 Acting Projects (20 ECTS)
- Module 3 Theatre In Context (20 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. Overall evidence 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 Foundation Diploma in Acting & Theatre follows these marking conventions:

Distinction:

85-100: work of exceptional merit, far in excess of what is expected of a diploma-level student.

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.

Pass:

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.

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.

## 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 Administrator 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 Foundation Diploma in Acting & Theatre. 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.

## **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 unisex showers are located close to the Dance Studio and dressing rooms.

## **7.9 Equipment List**

Foundation Diploma required items:

- Yoga Mat: Required for Voice and Movement classes
- Practice Skirts if playing female parts in classical plays.

## **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, 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:

[www.tcdprint.ie](http://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 share any such recordings online on any forum. Exceptions might possibly be made in the event that a recording needs to be made for the purposes of dialect or speech.

### **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 and Studio 2 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 the Rehearsal Rooms, 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, 2 and 3, 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 & Library Policy**

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](mailto: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 fulfil 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 male and female 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](mailto: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 or Student Reps assigned to projects 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 or Student Reps 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 to restrict the access route to 'Unit 30' that passes through the Construction Workshop.

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 please note that **footwear must be worn when passing through working areas of the Academy**. 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 Foundation 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 full-time staff teaching on the course. 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**

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.

### **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. Similarly, it is not permitted to vape indoors anywhere on The Lir campus.

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](http://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 or Racial Harassment**

Students should note that any kind of sexual or racial harassment is unacceptable behaviour. In addition, all students have the right to determine their own sexuality 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 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 Foundation Diploma in Acting and Theatre 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 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 Foundation Diploma In Acting & Theatre 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 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 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 the 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 Foundation Diploma. 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 Foundation Diploma will recommend to the Director of The Lir 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.

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 Administrator between the hours of 9am-4pm and to the Front of House Manager, Kat Ennis thereafter.

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



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.

### **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 Foundation Diploma in Acting and Theatre
- 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 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*

### 11.3 Essay & Journal Cover Sheet

| <b>The Lir, National Academy of Dramatic Art</b>  |                          |
|---|--------------------------|
| <b>Essay/Logbook/Journal 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>   |                          |
| <i>Please tick the course in which you are enrolled:</i>  |                          |
| Foundation Diploma in Acting and Theatre Studies  | <input type="checkbox"/> |
| Bachelor in Acting (Hons)   | <input type="checkbox"/> |
| Bachelor in Stage Management and Technical Theatre (Hons)   | <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>  |                          |
| <i>Please tick which term this essay/journal is for:</i>  |                          |
| 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:</b> Essays must also be submitted electronically by the due date through <a href="http://www.turnitin.com">www.turnitin.com</a>                       |                          |