THE

NATIONAL ACADEMY
OF DRAMATIC ART

Trinity College Dublin
The University of Dublin

Bachelor in Stage Management & Technical Theatre (Hons) Course Handbook

2024-2025

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1. INTRODUCTION

The Lir is the National Academy of Dramatic Art at Trinity College Dublin. Its mission is to train young actors, designers, directors, producers, playwrights, stage managers and theatre technicians to the highest international standards. The Lir Academy opened its doors in 2011 and we now deliver seven full-time programmes: the Foundation Diploma in Acting and Theatre, Bachelor in Acting (Hons), MFA Playwriting, MFA Stage Design, MA Theatre Producing, MFA Theatre Directing and the Bachelor in Stage Management and Technical Theatre (Hons). Alongside this, we also offer a host of short courses and other activities and events throughout the year. This year, we again welcome a student body of 150 students from all over the world.

The SMTT (Stage Management and Technical Theatre) course is unique in Ireland and is resourced with performance spaces, workshops and a huge investment in technical equipment.

You are now a Lir SMTT student and are surrounded by professionals who have spent years working in the industry, and students who will be your friends and colleagues in your future career in theatre and the world of entertainment. Your time here will be busy and challenging as we help to prepare you for the paths you may walk as a professional.

This year, The Lir Academy will produce 6 plays with professional directors and designers, 4 plays with the MFA Directing, Producing and Design students, and two short films with professional directors and directors of photography as well as a number of internal projects. The SMTT course will be involved in them all.

The Lir Academy is a hub of creativity and talent with years of graduates who are now working nationally and internationally, fulltime and freelance as successful theatre and entertainment professionals.
You are joining a growing family of backstage theatre practitioners who are making their mark on the world of entertainment. They have all succeeded by training in the exceptional environment that you have joined today.

Most importantly please know that what you get out of this course is directly proportional to what you put into it. You are encouraged to take advantage of every opportunity this creative hub has to offer.

You are very welcome to The Lir Academy and your career in theatre and entertainment. I look forward to working with you.

Eve D’Alton
Director of Technical Training
September 2024

1.1 Lir Staff

Director/CEO: Gemma Bodinetz
Academic Director: Professor Brian Singleton (Samuel Beckett Chair of Drama & Theatre)
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: Sarah Kelly
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
Events & Operations Manager: Ciara Dredge
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 Stage Management & Technical Theatre Teaching staff:

Production Manager: Des Kenny
Construction Manager & Technical Stage Manager: Jason Coogan
Head of Sound: Ivan Birthistle
Head of Stage Management: Aisling Mooney
Head of Lighting: Blue Hanley
Head of Costume: Clodagh Deegan
Head of Prop Making: Ed Rourke
Head of Scenic: Jason McCaffrey
Film making & Film Project: Vinny Murphy
Writing Skill & Theatre History: Nora Grimes
Design (Course Co-Ordinator): Maree Kearns
Resident Lighting Designer: Sinead Wallace

Extra teaching staff are employed throughout the year for supplemental classes. Staff may change during the year depending on course demands and staff availability

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.

Handbook

This handbook is intended to give the necessary information about the Bachelor in Stage Management and Technical Theatre (SMTT).

The official regulations for the course are printed in the University Calendar and have primacy over the information in this handbook, which sets out the detailed implementation of those regulations by The Lir Academy.

The information in the introductory section is designed primarily for students new to the SMTT programme and should contain most of the information that students need in the first few weeks of the course.

The rest of the handbook gives an account of the requirements for participation in the course, 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.

The course book outlines the current curriculum for years one, two and three. It is important to note, however, that the curriculum outlined in this course book is for this academic year only and is subject to revisions and changes on an annual basis.

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 Notice Boards

Email is the main format for communication within The Lir Academy. This includes:

- Production Schedules
- Production information and notices
- Rehearsal reports
- Class Schedules changes
- General Information

Students are required to have access to their Trinity mails and check them daily, other email addresses will not receive this information. Any student having issues regularly checking Trinity mails should notify the Administrator as soon as possible

Social Media etc.
Some year groups have pages set up on social media platforms to communicate amongst themselves. Any information related to Lir productions is confidential and must be restricted to closed pages. Staff wishing to communicate through this medium will do so through the class representative.

