



**Trinity College Dublin**  
The University of Dublin

# Bachelor in Acting (Hons) Course Handbook

## 2025-2026

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# 1 INTRODUCTION

The Lir Academy is the National Academy of Dramatic Art at Trinity College Dublin. Its aim is to train actors, designers, directors, playwrights, producers, stage managers and theatre technicians to the highest international standards, for careers in the theatre and allied professions. Since opening its doors in 2011, The Lir Academy now delivers seven 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 and MFA Theatre Producing. Alongside this, we also offer a host of short courses and other activities and events throughout the year.

The Lir Academy is a creative community bound by a commitment to provide the highest possible conservatoire training in the performing arts in Ireland and is founded on an ethos of equity and humanity. Our teaching is rooted in our close relationship to industry and our desire to support and nurture the next generation of forward-thinking, highly skilled, artistically courageous performers and theatre-makers. The Lir Academy is led by a cohort of experienced theatre industry professionals who take immense pride in teaching their craft.

We believe it is our duty to create graduates attuned to the ever-changing needs of the 21<sup>st</sup> century's artistic landscape, equipped with the confidence and skill to meet and adapt to those demands. Our principles are founded on a deeply held belief that commitment, talent and passion, combined with our expertise are the keys to unlocking individual artistic excellence for everyone. In 2025-2026 we welcome a student body of 161 students from all over the world.

This handbook is intended to give the necessary information about the Bachelor in Acting (BA). The official regulations for the course are printed in [Trinity's Academic Year Calendar](#) and have primacy over the information in this handbook, which sets out the detailed implementation of those regulations by The Lir Academy.

The information in the introductory section is designed primarily for students new to The Lir Academy. The rest of the handbook gives an account of the requirements for participation on the BA, so it is essential that students consult it throughout the year. It is each student's responsibility to become familiar with the requirements listed in this handbook.

In order to give students an understanding of the likely structure of the Bachelor in Acting (Hons) over three years, the course book outlines the current curriculum for years one, two and three. It is important to note, however, that the curriculum outlined in this course handbook **is confirmed for the incoming 2025-2026 academic year only and is subject to revisions and changes on an annual basis.**

## **1.1 The Lir Academy Staff**

Director/CEO: Gemma Bodinetz  
Academic Director: Dr. Ulrich Leicht-Deobald  
Director of Administration: Anne Fitzpatrick  
Director of Actor Training and Postgraduate Study: Gavin O'Donoghue  
Academic Administrator: Colm Carney  
Admissions and Short Course Manager: Leonor Madureira  
Receptionist: Molly Whelan  
Finance Officer: Sara Scally  
Director of Marketing: Jessica Hilliard  
Marketing Assistant: Maeve Hickey  
Director of Development: Joanne O'Hagan  
Development Officer: Maeve Bradley  
Course Director Foundation Diploma in Acting & Theatre: David Scott  
Commercial Director: Paul O'Connor  
Client Services Manager: Katie Sweeney  
Director of Equality & Access: Shaz Oye  
Director of Technical Training: Eve D'Alton  
Production Manager: Des Kenny  
Construction Manager and Technical Stage Manager: Jason Coogans  
Head of Stage Management: Aisling Mooney  
Head of Lighting: Blue Hanley  
Head of Costume: Clodagh Deegan  
Head of Scenic: Jason McCaffery  
Head of Sound: Ivan Birthistle  
Human Resources Manager: Jennifer McConnell  
Events & Operations Manager: Ciara Dredge  
Evening & Weekend Receptionist: Rema Hamid  
Technician & Teacher Support - Lighting: Grainne Earley  
Technician & Teacher Support - Costume: Paul Van Sickle  
Head of Short Courses: Roger Evans  
Course Director MFA Directing: Annabelle Comyn  
Course Director MFA Playwriting: Graham Whybrow  
Course Director MFA Stage Design: Maree Kearns  
Course Director MFA Theatre Producing: Matthew Smyth

### **Bachelor in Acting (Hons) Teaching staff:**

Head of Acting: Hilary Wood  
Acting, Storytelling, Scene Study & Play Study: David Horan  
Classical Text: Paul Meade  
Acting for Camera: Vinny Murphy  
Dramaturgy: Gavin Kostick  
Professional Development: Amy Rowan  
Head of Movement: Sue Mythen  
Physical Theatre: Andy Crook  
Stage Combat: Ciarán O'Grady  
Head of Voice: Cathal Quinn

Alexander Technique : Michaela Wohlegemuth  
Alexander Technique : Christine Caleo  
Alexander Technique: David Gutierrez Beired  
Dialect, Speech & Language: Gavin O'Donoghue  
Individual Singing (1st year): Ross Scanlon  
Individual Singing (2nd year): Morgan Cooke  
Musicianship and Group Singing: Judith Lyons

### **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 Academy unless you have previously arranged a meeting with them.

## **1.2 Administration**

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

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

## **1.3 Contact Information**

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

## **1.4 College Tutor**

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

referred elsewhere for independent or professional advice. Each student will be assigned a Course Tutor and tutors may vary between classmates. Your tutor's contact information will be listed on your student portal.

## **1.5 Student Buddy System**

Each First-Year student is paired with a nominated Second-Year student who will be available throughout the year to provide guidance, support and to answer any questions you might have about your first year of training. You will be advised who your buddy is during the first week and it is suggested that you arrange an individual meeting with them as early as possible in the first term.

## **1.6 Books**

All students of The Lir Academy have access to full services of the Library of Trinity. A useful place for students to start their research is the [Drama & Film homepage](http://tcd.ie) (tcd.ie). There they will find the search box for the library catalogue (called 'Stella'). The subject librarian for Drama is Helen Bradley. Helen is available throughout the year to help students in groups and one-to-ones. Drama and theatre-related books are mostly located on the first floor of the Ussher Library, but students will also need to use other parts of the library. Students have access to a vast range of electronic resources, including e-books and databases. If help is needed to search these resources, please contact Helen by email at [hbradle@tcd.ie](mailto:hbradle@tcd.ie).

Additional reference materials and books will be acquired over the course of the year for the Student Resource Room at The Lir Academy. Please check with administration for details on how to access items from the Resource Room. 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. For further information about required texts, students should consult the teacher of the class concerned.

## **1.7 Student Representation**

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

## **1.8 Staff-Student Council**

Staff-Student Council is an inclusive, equitable, and democratic key forum that provides a space for important discussions that shape our learning environment at The Lir. Council offers students, and staff, a direct connection to the decision-making processes, ensuring that every voice is heard and valued. Lir Staff-Student Council has adapted Lois Weaver's Long Table format, fostering meaningful dialogue on various themes, and to ensure that your voice is heard in respect of decisions affecting you. Past topics have included Disability, Emotive Content, Inclusivity in the Room, and Student Finances, all aimed at addressing the issues that matter most to our community. The purpose of the Council is to acknowledge the challenges that impact our ability to thrive, and to hold ourselves collectively accountable for addressing them. It fosters open dialogue, transparency, collegiality, and mutual responsibility between staff and students. Councils are open to all students and staff, and are scheduled during class time to facilitate participation. We believe that your perspectives are crucial. In the spirit of collegiality and respect, we strongly encourage attendance to help build a supportive and collegial environment.

## **1.9 Student Counselling Services**

- Confidential help with personal problems is available for all students through Trinity's Student Counselling Services which are located at 9 South Leinster Street - just a 15-minute walk from The Lir's campus.
- For the 2025/2026 academic year, one-on-one appointments will also be available in the main Lir building on Wednesday evenings.
- Appointments may be made by contacting their office via telephone on 01 896 1407 or by emailing [student-counselling@tcd.ie](mailto:student-counselling@tcd.ie).
- See further information about the services available at [www.tcd.ie/Student\\_Counselling/](http://www.tcd.ie/Student_Counselling/)

## **1.10 Student Learning Development**

Student Learning Development are there to help you achieve your academic potential while studying at Trinity. They provide workshops and events on a range of academic skills throughout 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 their drop-in clinics.

Further information about the services available can be found at <http://student-learning.tcd.ie/>

## **1.11 Trinity Disability Service**

Trinity Disability Service's mission is to create an accessible, transformational, educational environment in an interdependent University community and

provide a platform for innovation and inclusion. Lir students may avail of their specialist support and advice at all stages of training. Students with a diagnosis of a physical, mental or intellectual disability may register with the service to receive an individualised Learning Educational Needs Summary (LENS) report. With your permission, this report can be shared with The Lir's teaching faculty to best support you during your time here. Students without a diagnosis may still contact the Disability Service for advice, guidance and support on challenges they may be experiencing during their studies.

For further information, and to book an appointment, students are encouraged to review the Disability Service website at <https://www.tcd.ie/disability/>.

### **1.12 Student Learning Difficulties**

Students with learning difficulties are encouraged to register with Trinity Disability Service. Specialist support is available for conditions such as dyslexia, dyspraxia, ADD/ADHD, OCD and autism diagnoses. Assistive Technology is available for students throughout their time at The Lir Academy. Examples include Notetaking Tools, Speech to Text Conversion Tools and Reading and Writing support.

Students can find more information at <https://www.tcd.ie/disability/services/assistive-tech/>.

## 2 THE BACHELOR IN ACTING (HONS)

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

### 2.1 BA Acting Timetable

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

Classes will normally take place between 10.00am and 6.30pm. Some aspects of the curriculum and other responsibilities may be scheduled in the evenings and (exceptionally) on weekends. Students are given due notification of such extensions. In the second and third year of training, some Acting Project performances (Second Year) and rehearsals (Third Year), either internal and/or external, may take place in the evenings and at weekends. Third-Year productions in The Lir Studios will predominantly take place in the evenings and also at weekends.

Students receive a copy of the timetable at the beginning of each term. All timetables are subject to change and students are expected to check their email and Asimut daily for any timetable announcements.

### 2.2 Workshop Weeks

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

### 2.3 Term Dates

The Term Dates for **2025-26** are as follows:

- Term 1: Monday, September 15th – Friday, December 5th, 2025
- Term 2: Monday, January 5th – Friday, March 27th, 2026
- Term 3: Tuesday, April 20th – Friday, July 10th, 2026

The Term Breaks are:

- Saturday, December 6th to Sunday, Jan 4th, 2026
- Saturday, March 28th to Monday, April 19th, 2026

## **2.4 Learning & Teaching Strategies**

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

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

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

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

Students are given extensive individual tuition and support, but they are expected to be proactive in their artistic development. Students are expected to work individually and inventively in their areas of both strength and weakness, as it is only through the personal commitment of the individual student that real progress can be achieved. Core skills and capacities are developed through small groups, practical classes; workshops; performance projects; internal presentations; as well as individual and group feedback. In the third year, public performances in The Lir's Studios will be directed and produced to a professional standard. Intellectual skills are developed through the discussion of key concepts and issues, practice in applying concepts both verbally and physically and the practice of analytical and interpretive skills.

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 assist in widening the students' conceptual and artistic scope.

Student progress is individually monitored by all subject teachers, Project Leaders, the Academic Director and the Director of Actor Training & Postgraduate Study.

## **2.5 Observing the Work of Other Year Groups**

It is essential to the training at The Lir Academy that First Year students attend and learn from the Second Year Project showings and that First and Second Year students attend all Third-Year graduate productions. First Year attendance at project showings is integrated into the class timetable. Second Years attend an agreed performance of each Graduate Production. First Years attend Graduate Productions

by fulfilling First Year Front of House duties as outlined below.