1.5 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.

1.6 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 (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-

one conversations. 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.

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. Reading lists for each class are available from the beginning of term and students should read as many of the texts as soon as they can. For further information about set texts, students should consult the teacher of the class concerned.

1.7 Student Representation

Each SMTT year group elects a student class representative, one of whom is entitled to represent the SMTT students at the course committee meetings of the Bachelor in Stage Management and Technical Theatre. This committee decides on issues such as academic courses, assessment and examining etc. and meets approximately once per year.

This representative will also be the point of contact with the Director of Technical Training for student issues that arise during the academic year.
Throughout the year, the students meet twice per term to discuss student issues. The relevant minutes of these meetings are brought to the course director via the class reps through email or a meeting. Class reps have an open line of communication to the course director and can bring up student issues at any point throughout the year.

1.8 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 campus. For the 2024/25 academic year, one one-on-one appointments will also be available in the main Lir building on Tuesday and Wednesday evenings. Appointments may be made by contacting their office via telephone on 01 896 1407 or by emailing student-counselling@tcd.ie.

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

1.9 Careers Advisory Service

This service facilitates students in managing your educational, training and occupational choices and to help you to reach your full potential.

- Organises and advertises careers events including a weekly drop-in CV/LinkedIn Clinic
- Advertises vacancies and employers recruiting students for short-term work, internships and graduate work
- Lots of information and useful resources including online psychometric tests and guidance tools www.tcd.ie/Careers
- Login to MyCareer http://www.tcd.ie/Careers/students/MyCareer-Students.php to receive tailored jobs, postgraduate study to your interests and to book a confidential one-to-one guidance appointment

1.10 Student Learning Development

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

The Bachelor in Stage Management and Technical Theatre aims to equip students of exceptional talent with the skills necessary for a career as a Stage Manager and/or Technical Specialist in the professional theatre and related industries through the development of skills, professional practices and creative approaches to theatre production.

It encourages a self-reflective approach to learning with a view to developing independent-thinking practitioners of theatre. The degree course consists of five elements: Stage Technologies, Theatre Production, Stage Management, Theatre Technology & Theatre Studies

Through a series of skills-based modules in stage crafts, stage technologies and theatre studies, the course seeks to equip students with the skills necessary to realise theatre and film productions.

Classes will complement the skills-based classes in their analysis of historical periods, styles, forms, conventions and practices with a view to developing the intellect and the encouragement of a reflective practitioner.

A spirit of enquiry and discovery through research and its practical presentation further seeks to encourage the lifelong learning processes necessary for sustaining a career in the theatre and allied professions.

Modules in the third year will allow students to specialise in technical disciplines to a professional standard, complete a major research project and develop meaningful connections with industry through work placements and professional development activities.

2.1 SMTT Timetable

The three-year Bachelor in Stage Management and Technical Theatre is taught over 9 terms within three years. Each term is normally twelve weeks duration.
The course curriculum is delivered through classes, rotational teaching, research projects and placements.

Classes:
In Year 1, classes happen in Term 1 between Weeks 1 and 6
In Year 2, classes happen in Term 1 term between weeks 7 and 12
In Year 3, classes happen in Term 2 between weeks 7 and 12
Class times are normally between 10 and 17.00 Monday to Friday.

Rotational teaching will start with a training period in a specific discipline. Following that, the students will work on a production until the end of the rotation. During the rotation, students will be expected to take on evening and weekend work as part of the production process.

On production weeks, the day normally runs from 10.00 to 22.00 Monday to Friday with some Saturdays This may vary depending on the department and the show.
For show calls, the schedule will alter again to suit the specific show. Rotations span for 6 to 7 weeks and there are 6 rotations per academic year

Research projects are decided on in the second year and carried out in the third year. Placements happen in the third year.
Class Groups: Each year is divided into 4 groups to facilitate scheduling

Year 1	**Year 2**	**Year 3**
Group A	Group E	Group I
Group B	Group F	Group J
Group C	Group G	Group K
Group D	Group H	Group L

Timetables are posted via our Asimut software (thelir.asimut.net). You will have received your log-in details prior to the first day of term.