## **2.6 Ushering and Bar/Front of House Duties**

- Graduate Productions are presented for seven performances (including one mid-week matinee) twice per term.
- Each First-Year student acts as a volunteer usher and bar operator for two to three performances of each production and will have an opportunity to observe the production on at least one occasion.
- If through scheduling, a student is not assigned inside the theatre for any of the performances, alternative arrangements will be made for the student to see the show.
- Ushers work under the supervision of the Events and Operations Manager and Front of House training is provided to all First-Year students by the Events and Operations Manager at the beginning of Term One.
- Students acting as Ushers for matinee performances will be excused from classes as required.
- Front of House volunteers may also be required for additional events throughout the year including programme launches etc.
- Paid Front of House work is sometimes available throughout the year for commercial hires. This work is allocated on a first come, first served basis.

## 2 CURRICULUM

The BA curriculum is designed to enable the student to enter the profession confidently equipped to apply their talent and training in a variety of performance media. The first year of the course is divided into three core modules:

- Acting and Text 1
- Voice Studies 1
- Movement Studies 1

Each module is further divided into individual classes, as outlined below.

### FIRST YEAR CURRICULUM

#### 3.1 Acting and Text 1

Module Code: LR1001

Module Coordinator: Gavin O'Donoghue

Terms: 1 – 3

Average Teaching Hours: 15.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

On successfully completing the class the student will be able to:

- Understand the working practice of the acting process
- Translate inner feelings into characterisation
- Liberate the imagination to explore character and scenes
- Interpret the use of verse in classical texts
- Understand the meaning in given comedic and tragic styles within classical texts
- Understand the physical dimension of language and the connection of sound to meaning
- Understand the relationship between character and a credible fictional world
- Research as part of the actor's preparation
- Present research and communicate ideas within a rehearsal context

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

Teaching Staff: Hilary Wood and David Horan

Terms: 1 - 3

Average Teaching Hours: 11 hours per week

#### **Aims:**

To develop the student actor's unique creative voice at the same time as gradually introducing them to the craft and the disciplines of professional theatre.

To enable students to experience the practices of theatre practitioners such as Konstantin Stanislavski, Meisner and Grotowski through games and exercises and to laydown the building blocks of the actors' process spontaneously through play.

To seek to develop, through improvisation, the student actor's imaginative scope, quick wittedness, creativity and flexibility.

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

#### **Learning Outcomes:**

This class will enable students to:

Term One:

- Achieve a high degree of communication abilities and creative improvisation skills.
- Explore spontaneity through games and sense exercises.
- Use 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.

Term Two:

- Apply the learning outcomes of Term One to existing dramatic texts to achieve the same degree of creativity, transformation and mutual dependency as achieved in improvisation.
- Explore a character within a text deeply, truthfully and creatively.
- Investigate and question a text in a highly personal and individual way to reveal the clues needed to unlock character and meaning.

- Research a play and a character in a way that provides the maximum amount of imaginative stimulus to aid transformation.

#### Term Three:

- Investigate a full 'realist' play from the late 19<sup>th</sup> or 20<sup>th</sup> century.
- Use a longer rehearsal period to completely enter the world of a play.
- Explore the themes and characters of the play through improvisation to further develop deep and meaningful relationships between the characters.

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

#### Working Methods:

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

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

Research and background reading will be required at all stages of the course. Preparation for acting classes and rehearsals will also be a frequent requirement.

#### Assessment (constitutes 80% of overall module grade):

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

#### 3.1.2 Classical Text

Teaching Staff: Paul Meade

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week

#### Aims:

The initial aim of the class is to provide an 'introduction to text' to develop students'

understanding of grammar and syntax and their appreciation of how such an understanding can inform the actor's work with any text. Selected scenes from plays will be used to develop the students' ability to analyse text and exercises will encourage students to reveal clues as to the author's intention and insight into character and situation.

The class then aims to introduce students to heightened text through working with Shakespeare speeches and sonnets, and later scene work. Students are introduced to the interaction of meaning and sound, exploring imagery, metre, rhythm, alliteration, assonance, ambiguity and antithesis.

### **Learning Outcomes:**

This class will enable the student to:

- Identify how an actor can recognise and use grammar and syntax in a given text, developing an awareness of internal direction through the author's use of language, punctuation, page layout etc.
- Foster an appreciation of how language can reveal character and intention and to develop a sensitivity to the power of words, to reveal ideas, actions and emotions
- Encourage an ability to marry detailed text analysis with Stanislavskian technique
- Analyse the historical and social context of text, the language in plays by Shakespeare and other pre-twentieth century playwrights and to make use of the technical aspects of that language in performance.
- Combine analysis of the text with other acting techniques and imaginative exercises to develop ways of communicating effectively with an audience.

### **Working Methods:**

- Classical text will be taught in small classes with the year-group divided into two groups.
- A number of scripts will be used to broaden students' understanding of how text can be used in many different ways.
- Students are required to read scenes in advance and may sometimes be required to do some preparatory analysis or 'scoring'.
- Students will present research projects on scenes and together discover the nuances and particularities in the language and poetry of late plays, comedies, tragedies and histories.

### **Assessment** (constitutes 10% of overall module grade):

- Continuous assessment: 70%
- Showing Term 2: 10%
- Showing Term 3: 10%
- Engagement (Punctuality, Attendance, Professionalism): 10%

### **3.1.3 Dramaturgy**

Teaching Staff: Gavin Kostick

Terms: 1 – 2

Average teaching Hours: 1.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

On successfully completing the class the student will be able to:

- Discuss and critique contemporary plays in an informed manner leading to consideration of practical performance and production choices.
- Contribute to new plays in development with a playwright.
- Create short new, original works (solo or duo).
- Analyse and appraise one Elizabethan/Jacobean classic work and one canonical Irish work to add cultural knowledge and consider performance and production choices.

Overall, the class aims to assist actors to confidently work with a wide range of plays and processes, and to be able to make an informed and productive contribution in the development of characters and the staging and creation of drama.

#### **Working Methods:**

- Dramaturgy classes will be taught to the whole year group for 1.5 hours each week.
- Whilst necessarily dealing with scripts and other written materials and allowing for discussion, the class is also active and physical and uses a range of performance exercises.
- Play and text choices will begin with a variety of lively, stimulating contemporary works, with an emphasis on living Irish and international writers, and characters of a similar age range to students. As the class develops, script choices will broaden across a variety of periods, nations and genres to support work being carried out in other parts of the Acting and Text 1 module.
- Students will be required to read and research productively outside course hours.
- Productions at The Lir Academy will be used for discussion of dramaturgical structures and production/acting choices. Students will keep a journal and handouts for further use and reference. The class is designed to enable the student to reflect critically on the successful production of dramatic works.

**Assessment** (constitutes 10% of overall module grade):

- Continuous assessment: 70%
- Showing Term 2: 10%
- Showing Term 3: 10%
- Engagement (Punctuality, Attendance, Professionalism): 10%

### **3.1.4 Professional Development**

Teaching Staff: Gavin O'Donoghue, Amy Rowan and various guest speakers

Terms: 2 and 3

Average Teaching hours: 1.5 hours per week as timetabled

#### **Aims:**

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

#### **Learning Outcomes:**

On successfully completing the class the student will be able to:

- Demonstrate fundamental knowledge of the theatre, film and television industries.
- Evaluate the place of acting in the wider culture and the variety of employment opportunities available in the performing arts sector.
- Identify appropriate approaches to negotiate entry into the profession.

#### **Working Methods:**

- This class will be taught through a range of individual sessions and additional activities throughout the year.
- Initial sessions will take the form of a Question-and-Answer discussion,

moderated by the class leader.

- Some sessions will be of a practical nature.
- Students will be expected to research guest speakers and prepare questions in advance.
- Students will also be set research tasks in groups and will present findings in class.

**Assessment** (assessed on a pass/fail basis):

- Continuous assessment

### **3.2 Voice Studies 1**

Module Code: LR1002

Module Coordinator: Gavin O'Donoghue

Terms: 1 – 3

Average Teaching Hours: 9.5 hours per week

#### **Aims:**

This module aims to develop an understanding of the imaginative impulse emanating from text and how it connects to the form of language through voice. It features classes in technique, vocal anatomy, breathing techniques, the use of breath to support play and physical action in vocal production. Students in sight-reading classes will learn systems of approaching text from the point of view of style, rhythm and period. Students will be trained in transcribing accents phonetically and embodying oral posture. Special attention will be paid to Irish, US and British accents. In group and individual singing classes, students will develop basic musicianship, understand musical notation, and free the natural voice through song.

#### **Learning outcomes:**

On successfully completing this class the student will be able to:

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

### **3.2.1 Voice**

Teaching Staff: Cathal Quinn

Terms: 1-3

Average Hours: 3 hours per week

#### **Aims:**

In the first year of their training, students will engage with the fundamentals of Voice. This includes alignment, centering, breath awareness and usage, breath support, safe phonation, resonance, forward placement, pitch variation and articulation. They will then apply these skills through engaging with text. Working on poetry initially, e.g. Yeats, Heaney, Boland, Sinéad Morrissey, etc., followed by dramatic verse texts such as Goethe, Marlowe, Schiller, Racine, and appropriate texts by Bryony Lavery, Zinnie Harris and Ai. They will then work on choral texts.

#### **Learning Outcomes:**

On successfully completing this class the student will be able to:

- Identify best practice in vocal health, including safe phonation.
- Recognise alignment and grounding and their importance in centering the breath
- Develop awareness and improved use of breathing muscles and a 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, pause, rhythm, pitch, volume and tone in order to sound convincing in verse and prose, from differing styles and historical periods.
- Support the voice with clarity in all rehearsal and theatre spaces.

#### **Working Methods:**

- Voice combines class work and tutorials.
- Physical and imaginative exercises will be used.
- Students will co-teach a (supervised) physical and vocal workout at least twice in the three terms.
- Research will be undertaken and lines learned.

#### **Assessment** (constitutes 45% of overall module grade):

- Continuous Assessment: 70%
- Three showings (term one: poetry 5%; term two/three dramatic verse 10%; term three: choral piece 5%): 20%
- Engagement (punctuality, attendance, professionalism): 10%

Students will keep a journal and file handouts for future use and reference. Students

will be encouraged to reflect critically on journal entries.

### **3.2.2 Speech & Language**

Teaching Staff: Gavin O'Donoghue

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week

#### **Aims:**

The Speech class aims to explore the anatomy of the vocal tract in order to learn more about the student's own personal vocal anatomy. Students will practice gentle exercises diligently to free the jaw, and specific exercises to increase the flexibility of the muscles governing the use of the lips, tongue and the soft palate. Students will practice exercises for each relevant consonant, specific passages for those consonants, and relevant tongue twisters and text where that sound is frequently used. Students will aim to find and utilise the energy that consonants can give to texts, as well as practice the cardinal vowels to produce more open resonance at the front and back of the oral resonator. All this work combines to produce more accurate articulation over time more organically, to enhance audibility and vocal power during performance. This class will introduce the student to the fundamentals of sight-reading, understanding how texts are constructed by means of imaginative use of sentence construction, particularly with regard to punctuation. Students use this understanding to develop spontaneity of reading, an understanding of mood, tempo and word-colour to produce a well-told story. Students will also explore the quirks and origins of English etymology.

#### **Learning Outcomes:**

On successfully completing this class the student will be able to:

- Distinguish between the functions of the anatomy of the vocal tract in practical speech terms.
- Demonstrate awareness of the place where vowels and consonants are made, and to realise them with greater accuracy.
- Develop the musculature of the lips, tongue and soft palate in order to differentiate accurately between separate vowel sounds and to articulate and manage consonant clusters with greater ease.
- Develop an ability for quick study and and rapid comprehension of text, tackling text confidently, particularly at short notice.
- Demonstrate that reading/performing at sight effectively depends on association with, and recognition of the different genres presented and the distinctive styles of authors.