2.2 Term Dates

The Term Dates for 2024-25 are as follows:

- Term 1: Monday 16th September – Friday 6th December 2024
- Term 2: Monday 6th January – Friday 28th March 2025
- Term 3: Tuesday 22nd April – Friday 11th July 2025

The Term Breaks are:

- Saturday December 7th to Sunday January 5th 2025
- Saturday March 29th to Monday April 21st 2025
- Saturday July 12th to Sunday Sept 14th 2025

Please note that second and third year HOD's may be required to attend model box presentations the week before term starts.

2.3 Learning & Teaching Strategies

Training is focused on the development of skills through 'hands-on' learning, which enables each student to develop their abilities to problem solve.

The SMTT programme starts with a process of introducing key skills via classes and workshops. The students then join a rotation as a member of a department. Over the course of a rotation, the student works on a production as a member of its crew with the same role and responsibilities as they will have in the professional world.

Throughout each year, a series of classes and interactions with industry professionals will broaden the students' understanding of the theatre world.

Each teacher in The Lir Academy brings a wealth of experience from which the students can learn. Students are given extensive individual tuition, but they are also expected to develop their own abilities to source solutions. Students are expected to work individually and inventively on their areas of both strength and weakness, as it is only through the personal commitment of the individual student that real progress can be achieved.

This curriculum is designed to enable the student to enter the profession confidently equipped to apply their skills and training in any performing medium. Student progress is individually monitored by all subject teachers, Project Leaders, the Director of Technical Training and the Director of The Lir Academy.

2.4 Guidelines for Writing Essays

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

All students should read through the guidelines for writing essays that are attached in the appendices at the end of this handbook.

2.5 Submission of Essays

All essays should be submitted through the online (no hard copies, please) plagiarising website: **www.turnitin.com.** In order to submit your essays, you will need to set up an account (it's free to do so) and log in to the class using these details:

Turnitin.com class ID: Will be issued by administration
Turnitin.com enrolment password: Will be issued by administration
All essays will be graded electronically and returned through turnitin.com.

2.6 Trinity Policy on Plagiarism

Plagiarism is interpreted by the University as the act of presenting the work of others as one's own work, without acknowledgement.
The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.
Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences.

1. All students must read the section in the University Calendar pertaining to plagiarism which is to be found here: http://www.tcd.ie/calendar/
2. All students must complete the online tutorial on avoiding plagiarism 'Ready, Steady, Write', located at https://libguides.tcd.ie/academic-integrity/ready-steady-write before submitting any written material for assessment.
3. The weblink to the Library Repository on plagiarism can be found at: https://libguides.tcd.ie/academic-integrity

3 CURRICULUM

3.5 Year One

The first year of the course is designed to give all students a practical and working knowledge of theatre in a variety of areas. The goal of this year is to provide a general introduction to the knowledge and skills employed in professional theatre and film production; as well as providing the basic building blocks of the areas on which they will focus in their second and third years.

The students will have four immersive periods in which they learn and develop skills through the practical realisation of a production. A fifth immersive period will allow them to revisit skills deemed necessary for the individuals' progression into second year. This will take place whilst working on concurrent productions that all 3 years of the SMTT course collaborate on as a technical team.

Outside of these immersive periods, the students will attend classes and workshops in a number of areas. These classes will introduce the students to key skills that can be used in a practice-based environment in year two or are necessary skills that best suit a classroom environment.

To facilitate scheduling, the student body will be divided into several groups. It follows that the point at which a group will engage with a module change from group to group. This is indicated by identifying the semester taught as Michaelmas (Term 1), Hilary (Term 2) and Trinity (Term 3).

The year is covered in three modules;

- Theatre skills 1 – stage crafts, this is predominantly practice-based
- Theatre skills 2 – stage technologies, this is predominantly practice-based
- Theatre studies - this is a combination of classroom-based teaching and supervised application in a production environment

To ensure each student has equal learning opportunities, the order in which the components of each module are taken will vary from student to student and all modules will run across the three terms.

Please note that all elective modules are subject to availability and can vary year on year dependant on student numbers

Year 1 Modules in tabular form

Michaelmas term	**Hilary term**	**Trinity term**
CORE		
Theatre Skills 1 – Stage Crafts (30 ECTS) Assessment components & weightings: Continuous assessment of practice-based work in theatre production		

Theatre Skills 2 – Stage Technologies (30 ECTS) Assessment components & weightings: Continuous assessment of practice-based work in theatre production
Theatre Studies 1 (20 ECTS) Assessment components & weightings: Continuous assessment. Summative assessment of written and practical projects.

3.1.1 Theatre Skills 1

Module Code: LRU11004
Module Coordinator: Eve D'Alton
Terms: 1, 2 and 3 (36 weeks)

The module comprises three separate sections of supervised practice-based learning, and a programme of class work, both theoretical and practical. Construction Workshop will introduce students to the variety of tools and techniques used to build a set as well as safe working practices. Stagecraft will develop the students' knowledge of set construction and teamwork by erecting the completed set onto a stage under the supervision of a professional tutor. Scenic Painting will introduce the students to techniques in scenic art and culminate with the painting of a full theatre set under the supervision of a professional tutor. Costume will instruct the students in the skills required to prepare and accessorize costumes for a theatre production including the methods employed in maintenance and quick change during the production run. Theatrical Properties will demonstrate basic techniques in prop making and prop sourcing.

Aims:

This module aims to introduce students to a broad range of practical theatre skills in set construction, scenic painting, costume and theatrical properties. Using supervised practice that culminates in a shared goal allows the students to develop skills within a team framework that are necessary to work in the professional theatre. Classes and individual assignments help the students define each discipline, describe its functions and appraise the variety of methods and skills that are employed.

Learning Outcomes:

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

1. Apply scenic painting techniques to a set or stage floor
2. Illustrate a variety of techniques used in preparing basic props
3. Demonstrate the ability to use basic costuming skills

4. Reproduce construction techniques using a range of workshop tools and produce components of a theatre set
5. Work within a team
6. Erect and install theatrical set elements in a theatre
7. Employ safe practices in a working environment

Working methods:

Skills-based classes, practice-based learning by working on the realisation of theatre productions.

Assessment:

Continuous assessment of practice-based work in theatre production

3.1.2 Theatre Skills 2

Module Code: LRU11005
Module Coordinator: Eve D'Alton
Term: 1, 2 and 3 (36 weeks)

The module comprises two separate sections of supervised practice-based learning and a programme of class work, both theoretical and practical. Stage Technologies will introduce students to the various tools, equipment and techniques used in rigging theatrical lighting as well as sound and media equipment. Lighting will provide a supervised practice-based environment where they will work as technical crew realising one or more theatrical productions. Students will build on prior learning by taking a role as crew in a further theatrical production supervised by technology or stage crafts tutors. This will develop their skills and broaden their experience in a field relevant to their second year of study. Classes in film and media will enable students to undertake a supervised practice-based technical assistant role in the making of a short film.

Aims:

This module aims to increase the students' knowledge of theatre crafts in the area of stage technology and theatre production including theatrical lighting, sound, media and audio-visual technologies (AV), and provide an opportunity for students to apply skills in a theatrical production, developing their understanding and ability in areas that are key for their progress to second year.

Learning Outcomes:

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

1. Rig lights for a theatrical production

2. Apply technical skills in the production of a short film
3. Install the necessary sound equipment for a theatrical production
4. Read construction plans and drawings for a theatrical design
5. Demonstrate best practices in work safety particularly around electrical safety and work at height

Working methods:

Skills-based classes, practice-based learning working on the realisation of theatre productions.

Assessment:

Continuous assessment of practice-based work in theatre production

3.1.3 Theatre Studies

Module Code: LRU11006
Module Coordinator: Eve D'Alton
Term: 1, 2 and 3 (36 weeks)

Stage Management classes introduce students to the key skills of the professional stage manager and the primary responsibilities of the three members of a professional stage management team. Research projects will allow the students to learn basic skills in properties sourcing and other specialist skills including score reading for stage management.

Professional development sessions will introduce the students to a cross section of theatre practitioners and will also include site visits to professional theatres and theatrical supply companies.