### **Working methods:**

Speech class combines class work and individual tutorials when required.

### **Assessment** (constitutes 22.5% of overall module grade):

- Continuous assessment: 70%
- Engagement (punctuality, attendance, professionalism): 10%
- Readings & Reviews: 20%
- Students will keep a journal and file handouts for future use and reference.
- Students will be encouraged to reflect critically on journal entries.

### **3.2.3 Dialect**

Teaching Staff: Gavin O'Donoghue

Term: 1 – 3

Average Teaching hours: 2 hours per week

#### **Aims:**

Dialect class aims to develop technical and analytical awareness into an unself-conscious and skillful embodiment of dialect and accent that will serve the needs of performance. Classwork will include:

- Articulatory agility exercises, listening exercises, and verbal games and improvisations to practice dialects or new features of speech.
- Exploring accent as it relates to the student's own native accent.
- Students will work to bring new oral postures into everyday speech, exploring dialect as a means of vocal development.
- The necessary muscularity for Speech & Dialect work will be developed, as well as the energy for speech and sustained dialect transformations appropriate for language, character, time and place.
- Texts will be used to promote greater awareness of rhythm, tune, pitch, pace, resonance, stress, phrasing, range, physicality and style.

#### **Learning Outcomes:**

On successfully completing this class the student will be able to:

- Analyse the vocal settings and habitual placement of the student's native accent and oral posture as a basis for exploring the vocal shifts required to successfully perform in another target accent.
- Develop listening skills, articulatory agility and awareness of the prosodic features of speech such as tune, pitch, pace, resonance and placement.
- Employ a framework to analyse the sounds, structure and mechanics of accents and dialects.
- Demonstrate facility in Irish English (IreEng) and its various forms as a base accent from which other dialects and accents can be assessed.

- Understand the symbols of the International Phonetic Alphabet which pertain to accents in the English and foreign languages.

### **Working Methods:**

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

**Assessment** (constitutes 22.5% of overall module grade):

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

### **3.2.4 Musicianship and Group Singing**

Teaching Staff: Judith Lyons

Term: 1 – 3

Average teaching hours: 1.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

On successfully completing this class the student will be able to:

- Develop essential aural skills such as interval recognition, intonation and blend.
- Develop an understanding of music in the context of a professional theatre environment.
- Read and interpret basic musical notation.
- Create and perform a short piece of choral music as part of a chorus ensemble.

### **Working Methods:**

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

**Assessment** (assessed on a pass/fail basis):

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

### **3.2.5 Individual Singing**

Teaching Staff: Ross Scanlon

Terms: 1 – 3

Average Teaching hours: 0.5 hours per week

#### **Aims:**

In this course, the fundamental principles of singing are taught through discussion of vocal and musical concepts and demonstration by the teacher. The course aims to:

- Develop a greater understanding of the singing mechanism through work on posture, breathing, resonance, vowels, consonants, etc.
- Students are encouraged and aided to make links with other disciplines on the course.
- The course aims to give the student the opportunity to develop further in performance through formal and informal presentations.

#### **Learning Outcomes:**

On successfully completing this class the student will be able to:

- Develop a greater understanding of the art of singing: conceptually, physically and artistically.
- Enhance the ability to sing with a well-supported, flexible, resonant and accurately tuned voice, encompassing character and style without compromising on fundamental musical and vocal demands.
- Establish a relationship between speech and song to be more expressive in performance and perform songs with confidence and clarity of thought.
- Develop good working relationships with accompanists and musical directors.

#### **Working Methods:**

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

development. The student will be responsible for researching repertoire, context of songs, translations, etc.

**Assessment** (constitutes 10% of overall module grade):

- Continuous Assessment: 70%
- Showings (at the end of Terms One 5%, Two 7.5% and Three &.5%): 20%
- Engagement (punctuality, attendance, professionalism): 10%

### **3.3 Movement Studies 1**

Module Code: LR1003

Module Coordinator: Gavin O'Donoghue

Term: 1 – 3

Average Teaching Hours: 11 hours per week

#### **Aims:**

This module aims to develop an understanding of movement as a vehicle for the discovery of physical, psychological and emotional life of characters, their motivations and actions. It also aims to develop a practical understanding of the fundamental components of movement and how they apply within interpersonal and social relations, spatial environments, and to develop an actor's movement vocabulary in styles, forms and systems. This includes:

- The teachings of Rudolf Laban and Jacques Lecoq among others.
- Workshops in improvisation aimed to develop an actor's theatrical creativity by the exclusive use of the imagination through play.
- Classes in physical theatre and stage combat expand the movement repertoire of the actor and seek to develop and perform a movement vocabulary, style, rhythm, form and formation.
- An Animal Study project will extend the range of the students' movement vocabulary and bring together foundation movement skills, sense memory, visualisation techniques and improvisation.
- A Solo Dance Project will explore the expression of character emotion.
- Stage Combat classes will focus on the curriculum of the Fight Skills Proficiency Test.
- Individual tutorials in Alexander Technique complement the Movement Studies outlined above with the aim of developing and sustaining the actor's body through kinesthetic awareness.

**Learning outcomes:**

On successfully completing this course the student will be able to:

- Develop imaginative transformations through physical embodiment
- Develop understanding of habitual patterns in the body.
- Develop a tangible relationship between the body and space.
- Understand and develop the vocabulary of movement in the establishment of social relations in performance.
- Develop an ability to sustain character in formal movement including dance and stage combat.
- Acquire skills in improvisation to enable character and scene creativity.
- Develop expression of body, voice and the creative imagination
- Demonstrate proficiency in Stage Combat to a professional level.
- Employ Movement as a foundation for character study.

**3.3.1 Movement**

Teaching Staff: Sue Mythen

Terms: 1 – 3

Average Teaching Hours: 4.5 hours per week

**Aims:**

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

**Learning Outcomes:**

On successfully completing this class the student will be able to:

- Develop a practice of the body that is fully expressive.
- Build strength, stamina, release, focus, freedom and flexibility.
- Demonstrate spatial awareness and understand the relationship of bodies in space.
- Improve awareness and embodiment of breath that is expressive.
- Observe and analyse and embody movement discovering its underlying emotional meaning.
- Improvise movement from a range of imaginative stimuli and find physical precision.
- Foster a connection between mind and body, imagination and action for acting.

**Working Methods:**

- Movement combines practical classwork and tutorials.
- Three 1.5-hour-long classes will be taught to the whole group each term.
- Students will work within a peer support system.
- Journals will be kept, tracking the embodiment process and critical reflection.
- Research will be undertaken outside class.

**Assessment:** (constitutes 45% of overall module grade)

- Continuous Assessment: 90%, including submission of a working journal each term.
- Engagement (punctuality, attendance, commitment): 10%

**3.3.2 Movement Project**

Teaching Staff: Sue Mythen

Terms: 1 – 3

Average Teaching Hours: 1.5 hours per week

**Aims:**

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

**Learning Outcomes:**

On successfully completing this class the student will be able to:

- Apply Laban movement vocabulary to practical projects in observation and creation of movement, which is precise, expressive and articulate thereby increasing the range of physical expressivity.
- Improvise movement sequences using imagination and experience.
- Become aware of self, meaning and imagination through Neutral Mask.
- Complete a detailed study of animal behaviour and engage in a physical transformation, using this as a basis for characterisation.
- Compose a choreographic score of movement to embody the emotional life of a character.
- Apply movement principles to the acting process.

**Working Methods:**

- Movement Project combines practical class work and tutorials.
- The entire group will be taught one class of one and a half hours per week.

- Physical and imaginative exercises will be used. Students will work within a peer support system on solo and group projects.
- Journals will be kept tracking the embodiment process and critical reflection. Research will be undertaken outside class and may include site visits.

**Assessment** (constitutes 20% of overall module grade):

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

### 3.3.3 Physical Theatre

Teaching Staff: Andy Crook

Terms: 1 – 3

Average Teaching Hours: 3 hours per week

#### **Aims:**

- This class aims to train the student for the demands and rigours of rehearsal and performance in the contemporary professional theatre where emphasis is placed on the body of the actor as the primary conveyor of meaning.
- The class aims to bring the student physically, vocally, mentally and spiritually to a place of totality in the pursuit of the truth in a theatrical moment, thereby making them compelling performers.
- This class will focus on the concentrated physical training of the actor's body in expressing itself with virtuosity; utilising a combination of principles pioneered by Jacques Lecoq, Monica Pagneux, Michael Chekhov, Keith Johnstone and Phillip Zarrilli.

#### **Learning Outcomes:**

On successfully completing this class the student will be able to:

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

### **Working Methods:**

Students undertake two 1.5-hour-long classes in Physical Theatre as the whole group, twice a week.

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

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

### **3.3.4 Stage Combat**

Teaching Staff: Ciarán O'Grady

Term: 3

Average Teaching Hours: 1.5 hour per week

#### **Aims:**

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

#### **Learning Outcomes:**

On successfully completing this class the student will be able to:

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

### **Working Methods:**

Students take a 1.5-hour-long class in Stage Combat as the whole group, once a week in Term Three.

**Assessment** (constitutes 5% of overall module grade):

- Continuous assessment: 90%
- Engagement (attendance, punctuality, professionalism): 10%
- In addition, students will take a fight test in Year Two which, if passed, will provide a certificate in Stage Combat from the Irish Dramatic Combat Academy.

### **3.3.5 Alexander Technique**

Teaching Staff: Michaela Wohlgemuth, David Guitierrez Beired & Christine Caleo

Terms: 1 – 3

Average Teaching hours: 0.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

On successfully completing this class the student will be able to:

- Understand the Alexander Technique, its application and exploration of the Use of the Self, how it affects body and mind – exploring the beginnings of character transformation.
- Understand the Alexander Technique's benefits in performance, characterisation, performance tension, imaginative process, as well as breathing and vocalisation.
- Understand in detail the workings of the body, in particular the muscular-skeletal system.
- Understand tension patterns and compensatory levels of physical misuse.

#### **Working Methods:**

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

#### **Assessment** (assessed on a pass/fail basis):

- Engagement (attendance, punctuality, professionalism)

## **SECOND YEAR CURRICULUM**

### **3.4 Acting and Text 2**

Module Code: LR2001

Module Coordinator: Gavin O'Donoghue

Term: 1 – 3

Average Teaching Hours: 16 hours per week

#### **Aims:**

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

#### **Learning outcomes:**

On the successful completion of this module students will:

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

#### **3.4.1 Acting Technique**

Teaching Staff: Hilary Wood Terms: 1 - 3

Average Teaching Hours: 3 hours per week

#### **Aims:**

The aim of the Second-Year programme is to gradually encourage each student to move from a purely “self-development” stage into increased awareness of how they can measure up to the highest demands of professional theatre and satisfy the creative and technical demands of many different professional directors.

Important emphasis continues to be placed on mutual creativity, working off one's fellow

actors in ensemble. Beyond this, the students start to explore how to communicate the work to an audience in the most exciting way.

### **Learning Outcomes:**

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

- Employ the learning outcomes of Year One.
- Process the psychology of auditoria, expanding and concentrating focus in space i.e. Stanislavski's Circles of Concentration.
- Perform heightened comedic material - vocally, physically and emotionally.
- Deliver longer thought lines with pace, wit and dexterity.

### **Working Method:**

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

**Assessment** (constitutes 20% of overall module grade):

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

### **3.4.2 Shakespeare Project**

Teaching Staff: Hilary Wood

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

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

#### **Aims:**

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

#### **Learning outcomes:**

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

- Apply first year acting processes within the context of classical repertoire.
- Recognise the context of an intense and condensed rehearsal period, working with increased levels of independence and purpose and taking personal responsibility for the work.
- Develop the ability to keep focus and concentration - as well as the integrity of what they have found in the rehearsal room.

### **Working Methods:**

- Students develop the work under the guidance of an in-house or guest professional director with a specialisation in the classical repertoire. The project is taught in classes that replicate rehearsal situations.
- Voice, movement and acting supports are integrated into the projects.
- The plays will be simply staged and rehearsed one day per week throughout the term, with the final week of term dedicated fully to the project.
- There will be an informal semi-staged showing of the project at the end of term.
- It is anticipated that background research into the world and texts will be necessary. Students will be required to undertake additional work outside of class to learn their lines or engage in character work.

### **Assessment** (constitutes 20% of overall module grade):

- Continuous assessment: 50%
- Showing: 40%
- Engagement (attendance, punctuality, professionalism): 10%
- Students may be asked to keep a reflective journal. The journal should include notes on the student's response to the rehearsal, research and performance process.

### **3.4.3 Greek Project**

Teaching Staff: TBC

Terms: 2 (Weeks 2-6)

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

#### **Aims:**

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

#### **Learning outcomes:**

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

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

### **Working Methods:**

- Students work on a play or plays by Aeschylus, Sophocles or Euripides, which demand greater physical expression and emotional range than some material hitherto.
- Students develop the work under the guidance of an in-house or guest professional director with a specialisation in the Greek repertoire.
- Roles are doubled and cross-gender casting is considered to ensure all students have challenging and substantial roles.
- The project is taught in classes that replicate rehearsal situations. The plays will be simply staged and rehearsed two days per week throughout weeks two to five, with Week Six of Term Two dedicated fully to the project. Students will explore both individual and chorus opportunities.
- Voice, movement and acting supports are integrated into the projects.
- There will be an informal semi-staged showing of the project at the end of Week Six of Term Two.
- It is anticipated that background research into the world and texts of ancient Greece will be necessary.
- Students will be required to undertake additional work outside of class to learn their lines or engage in character work.

### **Assessment** (constitutes 20% of overall module grade):

- Continuous assessment: 50%
- Showing: 40%
- Engagement (attendance, punctuality, professionalism): 10%
- Students may be asked to keep a workbook. The book should include notes on the student's response to the rehearsal, research and performance process.

### **3.4.4 Irish Repertoire Project**

Teaching Staff: TBC

Terms: 2 (Weeks 8-12)

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

### **Aims:**

The Irish Repertoire Project aims to enable students to meet the technical and stylistic requirements of canonical Irish plays. The project aims to facilitate familiarity

with the classic Irish repertory, a knowledge of the social and political contexts in which the plays were first produced, and an understanding of how canonical works can be reinterpreted for a modern audience.

### **Learning outcomes:**

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

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

### **Working Methods:**

- Students rehearse and perform scenes from a 19<sup>th</sup> or 20<sup>th</sup> century Irish classic play, developing a familiarity with the political and social world of the play and the context in which it was originally produced.
- Students develop the work under the guidance of an in-house or guest professional director with a specialisation in the Irish theatre.
- The project is taught in classes that replicate rehearsal situations.
- The plays will be simply staged and rehearsed two days per week throughout weeks seven to eleven, with Week Twelve of Term Two dedicated fully to the project.
- Voice, movement and acting supports are integrated into the projects.
- There will be an informal semi-staged showing of the project at the end of Week Twelve of Term Two.
- It is anticipated that background research into the world and texts of the period will be necessary.
- Students will be required to undertake additional work outside of class to learn their lines or engage in character work.
- Students are divided into two groups, working with freelance/in-house directors on material from the selected period.
- Doubling and cross-gender casting is considered, to give students equitable roles.
- Stage fighting, dance and singing skills are incorporated where required.

### **Assessment** (constitutes 20% of overall module grade):

- Continuous assessment: 50%
- Showing: 40%
- Engagement (attendance, punctuality, professionalism): 10%
- Students may be asked to keep a reflective journal. The journal should include notes on the student's response to the rehearsal, research and performance process.

### **3.4.5 Dramaturgy**

Teaching Staff: Gavin Kostick

Terms: 1 – 2

Average teaching Hours: 1.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

On successfully completing the class the student will be able to:

- Discuss contemporary plays in an informed way leading to consideration of practical performance choices.
- Contribute to new plays in development with a playwright.
- Plan and create short new, original works in a small ensemble context.
- Criticise and analyse theatre productions in an informed manner, developing their cultural knowledge and consider performance and production choices.
- Appraise a wider range of contemporary plays to expand cultural awareness.

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

#### **Working Methods:**

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

- The class is designed to enable the student to reflect critically on the successful production of dramatic works.

**Assessment** (constitutes 5% of overall module grade):

- Continuous assessment including showing and presentations (if required): 90%
- Engagement (attendance, punctuality, professionalism): 10%

### **3.4.6 Professional Development**

Teaching Staff: Amy Rowan and various guest speakers

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week as timetabled

#### **Aims:**

The Second Year Professional Development class will build on the First-Year curriculum but focus increasingly on the practical skills each student will require when graduating in order to develop and sustain a career as a professional actor. Some of these sessions may also be carried out in Third year during performance weeks.

#### **Learning Outcomes:**

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

- Employ skills designed to manage and sustain a professional career.
- Understand contracts and industry standards.
- Demonstrate an ability to promote themselves successfully as freelance actors.
- Recognise how key business relationships work in theatre, film and TV including with agents and cooperatives.

#### **Working Methods:**

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

**Assessment** (assessed on pass/fail basis):

- Continuous assessment including research presentations

### **3.4.7 Acting for Camera**

Teaching Staff: Vincent Murphy

Terms: 1 – 3

Average Teaching hours: 1.5 hours per week

**Aims:**

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

**Learning Outcomes:**

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

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

**Working Methods:**

The cohort will be split in two for Acting for Camera classes. It will be taught throughout the Second Year. Three-hour classes in the first half of Term One, with a minimum of 1.5hour-long classes in Terms 2 & 3.

- Students begin with camera-based classes that are designed to show students how the camera can aid a performance rather than hinder it.
- They then move on to camera-based acting exercises, which start to explore possible solutions, to some of the technical demands, with students being encouraged to begin to apply, extend and adapt their performance skills in a different medium.
- At the beginning, the focus will be on shooting improvisations and analysing these in the simple terms of what works and what doesn't, on screen.
- Through this process the class will dispel many of the myths surrounding the screen acting process.
- Improvisations will then be transcribed and performed as scripts. Existing film scripts will then be filmed, first without and then with direction.

**Assessment (constitutes 15% of overall module grade):**

- Continuous assessment: 90%
- Engagement (attendance, punctuality, professionalism): 10%

### **3.4.8 Portfolio Development**

Teaching Staff: David Horan

Terms: 2 and 3

Average Teaching Hours: 1.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

On successfully completing the class the student will:

- Record themselves for Voice and Show Reel.
- Assemble a portfolio of speeches and scenes suitable to their abilities that can be used in future auditions and showcases.
- Recognise a broad range of contemporary texts.
- Apply many of the fundamentals of their training to a range of dramatic materials specific to their individual strengths and abilities.

#### **Working Methods:**

The cohort will be split into two groups for Portfolio Development throughout Terms Two and Three. Classes last 1.5 hrs.

**Assessment** (assessed on a pass/fail basis):

- Continuous assessment

### **3.4 Voice Studies Two**

Module Code: LR2002

Module Coordinator: Gavin O'Donoghue

Term: 1 - 3

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

#### **Aims:**

- Classes in this module will build on and develop the skills acquired in Voice Studies 1.

- Classes in the technique of vocal production will continue to a more advanced stage and individual tuition will respond to the particular requirements of individual actors, as well as introduce vocal production techniques required for acting for recorded media classes in Acting and Text 2.
- To complement the work in Acting and Text 2, dialect classes will focus on researching, transcribing and producing American and British accents.
- Choral and individual singing classes will continue with the aim of further developing the actor's individual repertoire, with a sustained emphasis on the assimilation of style and character.

### **Learning Outcomes:**

On successfully completing the class the student will:

- Have developed an advanced stage of vocal production, including greater capacity, range and technical understanding.
- Interpret the historical contexts of classical texts.
- Recognise and reproduce a range of American and British accents.
- Self-diagnose and resolve vocal production problems.
- Have developed a greater capacity for musical appreciation and ability for complex choral and individual communication through song.

### **3.5.1 Voice**

Teaching Staff: Cathal Quinn

Terms: 1 - 3

Average Teaching hours: 3 hours per week

### **Aims:**

- In the second year of their training, students will build upon the fundamentals of Voice absorbed the previous year including: alignment, centering, breath awareness and usage, resonance, forward placement, pitch variation and articulation; with greater emphasis placed upon grounding, stronger breath support, boosting resonance through constant use of the resonator scale and precise and effortless articulation.
- They will learn to apply these skills through work on prose, political speeches or satirical tracts: works by Swift, Gonne, Burke, Besant, Pearse, Casement, Emmet etc., and prose or dramatic texts by Beckett and Joyce.
- Support will also be given to the Second Year Projects by the voice teacher sitting in and advising on breath support, clarity of thought and delivery by the students.

### **Learning Outcomes:**

On successfully completing the class the student will:

- Develop a better practice of Vocal health.
- Improve alignment and grounding to centre and strengthen the breath.
- Develop further improved use of breathing muscles and more consistent connection to breath support.
- Develop a more flexible voice, improving upon pitch range, resonance and articulation, using forward placement and being able to vary pace, rhythm volume and tone.
- Be flexible enough in vocal use to sound convincing when speaking differing styles and historical periods, (as well as adapting to the requirements of appropriate vocal use for mechanical media).
- Apply all the above - as well as the student's imagination and experience - to the interpretation of text: prose and drama; students allying their energy to the author's by picking up on language choices, imagery, punctuation, phrasing, rhetorical devices and the use of time, place, action and ekphrasis to communicate the text effectively in all rehearsal and larger theatre spaces.

### **Working Methods:**

- Voice module combines classwork and tutorials.
- Physical and imaginative exercises will be used.
- Research will be undertaken in the areas of rhetoric and political speeches.
- Students will edit and then deliver a political speech outdoors in the grounds of Trinity College in Term 5 as well as perform a text by Beckett or Joyce in Term 6. Students will plan and teach a (supervised) physical and vocal workout individually in Term 5 or 6.

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

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

### **3.5.2 Speech**

Teaching Staff: Cathal Quinn

Terms: 1

Average Teaching hours: 1.5 hours per week

#### **Aims:**

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

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

### **Learning Outcomes:**

On successfully completing the class the student will:

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

### **Working Methods:**

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

**Assessment** (constitutes 10% of overall module grade):

- Continuous assessment: 90%
- Engagement (punctuality, attendance, professionalism): 10%
- Students will keep a journal and file handouts for future use and reference. Students will be encouraged to reflect critically on journal entries.

### **3.5.3 Dialect**

Teaching Staff: Gavin O'Donoghue

Term: 1

Average Teaching hours: 1.5 hours per week

**Aims:**

Dialect classes continue in Term One building on the work covered in First Year, aiming to develop technical and analytical awareness into an unself-conscious and skillful embodiment of dialect and accent that will serve the needs of performance. Classes in Term One will introduce additional dialects with a particular focus on British accents.