Technical drawing classes will introduce the students to the drawing conventions used in design plans and drawings, lighting plans and theatre surveys. Classes in CAD software will provide the tools for students to extract information from drawings and produce drawings of their own. Administration skills classes will introduce the students to a number of key software packages including word processing and spreadsheets. Further classes will allow students to develop their knowledge of basic bookkeeping and report-making.

Single training sessions will supply specific training in areas that require independent certification such as First Aid, Fire Training and work with access equipment. Other sessions, including Manual Handling, will introduce common skills that are vital to a broad understanding of safe working in the theatre.

Aims:

This module aims to provide students with a diversity of knowledge and skills in

areas that require less intensive practice-based engagement than in Theatre Skills 1 and 2. Such areas include an introduction to Stage Management, technical drawing skills, sourcing properties, musical score reading, basic administration skills and an understanding of the professional theatre, film and TV industries. The students will undertake a number of practical assignments, small projects and independently certified training sessions

Learning Outcomes:

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

1. Explain the skills required of various members of a stage management team
2. Identify the similarities and differences between each member of a theatre company and summarise the contribution of each
3. Utilise technical drawings, to deliver a practical project
4. Use a range of technical software packages including CAD
5. Employ key administration skills to the realisation of a theatrical project
6. Employ specialist skills including manual handling skills, safe working at height and basic first aid.

Working methods:

This module will be delivered via taught classes and supervised practice. Students will be required to complete reflective essays, as well as written projects and assignments.

Assessment:

- Continuous assessment
- Summative assessment of written and practical projects to a minimum of 1000 words each

3.2 Year Two

Year Two is designed to advance the students' learning in two ways. Firstly, it is designed to deepen their general knowledge and understanding of all strands of technical theatre through a series of classes and workshops. Secondly, it is designed to develop each student's technical ability by applying the skills acquired in the first year in a practice-based environment working on theatre and film productions.

Second-year students will take three compulsory modules and a further three elective modules chosen in consultation with the course director. A key element of the second year is providing the students with a flexible range of options. This will enable each student to have a learning programme tailored to their preferences and allows for a greater range of learning styles to be accommodated by the course.

The compulsory modules are:

- Applied Theatre Skills, during which the students work over four weeks as crew on a production, learning to apply basic skills acquired in first year to a professional level.
- Theatre Studies 2 where students will take classes and workshops in Risk Assessment & Safety, Theatre History, Production Management, Design for Set, Costume and Lighting as well as administration skills.
- Principles of Film Technology where students will take classes and workshops in film and work on two productions with professional Directors

Elective Modules:

The elective modules involve the students taking on roles in the areas of Stage Management, Lighting, Sound, Scenic Art, Prop making, Set construction, Costume, Technical stage management. Each role will be completed by individual students working on one of several productions, which run throughout the year in six-week blocks. As a result, each module will be available to individual students throughout all three terms.
Students can continue to develop their general knowledge by choosing a range of different roles or they can elect to focus on a particular specialism by pursuing progressional modules in a discipline.
Students wishing to pursue a more specialist route will initially take an introductory module in the 'Principles' of their chosen discipline before advancing to an 'Applied' module, and possibly a second, more advanced, applied module. Elective modules are offered based on availability of role and teaching staff.

Year 2 Modules in tabular form

Term 1	**Term 2**	**Term 3**
Compulsory		
Applied Theatre Skills (10 ECTS) Assessment components & weightings: Continuous assessment of practice-based work in Theatre Production.		
(10 ECTS) Assessment components & weightings: Summative assessment of written and practical projects to a minimum of 2000 words each		
Principles of Film Technology (15 ECTS) Assessment component & weightings: Continuous assessment of practice-based work on Film Production		
Electives – students choose 3 elective modules		

Principles of Stage Management (15 ECTS) Assessment component & weightings Continuous assessment of practice-based work in Theatre Production.
Applied Stage Management 1 (15 ECTS) Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words
Applied Stage Management 2 (15 ECTS) Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words
Principles of Theatre Technology: Lighting 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production

Principles of Theatre Technology: Sound 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production
Applied Theatre Technology 1 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words
Applied Theatre Technology 2 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words
Principles of Theatre Production: Technical Stage Management 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production