**Learning Outcomes:**

On successfully completing this class the student will be able to:

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

**Working Methods:**

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

**Assessment** (constitutes 15% of overall module grade):

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

**3.5.4 Speech & Dialect**

Teaching Staff: Gavin O'Donoghue

Term: 2 & 3

Average Teaching hours: 1.5 hours per week

**Aims:**

- In Terms Two and Three, Speech and Dialect will be combined into one class.
- This class will draw and build upon the methods explored in previous Speech and Dialect classes with a view to its application to accent.
- Classwork will encompass articulatory drills, tongue twisters, listening exercises, and verbal games and improvisations to practice dialects or new features of speech.
- The necessary muscularity for speech and dialect work will be further developed, as well as the energy for speech and sustained dialect transformations appropriate for language, character, time and place.
- Drawing upon the work of the speech module, students will further develop their listening and articulation skills in order to respond to text and creative speech demands on support with flexibility, clarity and specificity.
- Texts will be used to promote greater awareness of rhythm, tune, pitch, pace, resonance, stress, phrasing, range, physicality and style.

**Learning Outcomes:**

On successfully completing this class students will be able to:

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

**Working Methods:**

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

**Assessment** (constitutes 20% of overall module grade):

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

### **3.5.5 Musicianship and Group Singing**

Teaching Staff: Judith Lyons

Term: 1 - 3

Average teaching hours: 1.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

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

- Develop essential aural skills such as interval recognition, intonation and blend.
- Read simple music notation.
- Use the voice as part of a choral ensemble

#### **Working Methods:**

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

#### **Assessment** (assessed on a pass/fail basis):

- Continuous Assessment

### **3.5.6 Individual Singing**

Teaching Staff: Morgan Cooke

Term: 1 - 3

Average teaching hours: 0.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

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

- Develop a greater understanding of the art of singing: conceptually, physically and artistically
- Enhance the ability to sing with a well-supported, flexible, resonant and accurately tuned voice, encompassing character and style without compromising on fundamental musical and vocal demands.
- Establish a relationship between speech and song.
- Increase vocal security and flexibility.
- Be more expressive in performance and perform songs with confidence and clarity of thought.
- Develop a good working relationship with accompanists and musical directors.

### **Working Methods:**

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

### **Assessment** (constitutes 10% of overall module grade):

- Continuous Assessment: 60%
- Three internal showings: 30%
- Engagement (punctuality, commitment, attendance): 10%

## **3.6 Movement Studies 2**

Module Code: LR2003

Module Coordinator: Gavin O'Donoghue

Term: 1 - 3

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

### **Aims:**

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

century tragedy and comedy. Throughout the module, individual classes in Alexander Technique will develop and sustain the actor's body during the rehearsal process.

### **Learning Outcomes:**

On successful completion of this module the student will be able to:

- Develop imaginative transformations through physical embodiment.
- Develop a tangible relationship between the body and space.
- Develop a knowledge of body quality and the principal dances of defined historical periods.
- Naturalise movement techniques in the actor's body.
- Develop a physical and social world of a defined historical period through the body.
- Translate social dances into scene work.
- Create a working knowledge of and application of Laban's Efforts to Acting.

### **3.6.1 Movement**

Teaching Staff: Sue Mythen

Term: 1 - 3

Average teaching hours: 3 hours per week

### **Aims:**

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

### **Learning Outcomes:**

On successfully completing this class the student will be able to:

- Develop a deeper practice of the body that is fully expressive.
- Continue with a somatic and anatomical experience of the body.
- Transition from pure movement to physical precision in character work.
- Embody a two-way relationship between movement and emotion.
- Investigate qualities of movement through the principles of Laban Movement Analysis.
- Practically explore Laban's Motion Factors and Drives.
- Transform with finesse, variety and precision between Effort Qualities.
- Embody emotional quality, gestural language, social conventions and musculature of text.
- Connect body work to all the other strands of the course and support projects.

### **Working Methods:**

The movement module combines practical classwork and tutorials. Physical and

imaginative exercises will be used. Students will work within a peer support system. Journals will be kept tracking the embodiment process and critical reflection. Research will be undertaken outside class

**Assessment** (constitutes 50% of overall module grade):

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

### **3.6.2 The Cultured Body**

Teaching Staff: Sue Mythen

Term: 1 & 2

Average teaching hours: 1.5 hours per week

#### **Aims:**

In the second year of their training, students will undertake a practical exploration of movement expression which applies to a number of historical periods and varying cultural contexts. Students will examine and embody movement codes of character and will complete a detailed study of social behaviour, costume, etiquette, gestural language and engage in physical transformation. The students will become aware of movement terms and references common in the texts of various plays. The students will also experience numerous folk and historical dances and apply them to scene studies.

#### **Learning Outcomes:**

On successfully completing this class this module will enable students to:

- Explore the musculature, posture, deportment of movement for period plays and plays from other cultures.
- Articulate movement with a concise and articulate body, to allow for fully embodied performance.
- Increase the range of physical expressivity beyond their own cultural or historical experience.
- Explore the physical, social and sensorial world of the play, increasing the range of physical expressivity beyond their own cultural or historical experience.
- Develop movement phrases and scene work drawing on text.
- Apply movement principles to the acting process.
- Explore the salutations, manners and etiquette of different historical periods and locations.
- Manage props and costumes common in period plays.

### **Working Methods:**

The Cultured Body classes combine practical class work and tutorials. Physical and imaginative exercises will be used. Students will work within a peer support system on solo and group projects. Journals will be kept tracking process and critical reflection. Research will be undertaken outside class

### **Assessment** (constitutes 15% of overall module grade):

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

### **3.6.3 Physical Theatre**

Teaching Staff: Andy Crook

Term: 1 – 3

Average teaching hours: 3 Hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

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

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

### **Working Methods:**

Students undertake a 1.5-hour class twice weekly over Terms One to Three.

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

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

### **3.6.4 Dance**

Teaching Staff: Sue Mythen

Term: 3

Average Teaching hours: 1.5 hours per week

#### **Aims:**

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

#### **Learning Outcomes:**

This class will enable students to:

- Establish a relationship between dance and character.
- Draw on the drama implicit in some dance styles to develop scene work.
- Perform and create dance sequences in groups from a range of stimuli.
- Develop spatial awareness and understand the relationship of bodies in space.
- Observe and analyse movement which has implicit emotional meaning.
- Transform with freedom, finesse, variety and precision between movement qualities.
- Understand the context of dance for the actor, working with dance within a scripted scene.

#### **Working Methods:**

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

**Assessment** (constitutes 10% of overall module grade):

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

### **3.6.5 Alexander Technique**

Teaching Staff: Michaela Wohlgemuth and Christine Caleo

Terms: 1-3

Average Teaching hours: 0.5 hours per week

#### **Aims:**

In the Second Year, students will deepen their application of the work of F. M. Alexander as it applies to the craft of acting. It will explore how the technique underpins the technical aspect of voice work through breath, alignment and poise and how it supports the technical aspects of movement as it allows for the ease and lengthening of the spine within the demands of physical transformation. Embodying the physical life of character will be examined in detail through an Alexander understanding of grounding and spinal movements. In relationship to the acting process, we will explore psychological habits of mind and how they can affect an actor's ability to be present on stage with their fellow actor and with the audience. This may include freeing up the actor's access to their emotional landscape through the release of bodily tensions. The actor will be asked through the safe and specific framework of the Alexander principles to also explore imaginatively what it means to inhabit a character.

#### **Learning Outcomes:**

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

- Understand the Alexander Technique, its application and exploration of the Use of the Self, how it affects body and mind – exploring the beginnings of character transformation.
- Understand the Alexander Technique's benefits in performance, characterisation, performance tension, imaginative process, as well as breathing and vocalisation.
- Understand in detail the workings of the body, in particular the muscular-skeletal system.

#### **Working Methods:**

This class will be taught through individual sessions throughout the year. Group sessions may also be scheduled, aimed at exploring the practical application of acquired technique to a specific skill set (i.e. Movement, Voice, Singing or Acting) in Year Two. The teacher will also provide feedback as they observe the students in their respective classes.

**Assessment** (assessed on a pass/fail basis):

- Engagement and application in rehearsal, performance and classwork (attendance, punctuality, commitment).

### **3.7 Ensemble Production**

Module Code: LR2013

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: 3

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

#### **Aims:**

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

#### **Learning outcomes:**

On successful completion of this module the student will be able to:

- Create a character or several characters to a professional standard.
- Research, devise, improvise and adapt a performance text.
- Sustain a role or roles over a series of performances and in front of different audiences.
- Work professionally in a technical environment.
- Understand the codes, practices and professional conduct of other professionals in the theatre.

#### **Working Methods:**

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

**Assessment** (constitutes 100% of overall module grade):

- Continuous assessment: 50%
- Showing: 40%
- Engagement (punctuality, attendance, professionalism): 10%

## THIRD YEAR CURRICULUM

In Year Three, students will take three compulsory modules (Modules 3017, 3018 and 3019) and five elective Production Modules in the form of public productions led by professional directors and designers.

Students will be 'cast' in the five elective modules by the Director of Actor Training and Postgraduate Study.

Support in terms of individual tuition on a diagnostic basis in Acting, Voice and Movement will be provided.

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

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

### Assessment:

The assessment criteria for all elective modules are identical and are as follows. Assessment constitutes 100% of overall module grade:

- Continuous assessment: 50%
- Showing: 40%
- Engagement (punctuality, attendance, professionalism): 10%
- Students may be asked to keep a journal. The journal should include notes on the student's response to the rehearsal, research and performance process.
- Individual feedback from the Director of Actor Training & Postgraduate Study and the Head of Acting, Voice and Movement, or their appointees will follow at the end of each module.
- Professional development classes and an audition showcase will also be provided.

### 3.8 Production: Realism/Naturalism 1

Module Code: LR3001

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

### **3.9 Production: Realism/Naturalism 2**

Module Code: LR3002

Module Coordinator: Gavin O'Donoghue

Teaching Staff:

TBC Term: TBC

Teaching Hours: 250 hours

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

### **3.10 Production: Contemporary Realism/Naturalism – Irish 1**

Module Code: LR3003

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

A production of a contemporary realist or naturalist play by an Irish writer will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist

or naturalist play from the contemporary period and may demonstrate the students' dialect acquisition. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

### **3.11 Production: Contemporary Realism/Naturalism – Irish 2**

Module Code: LR3004

Module Coordinator: Gavin O'Donoghue

Teaching Staff:

TBC Term: TBC

Teaching Hours: 250 hours

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

### **3.12 Production: Contemporary Realism/Naturalism – British 1**

Module Code: LR3005

Module Coordinator: Gavin O'Donoghue

Teaching Staff:

TBC Term: TBC

Teaching Hours: 250 hours

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

### **3.13 Production: Contemporary Realism/Naturalism – British 2**

Module Code: LR3006

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC  
Term: TBC  
Teaching Hours: 250 hours

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

### **3.14 Production: Contemporary Realism/Naturalism - American 1**

Module Code: LR3007  
Module Coordinator: Gavin O'Donoghue  
Teaching Staff: TBC  
Term: TBC  
Teaching Hours: 250 hours

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

### **3.15 Production: Contemporary Realism/Naturalism - American 2**

Module Code: LR3019  
Module Coordinator: Gavin O'Donoghue  
Teaching Staff: TBC  
Term: TBC  
Teaching Hours: 250 hours

A production of a contemporary realist or naturalist play by an American writer. Students taking this module will have already completed Module 5: Production: Contemporary Realism/Naturalism – American 1 but will assume a larger and more challenging role in this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a

professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a realist or naturalist play from the contemporary period and may demonstrate the students' dialect acquisition. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances.

### **3.16 Production: Contemporary Realism/Naturalism - International**

Module Code: LR3008

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

### **3.17 Production: Style: Comedy**

Module Code: LR3009

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

### **3.18 Production: Style: Tragedy**

Module Code: LR3010

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

### **3.19 Production: Non-Realism**

Module Code: LR3011

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

### **3.20 Production: Non-Realism 2**

Module Code: LR2020

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances. Students taking this module will have already completed Module 5: Production: Contemporary Non-Realism 1 but will assume a larger and more challenging role in this module

### **3.21 Production: Film 1**

Module Code: LR3012

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

### **3.22 Production: Film 2**

Module Code: LR3021

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

### **3.23 Production: Musical Theatre**

Module Code: LR3013

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC  
Teaching Hours: 250 hours

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

### **3.24 Production: North American Classic Drama**

Module Code: LR3014  
Module Coordinator: Gavin O'Donoghue  
Teaching Staff: TBC  
Term: TBC  
Teaching Hours: 250 hours

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

### **3.25 Production: European Neo-Classical to Romantic**

Module Code: LR3015  
Module Coordinator: Gavin O'Donoghue  
Teaching Staff: TBC  
Term: TBC  
Teaching Hours: 250 hours

A production of a European play from the 17<sup>th</sup> to early 19<sup>th</sup> centuries will be the focus of this module. Classes will be in the form of rehearsals for a minimum of 30 hours per week and replicate the working environment of a professional theatre. Rehearsals will include the application of the whole range of skills and techniques acquired in the first two years of the course, tailored to the performance of a 17<sup>th</sup>-

19<sup>th</sup> century European play. Students will rehearse for four weeks, followed by a get-in period of technical and dress rehearsals, and between 3-9 public performances. Individual feedback from the Director and the Head of Acting, Voice and Movement, or their appointees will follow in the sixth week.

### **3.26 Production: Devised or Physical Theatre**

Module Code: LR3016

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC

Teaching Hours: 250 hours

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

### **3.27 Léiriú: Dráma i nGaeilge**

Cód an Mhodúil: LR3020

Comhordaitheoir an Mhodúil: Gabhán Ó Donnchú

Foireann Theagaisc: Le deimhniú

Tréimhse: Le deimhniú

Uaireanta Teagaisc: 250 uair an chloig

Beidh léiriú dráma i nGaeilge mar fhócas an mhodúil seo. Beidh na ranganna ar siúl i bhfoirm cleachtaí ar feadh íosmhéid de 30 uair an chloig sa tseachtain, agus léireoidh siad timpeallacht obair amharclainne ghairmiúil. Áireofar sna cleachtaí cur i bhfeidhm an raon iomlán scileanna agus teicnící a foghlaimíodh le linn an chéad dhá bhliain den chúrsa, oiriúnaithe do léiriú dráma Gaeilge. Beidh na mic léinn cleachtadh ar feadh ceithre seachtaine, agus ina dhiaidh sin beidh tréimhse cleachtaí teicniúla agus feistis, agus idir 3 agus 9 léiriú poiblí.

### **3.28 Career Preparation**

Module Code: LR3017

Module Coordinator: Gavin O'Donoghue

Teaching Staff: TBC

Term: TBC  
Teaching Hours: 200 hours

Throughout the year classes will enable students to prepare for a professional working life. Including the preparation of CVs, navigating auditions, relationships with agents and casting directors.) Meetings with Casting Directors will be included as well as self-taping workshops and mock auditions. These workshops will expand on classes embedded in the Acting & Text modules of Year Two relating to professional practice (such as Acting for Screen & Portfolio Development). Individual tutorials will take place with the Course Director to help guide the student actors' entrance into the profession.

**Assessment:**

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

**3.29 Audition Showcase**

Module Code: LR3018  
Module Coordinator: Gavin O'Donoghue  
Teaching Staff: TBC  
Term: TBC  
Teaching Hours: 200 hours

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

**Assessment:**

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

**3.30 Professional Portfolio**

Module Code: LR3019  
Module Coordinator: Gavin O'Donoghue  
Teaching Staff: TBC  
Term: TBC  
Teaching Hours: 200 hours

This module will build on the actors' Acting for Screen classes. Enabling students to prepare material for voice and show reels. They will produce a portfolio of recorded material to promote their skills in the areas of acting for screen and microphone technique. Over the course of the module students will film showreels and record voice reels to a professional standard. They will receive training in acting for microphone and radio drama. They will also take part in workshops to develop their

facilitation skills.

### **Assessment:**

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

## **3 STRATEGIES FOR MONITORING STUDENT PROGRESS**

### **4.1 Student Progress Meetings**

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

### **4.2 Showings/Performances**

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

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

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

### **4.3 Tutorials/Feedback**

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

A number of individual tutorials are scheduled with the Director of Actor Training & Postgraduate Study in Second and Third year. These tutorials are targeted to support

the students in the latter stages of their training, in their work in public performances and their entry into the profession. In addition, tutorials at the end of Year 2 will consider the student's progress so far in relation to casting opportunities in Year 3.

The prime aim of both sets of tutorials is to support, facilitate and encourage students to make the most of their training and their development as actors and 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 on the course. This is an opportunity for reflection on daily and weekly work in classes and rehearsals and is meant to be a personal record of the student's progress as an actor in training. Teachers may request to review the journal, and it may be brought to the tutor-student feedback sessions at the end of term and may form the basis of a student's assessment.

#### **4.5 Assessment**

Assessment is the process by which formal judgments are made on standards of work. At The Lir Academy, it is also used as a strong aid to guide 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 the curriculum above.

#### **4.6 Advancement**

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

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

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

## **4.7 End of Year Evaluation**

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

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

## **5 ACADEMIC CREDIT WEIGHTING & ECTS**

The European Credit Transfer and Accumulation System (ECTS) is an academic credit system based on the estimated student workload required to achieve the objectives of a module or programme of study. It is designed to enable academic recognition for periods of study, to facilitate student mobility and credit accumulation and transfer. The ECTS is the recommended credit system for higher education in Ireland and across the European Higher Education Area.

The ECTS weighting for a module is a measure of the student input or workload required for that module, based on factors such as the number of contact hours, the number and length of written or verbally presented assessment exercises, class preparation and private study time, laboratory classes, examinations, clinical attendance, professional training placements, and so on as appropriate. There is no intrinsic relationship between the credit volume of a module and its level of difficulty.

The European norm for full-time study over one academic year is 60 credits. Within undergraduate courses, 1 credit represents 20-25 hours estimated student input, so a 10-credit module will be designed to require 200-250 hours of student input including class contact time, assessments and examinations.

Within postgraduate courses, 1 credit represents 25 hours estimated student input, so a 10-credit module will be designed to require 200-250 hours of student input including class contact time, assessments and examinations.

ECTS credits are awarded to a student only upon successful completion of the programme year. Progression from one year to the next is determined by the programme regulations. Students who fail a year of their programme will not obtain credit for that year even if they have passed a certain component. Exceptions to this rule are one-year and part-year visiting students, who are awarded credit for individual modules successfully completed.

### **First Year ECTS**

Acting and Text 1 (30 ECTS)  
Movement Studies 1 (25 ECTS)  
Voice Studies 1 (25 ECTS) TOTAL: 80 ECTS

### **Second Year ECTS**

Acting and Text 2 (20 ECTS)

Movement Studies 2 (20 ECTS)  
Voice Studies 2 (20 ECTS)  
Ensemble Production (20 ECTS)TOTAL: 80 ECTS

### **Third Year ECTS**

Elective Module One (10 ECTS)  
Elective Module Two (10 ECTS)  
Elective Module Three (10 ECTS)  
Elective Module Four (10 ECTS)  
Elective Module Five (10 ECTS)  
Professional Portfolio (10 ECTS)  
Career Preparation (10 ECTS)  
Audition Showcase (10 ECTS)  
TOTAL: 80 ECTS

## **6 GRADES**

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

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

### **6.2 Marking conventions**

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

#### **First Class Honours**

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

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

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

#### **Second Class Honors**

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

difference will be in degree or realisation.

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

### **Third Class Honors**

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

### **Fail**

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

1-29: insufficient level of attainment. 0: non-submission or non-completion.

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

## **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 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's 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 ACADEMY, 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.

- Students must request time off by submitting an absence request via the online [absence request form](#).
- After the class has officially begun, tardy students will be marked as late; students who are more than five minutes late may be barred from the class at the discretion of the tutor.
- Students who are more than fifteen minutes late without adequate

explanation will be marked as absent.

- Persistent lateness - **more than three occasions** in any one term – will result in a formal letter of warning.
- After three such formal letters of warning, a student will be liable to disciplinary action; this may include dismissal from the course.

## 7.2 Travel and Timekeeping

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

## 7.3 Illness or Other Absence

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

- A message must be received no later than 9.15am on the day of absence.
- **Appointments** with doctors, dentists, solicitors, physiotherapists, and counsellors **must be arranged outside of class or call time** unless permission has been given by the course Director.
- 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 three absences during the course of the year without a 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

online. This must be completed by the student at least one week in advance of the absence. The absence request will then be considered by the Course Director. 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 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.
- For movement and voice classes students are required to wear all black, loose clothing that covers the torso and that is suitable for movement. In summer, mid-thigh shorts are allowed.
- For safety reasons, students should avoid wearing jewellery or piercings with the exception of a single pair of stud earrings. Again, for safety, long hair should be tied up and in the case of extensions the length and weight of them should be considered for safety so they can be tied up away from the face so as not to cause injury to self or others. The wearing of make-up, nail polish or nail extensions is not permitted.

If students have questions or issues with these requirements they can be considered on a case-by-case basis.

## **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**

- 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.
- Make-up, nail polish or nail extensions are not permitted.
- Tongue piercings are NOT acceptable as it impedes tongue flexibility and exercises for voice classes. Similarly, all lip, ear and face piercings/decorations should be removed during practical classes/rehearsals (with the exception of a single pair of stud earrings).

## **7.8 Hygiene**

Students should maintain a high standard of hygiene. This includes washing regularly, wearing clean clothing, and keeping feet clean and toenails clipped. Students should keep a spare pair of clothes for movement and voice classes in their lockers. Individual unisex showers are located close to the Dance Studio and dressing rooms.

## **7.9 Equipment List**

First Year required items:

- Yoga Mat: Required for Voice and Movement classes.
- Practice skirts if appropriate.
- Period shoes.

## **7.10 Scripts and Photocopying**

Although some texts, notes and handouts will be provided by The Lir Academy, 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 Academy 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 Academy 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 Academy and are not allowed to share any such recordings online on any forum.
- Mobile phones are permitted for some speech and dialect classes to allow for the recording of voice samples to aid in the process of identifying and realising target sounds.

### **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 Academy are Rehearsal Rooms 1-5, 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.

**Nothing is to be brought into or taken out of the rehearsal rooms without contacting a member of facilities. This includes but is not limited to chairs, tables, speakers, televisions, and associated cables.**

- At the end of each and every class, students should **stack all chairs against onewall 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 sorted and placed in recycling and waste bins and all personal items and paperwork removed from the room.** Class tutors should leave time at the end of classes to allow for this tidy up, and class-reps and deputy-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 certain spaces 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 stored in the designated props zone.
- 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.

**If any item breaks or is not functioning properly or if there is a problem with the building (door handles, plumbing issues, etc), report it to a member of Facilities and email [facilities@thelir.ie](mailto:facilities@thelir.ie)**

**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.
- Yoga mats must be stored in the designated shelving.
- 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 at the 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 will be removed and moved to the Lost Property area.
- If found, valuable items, i.e., jewellery, phones, wallets etc. should be dropped at the Lir reception.
- Academic paperwork, books, and journals (which may be of very high personal value to an individual student), should also be dropped at reception. Lost property will be emptied up to twice per term, and the contents disposed of or donated to charity.
- For access to Lost Property please contact Reception.