Principles of Theatre Production: Scenic Artist 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production
Principles of Theatre Production: Prop Maker 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production and practical project.
Principles of Theatre Production: Costume Supervisor 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production
Principles of Theatre Production: Set Construction 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production
Applied Theatre Production 1 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words
Applied Theatre Production 2 15 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words

3.2.1 Applied Theatre Skills

Module Code: LRU22004

Module Coordinator: Eve D'Alton

Term: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Aims:

This module aims to build on the learning of Stage Crafts and Stage Technologies from Year 1. Students will assume a role on a production that aligns with their module choices for Year 2. Students will be supervised in their production roles as part of the construction, scenic, technology, costume or stage management teams.

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

1. Work as a crew member at a professional standard to support the delivery of a theatrical production to completion
2. Demonstrate a level of proficiency in their assigned production role
3. Discuss the role of the backstage practitioner and their responsibilities to the team and the production.
4. Display proficiency in a number of techniques employed in stage crafts or technologies
5. Utilise safe working practices on the stage within a team so that the student will realise a full theatre production.

Working methods:

This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.

Assessment:

Continuous assessment of practice-based work in Theatre Production.

3.2.2 Theatre Studies 2

Module Code: LRU22005
Module Coordinator: Eve D'Alton
Term: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

The module comprises classes in Theatre History designed to introduce students to a range of dramatic texts with a focus on their practical realisation in their historical contexts; design workshops introducing the diverse range of practical and creative skills required to bring a design from the page to the stage; skills-based classes and supervised practice introducing students to applied techniques in theatre design and technologies; risk assessment and safety classes where students can assess best practice in management of risk within theatre and the necessary documentation it requires; research into the legislation that guides this work.

Aims:

This module aims to further the students' knowledge and skills outside the practice-based environment of full theatrical production through classroom, research and practice room environments. Students will be introduced to theatrical genres, forms, conventions and historical technologies. It will also introduce students to a range of dramatic texts with a focus on their practical realisation in their historical contexts. Particular emphasis will be placed on the historical development of theatrical scenography as well as on the techniques of modern scenography, costume and lighting design. Students will be introduced to the role of production management, management skills and the development of safe practices in theatre in a classroom context.

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

1. Describe the development of theatre history from a technical and scenographic perspective
2. Appraise the forms, conventions and genres of theatre
3. Articulate ideas on a range of design styles
4. Produce a model box for an original design of a theatrical production
5. Discuss key legislation applying to theatre health and safety
6. Reproduce basic safety documents used within theatre
7. Analyse a risk scenario in the theatre, categorising each risk and determining a possible solution to it
8. Explain the role of the Production Manager outlining key skills required

Working methods:

Summative assessment of three written and practical projects to a minimum of 2000 words each.

Assessment:

Continuous assessment of practice-based work in Theatre Production.

3.2.3 Principals of Stage Management

Module Code: LRU22006
Module Coordinator: Eve D'Alton
Term: 1, 2, and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a Stage Management role for one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling one of the stage management roles on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with the Head of Stage Management the students will be required to demonstrate a practical knowledge of expertise in rehearsal mark-out, prompting and calling the show. Students will also demonstrate their knowledge of prop making, acquisition and management.

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

1. Discuss the requirements of a professional director and designers in the delivery of a theatre production
2. Demonstrate the key skills required of a professional stage manager Fulfil a role on a stage management team in the delivery of a full-length theatre production under the supervision of a professional tutor
3. Liaise with a range of theatre professionals in the production of a play
4. Prepare for and follow a rehearsal process for a theatre production

Working methods:

This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a stage management role working on a theatrical production.

Assessment:

Continuous assessment of practice-based work in Theatre Production.

3.2.4 Applied Stage Management 1

Module Code: LRU22006
Module Coordinator: Aisling Mooney
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Aims:

The aim of this module is to further develop the student's knowledge and understanding of the role of a professional stage manager by fulfilling an additional stage management role on a fully staged theatrical production at The Lir Academy or one of our partner theatres.

Working closely with the Head of Stage Management the students will be required to demonstrate a deeper knowledge of expertise in rehearsal mark-out, prompting and calling the show. Students will also demonstrate their knowledge of prop making, acquisition and management. Students will either take on a more senior role in the stage management team to their work on Principles of Stage Management or a similar role on a production of greater scale or technical accomplishment.