### 7.16 Food and Drink

**All food and hot drinks may be consumed in the Green Room or the Caféarea in the Front Foyer only.**

- With the exception of water in reusable bottles, 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 3, 4 and 5, Studio 1 and Studio 2, Dance Studio, Seminar Room, Resource Room, Dressing Rooms, Wardrobe, Construction and Scenic Workshops.
- Reusable 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 Academy 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 many people each day, students must take responsibility for keeping them in good order.
- All waste must be disposed of in line with our Sustainability Policy – general waste, recycling and compost facilities are available in both the Green Room and Foyer area.
- The Lir Venue Manager and Facilities team will manage upkeep and ensure standards of cleanliness of the green room and café area throughout the academic year.
- Students will be obliged to assist with this process as necessary when standards are not being maintained.

#### **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 spillage 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 the 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 Academy 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 (cupboards) 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.
- Green Room, Foyer, and any other public spaces must be kept tidy and returned to their original state after lunches and classes.

## 7.18 Resource Room

The Resource Room is located on the first floor and is for use by all students, acting as the student computer room and library space for the building.

- It is a **quiet workspace** where talking and other noise should be kept to a 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 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.
- The shelves in the Resource Room are for storage of library books.
- Absolutely no personal belongings such as food, clothing, bags, yoga mats etc. may be stored loose on the shelves of the Resource Room.
- Any personal items left loose on the Resource Room shelves 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 completed, will be discarded.
- When outside companies are using our dressing rooms, students must adhere to proper Dressing Room etiquette as set out by 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**

**No students are permitted to cross through the costume department between the hours of 10am - 1pm and 2pm - 6pm.**

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

- Teachers will inform Clodagh Deegan, Head of Costume, which students are responsible for costumes for individual classes and projects.
- The nominated students should then contact Clodagh Deegan ([clodagh.deegan@thelir.ie](mailto:clodagh.deegan@thelir.ie)) at the beginning of each term, or at the soonest available opportunity.
- Class Reps. Will need to liaise with Clodagh Deegan to arrange a time to access the Costume Store.
- No student will have access to the Stockroom without the permission of the Head of Costume.
- Costume asks must be reported to the Head of Costume with at least 48 hours notice. It is the responsibility of students and their Class Reps to return used costumes to the returns rail in the costume kitchen. Costumes are not to leave the building and actors must remove costumes before eating and smoking.
- If an SMTT student is attached to the class or project as a Costume Supervisor the Class Rep should notify the Costume Supervisor of their requirements, who should be able to fulfill any requests within reason.
- When available, the dressing rooms will hold the allocated costumes, rather than the costume room being accessible at all times as this is disturbing to classes or business that goes on in the costume room.
- There will be a rail of costumes in each dressing room that should be available year-round.
- All dressing rooms, rehearsal rooms and studios are to be cleared of costumes after use.
- There should be no dumping / storing of costume around the building in classrooms / hidden areas / scenic workshop.
- If costumes are borrowed for classes, they must be returned at the end of each session or on the completion of the project. Teachers should allow time within their class for this to happen.
- Any issues with costume management need to be communicated via the student rep or teacher with Clodagh Deegan.
- Rehearsal skirts and corsets will also operate out of the dressing room unless there is a production.
- All costumes are to be signed in and out by Class Costume Rep.

#### 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 Aisling Mooney, Head of Stage Management, which students are responsible for Props/Furniture for individual classes and projects.
- The nominated students should contact Aisling Mooney (email [aisling.mooney@thelir.ie](mailto:aisling.mooney@thelir.ie)) at the beginning of each term or at the soonest available opportunity.
- No dumping / storing of props around the building in classrooms / 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 communicated via the student rep or teacher with Aisling Mooney.
- Props and prop furniture asks must be reported to Stage Management and/or facilities with at least 48 hours notice. It is the responsibility of students and their Class Reps to tidy props and furniture into designated corners between classes and return them after use. Please understand the Lir will not be responsible for loss or damage if props are brought from home.
- The use of weapons of any kind will need to be signed off by the Head of Stage Management and may require a session with our fight coordinator.
- There is a sign-in/out sheet on the back of the 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 Aisling Mooney. The key is not free to take or return without direct contact with Aisling Mooney.
- 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.

## **7.22 Access to Unit 30**

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 the Costume Department.
- Please do not use Studio 1 as an alternative route in these circumstances, as this is disruptive to classes taking place 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

Lateness for rehearsals is unacceptable, and on the second occasion, the part assigned in a project or production may be recast. Failure to attend classes during the rehearsal period of any project or production will result in the same penalty being imposed and may affect casting in future productions.

### 7.24 Casting

Students are cast in projects or productions as a result of consultations between the directors of the projects or productions and the Director of Actor Training and Postgraduate Study. 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 Academy will be at the discretion of the Director of The Lir Academy

### 7.26 Outside Employment and Third-Year Contract

Students may not engage in any performance work outside the course without the express written permission of the Director of Actor Training & Postgraduate Study.

This includes roles in theatre productions (whether amateur or professional), films, television, radio, commercials, advertisements, voice-overs, once-off shows, fashion shows, performance art, street theatre performances or parades, and any other engagement that involves performance and may interfere with training. This regulation applies to vacation periods as well as term times.

Students will not complete the third year of their training unless they commit fully to all third-year productions in which they are cast. Third-Year students must sign a

contract with The Lir Academy at the beginning of the year outlining their commitment to the third-year productions and agreeing to certain protocols with regard to dealings with professional agents and casting directors.

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

The smoking areas for the students are situated at the back of The Lir Academy, 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 Academy (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**

The Lir Academy is dedicated to creating an environment that embodies diversity, equity, and inclusion (DEI), offering a welcoming and interculturally responsive space where staff and students can thrive authentically and creatively. Central to our Dignity and Respect framework, our principles of equity, inclusivity, belonging, and community shape our policies and interactions, acknowledging the intersecting identities that influence individuals' experiences. 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 Director of Equality and Access is a key resource for promoting dignity and respect within our community. This role includes offering direct support to students who experience or witness bullying, harassment, or discrimination—whether based on sex, gender identity, race, or other protected characteristics. They can be contacted regarding any DEI concerns, and is here to assist you throughout the process.

The Lir Academy has a comprehensive [Harassment and Bullying Policy](#) in place.

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 Academy. The Lir's Bullying and Harassment Policy works within the parameters of Trinity's over-arching Dignity & Respect Policy which can be accessed online [here](#).

### **7.30 Student Personal Communication with Staff/Freelancers**

The Lir Academy understands that both staff/freelancers and students are adults who have a right to conduct their personal life and interactions as they choose. However, the dynamic between staff/freelance teaching staff and students is quite nuanced while students are in training, and this document seeks to clarify guidelines for best practice on this.

The Lir Academy requests that all students review these guidelines [here](#). The adoption of the guidelines is required. Students should consider them in the spirit of dignity and respect that they were created and also refresh their understanding and processes of Trinity's Dignity and Respect Policy - see more by clicking [here](#). We would also ask that you review the Trinity College Dublin policy on Social Networking and Social Media [here](#).

Please note that a version of these guidelines is also shared with all staff / freelancers working at The Lir Academy so that everyone is aware of them.

### **7.31 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.

### **7.32 Sexual, Gender or Racial Harassment**

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

### **7.33 Intimacy Policy**

This policy outlines the measure the Lir will put in to support students, staff, visiting directors and designers staging scenes of a sexual or physically intimate nature. The policy is a working document, which will be updated on a regular basis in keeping with changes to working practices in the professional theatre, film and TV drama sectors. This policy assumes that all actors have agency in the creative process and are free to give or withhold consent at all times. Please consult the document [here](#).

### **7.34 Gender Equality**

The Lir Academy's Gender Equality Policy emphasizes the institution's commitment to creating an environment that promotes sex and gender equality and inclusivity. The term gender in the policy is taken to mean both sex (male, female, or intersex as defined by biological, physical and physiological characteristics), and gender (understood to include a spectrum of identities and expressions including man, woman, and non-binary). In 2018, in partnership with other leading theatre organisations, The Lir Academy published a detailed Gender Equality Policy which articulates The Lir 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 Academy 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.

### **7.35 Anti-Racism**

The Lir Academy's Anti-Racism Policy anchors The Lir Academy's commitment to becoming an anti-racist organisation. The Lir recognises the racism is systemic in society. Our Anti-Racism Policy emphasises that all individuals, regardless of race, ethnicity, or cultural background, are entitled to respect and equal opportunities. It signifies the importance of taking proactive measures to dismantle racism and promote equity and diversity throughout all aspects of our activities. This includes staff and student recruitment, staff training and development, curricula review and amendment, production choices, composition of creative teams, and implementing clear procedures for reporting and addressing incidents of racism. Further details are available at [The Lir Academy Anti-Racism Policy 2023](#)

### **7.36 Disability**

The Lir Academy acknowledges its responsibility to uphold equal opportunities for all individuals, including those with disabilities. In addition to complying with the requirements of Irish disability legislation, The Lir Academy will follow procedures

designed to ensure fair consideration and selection of disabled applicants (including making reasonable accommodations) and to satisfy their training and support needs. A detailed Disability Policy is expected to be completed and made available on The Lir Academy's website by December 2025.

### **7.37 Managing Problems**

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

### **7.38 Maintaining Good Health**

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

- Students should also avail of Trinity's medical and counselling services as often as they are needed.
- Students are encouraged to eat healthily throughout the year, drink plenty of water during the college day and get sufficient sleep at night.
- Students who receive an injury, have an underlying health issue or develop a health problem during their training are encouraged to bring it to the attention of the Academic Administrator as soon as possible.
- Personal information regarding health issues will only be shared with relevant teachers with the express permission of the student on completion of The Lir's Permission to Disclose Health Information form; an example of which is included in Appendix below.
- Students who are asked to complete the form will meet with the Director of Actor Training and Postgraduate Study in confidence to discuss the implications of each option and the best course of action for the student.

### **7.39 Sustainability and Student Responsibility**

The Lir Academy is striving to become a Green Campus. To meet this target, students are expected to familiarise themselves with the Sustainability Policy (see

[www.thelir.ie/policies](http://www.thelir.ie/policies)) and to take responsibility for their own waste while The Lir Academy works to cut their waste and carbon footprint.

#### Single Use Plastic:

The use of single use plastic at The Lir Academy is discouraged. We ask that students consider their choices when buying lunches and opt for compostable containers instead of plastic. Composting facilities are available in the Green Room and The Foyer. Water fountains are available throughout the building to refill reusable water bottles.

#### Coffee cups:

Many single use coffee cups are NOT recyclable or compostable and we recommend the use of a Keep Cup. All local cafes offer discounts for the use of reusable coffee cups.

#### Theatre Productions:

The Lir Academy is adapting to the climate crisis by adopting a model of sustainable theatre making as outlined in The Theatre Green Book ([www.theatregreenbook.com](http://www.theatregreenbook.com)). Students are asked to familiarise themselves with new sustainable working practices as outlined by staff and work under their guidance as working practices change to make The Lir Academy and theatre production more sustainable.

## 8 DISCIPLINARY PROCEDURES

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

Persistent low-level violations will be escalated via The Lir's colour-coded warning letters but an individual violation may begin at any point, depending on whether it is considered, minor, serious or gross misconduct.

### 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 an adequate explanation or permission from the course director.
- Disruptive or dangerous behaviour in class.
- Failure to contact reception to inform The Lir Academy of absence.
- Failure to observe the dress code.
- The wearing of make-up to class.
- Failure to submit work for class without an agreed extension.
- Lack of sufficient engagement with the course and/or its content.
- Persistent housekeeping and tidiness issues.

## **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 or permission from the course director when already in receipt of a blue warning letter.
- Disruptive or dangerous behaviour in class when already in receipt of a blue warning letter.
- Failure to contact reception to inform The Lir Academy of absence when already in receipt of a blue warning letter.
- Failure to observe the dress code when already in receipt of a blue warning letter.
- Wearing make-up to class when already in receipt of a blue warning letter.
- Failure to submit work for class without an agreed extension when already in receipt of a blue warning letter.
- Failure to submit work for class without an agreed extension when already in receipt of a blue warning letter.
- Failure to submit work for class without an agreed extension when already in receipt of a blue warning letter.
- Continued lack of sufficient engagement with the course and/or its content when already in receipt of a blue warning letter.
- Persistent housekeeping and tidiness issues when already in receipt of a blue warning letter.
- Failure to follow agreed intimacy guidelines in a scene.
- 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 Actor Training & Postgraduate Study or Director of The Foundation Diploma for:

- 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 or permission when already in receipt of a yellow warning letter.
- Disruptive or dangerous behaviour in class when already in receipt of a yellow warning letter.
- Failure to contact reception to inform The Lir Academy of absence when already in receipt of a yellow warning letter.

- Failure to observe the dress code when already in receipt of a yellow warning letter.
- The wearing of make-up to class when already in receipt of a yellow warning letter.
- Failure to submit work for class without an agreed extension when already in receipt of a yellow warning letter.
- Failure to follow agreed intimacy guidelines in a scene when already in receipt of a yellow warning letter.
- Failure to submit work for class without an agreed extension when already in receipt of a yellow warning letter.
- Continued lack of sufficient engagement with the course and/or its content when already in receipt of a yellow warning letter.
- Persistent housekeeping and tidiness issues 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-letter warning, if a student once again violates the Codes of Practice, the Director of the course will recommend to the Director of The Lir Academy that a disciplinary investigation and process be instigated that could result in immediate suspension and ultimate exclusion depending on the nature of the violation and the result of the investigation.

## **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 regard to the back and front entrances to the building.

Bicycles are equally vulnerable and should be securely locked to the stands provided by The Lir Academy. No bicycles are allowed inside the building, nor may they be chained to the railings at the entrance to The Lir Academy.

For security reasons, The Lir Academy 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 Academy 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 reception office only. Any stranger found in the building should be directed to the reception office or to a member of staff.

## 9.2 Fire Safety Procedures

In the event of an emergency, students **must follow the directions of The Lir's 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, 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's 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's 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 Academy 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 Academy. First Aid Kits are available from the Administration Office on the first floor and in 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 Foyer and Studios as these are the public areas of The Lir Academy and should be ready for visitors at all times.

## **10 DATA PROTECTION**

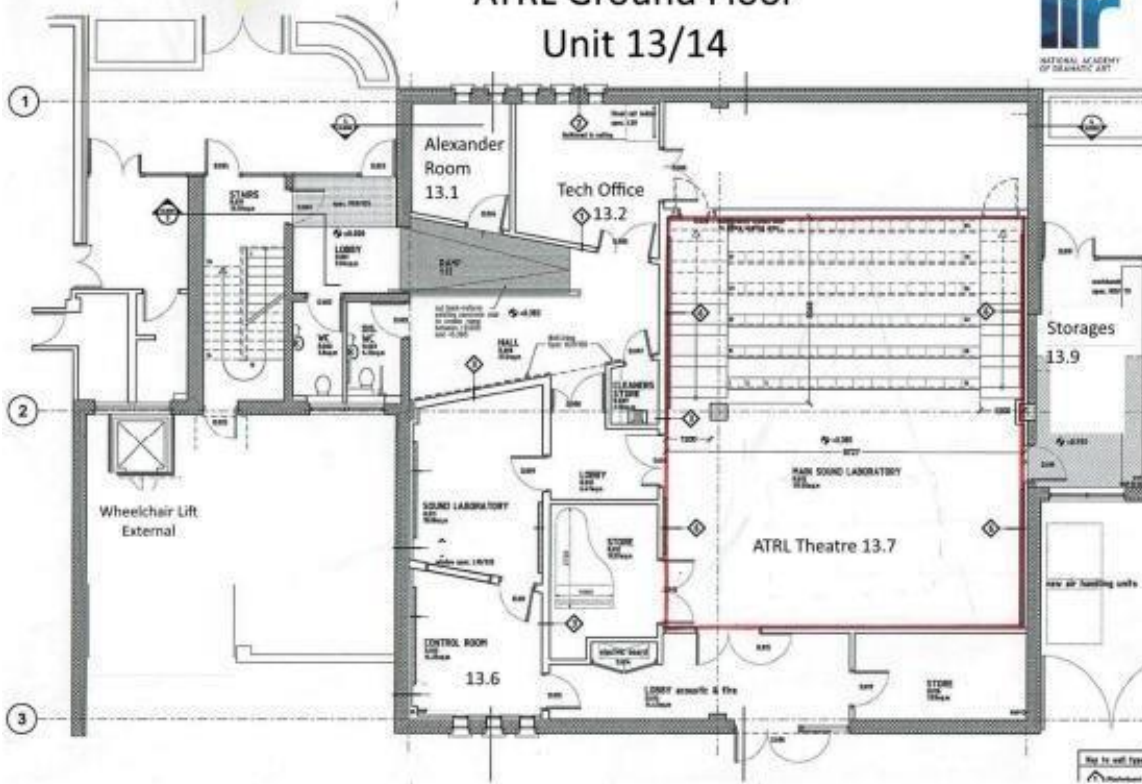
The Lir Academy, in association with Trinity College, is required to process relevant personal data regarding students and staff as part of its operation. It endeavours to ensure that this is done in compliance with all relevant Data Protection legislation. Therefore all students will be required to sign a 'Permission to Disclose Information' form.

## 11 BUILDING MAPS

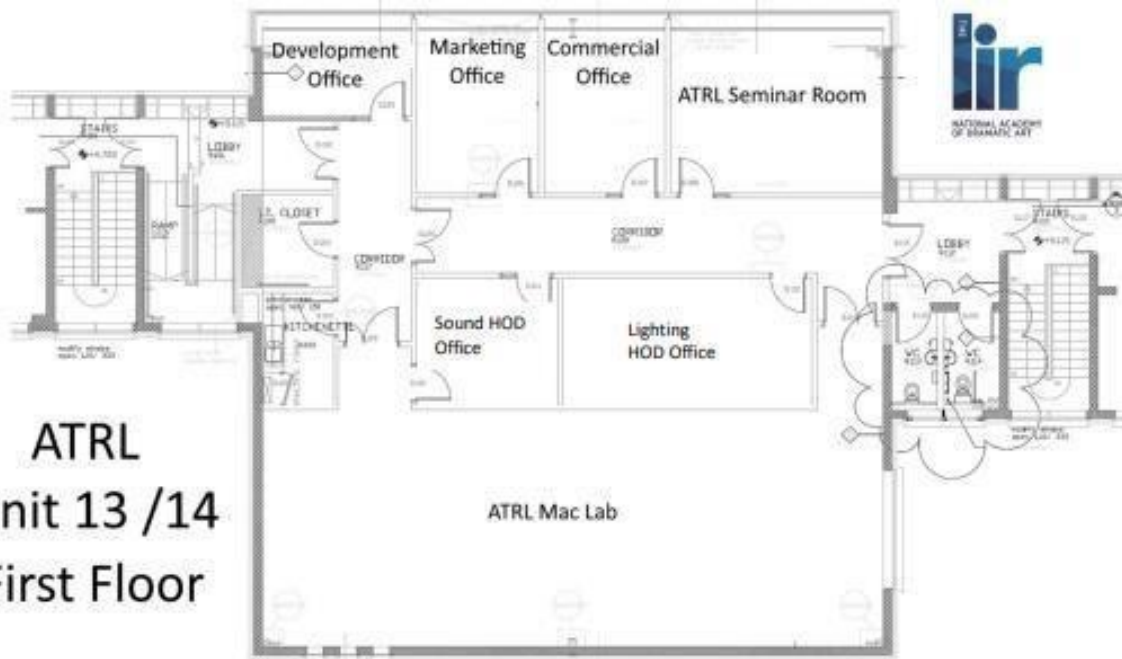




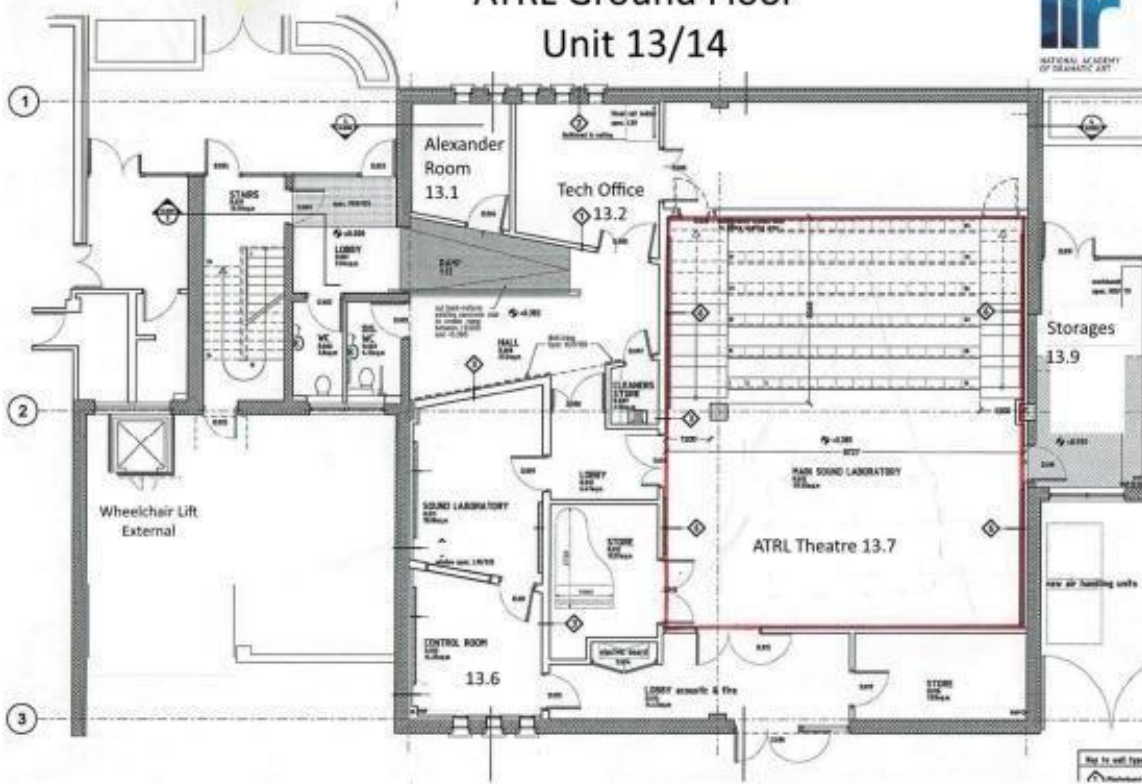
THE  
lir  
NATIONAL ACADEMY  
OF DRAMATIC ART



THE  
lir  
NATIONAL ACADEMY  
OF DANCE/ART



## ATRL Ground Floor Unit 13/14



## ATRL Unit 13 /14 First Floor





# Unit 31