Learning Outcomes:

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

- Research, realise and manage the requirements of a professional director and designers in the delivery of a theatre production
- Manage a full-length theatre production to a professional standard as part of a stage management team under the supervision of a professional tutor
- Liaise with a range of theatre professionals in the production of a play under the supervision of a professional tutor
- Play a role in a stage management team on a professional theatre production
- Prepare for and follow a rehearsal process to an advanced level

Working Methods:

- Students will be assigned a Stage Management role for one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation.
- They will be supervised and mentored throughout by Lir staff and visiting teachers.

Assessment:

- Continuous assessment of practice-based work in Theatre Production.
- A written assessment of a reflective summary to a minimum of 2000 words.

3.2.5 Applied Stage Management 2

Module Code: LRU23008
Module Coordinator: Aisling Mooney
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a Stage Management role for one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:
The aim of this module is to further develop the student's knowledge and understanding of the role of a professional stage manager by fulfilling an additional stage management role at a more advanced level on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with the Head of Stage Management, the students will be required to demonstrate a professional knowledge of expertise in rehearsal mark-out, prompting and calling the show. Students will also demonstrate their knowledge of prop making, acquisition and management. A research project will accompany this role relevant to the discipline pursued

Learning Outcomes:

- On successful completion of this module, students should be able to:
- Assess, constructively critique, and learn from both one's own practice and the

practices of others in the process of theatre- making, demonstrating clarity of connection of thought to practice
- Research, realise and manage the requirements of a director and the designers in the delivery of a production
- Manage a full-length theatre production to a professional level
- Liaise with a range of theatre professionals in the production of a play to a professional standard
- Play a lead role in the delivery of a professional theatre production
- Prepare for and follow a rehearsal process to a professional standard

Working Methods:

This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a role of Company, Deputy, Assistant or Stage Manager role working on a theatrical production.

Assessment:

- Continuous assessment of practice-based work in Theatre Production.
- Students will be required to complete a reflective essay in response to their learning on the production (minimum 2000 words)

3.2.6 Principles of Theatre Technology: Lighting

Module Code: LRU23009
Module Coordinator: Blue Hanley
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a lighting department role on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling a lighting department role on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor, the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.

Learning Outcomes:

On successful completion of this module, students should be able to:
- Research, realise and engage with a lighting design for theatre and recorded media from a technical perspective
- Use specialist equipment relevant to their role
- Manage or engage a technical lighting crew for a full-length theatre production under the supervision of a professional tutor

- Liaise with a range of theatre professionals in the production of a play
- Undertake a role in the lighting department in a professional theatre production under the supervision of a professional tutor
- Prepare for and follow a rehearsal process

Working Methods:

This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.

Assessment:

- Continuous assessment of practice-based work in Theatre Production.

3.2.7 Principles of Theatre Technology: Sound

Module Code: LRU23010
Module Coordinator: Ivan Birthistle
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a sound department role on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling a sound department role on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor, the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.

Learning Outcomes:

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

- Research, realise and engage with a sound design for theatre and recorded media from a technical perspective
- Manage or engage with a technical sound crew for a full-length theatre production under the supervision of a professional tutor
- Use a sound desk
- Operate specialised sound software Liaise with a range of theatre professionals in the production of a play
- Undertake a role in the sound department in a professional theatre production under the supervision of a professional tutor
- Prepare for and follow a rehearsal process

Working Methods:

- This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.
- Students will be required to complete a reflective essay in response to their learning on the production.

Assessment:

- Continuous assessment of practice-based work in Theatre Sound Technology
- Students will be required to complete a reflective essay in response to their learning on the production

3.2.8 Principles of Film Technology

Module Code: LRU23011
Module Coordinator: Vinny Murphy
Term: 2 (6-weeks)

Students will engage with a Film & TV production on one of The Lir Academy's short films of the Bachelor in Acting degree. Students will engage with film projects taking on roles and responsibilities in that project. They will be supervised and mentored throughout by Lir staff, visiting teachers and professionals.

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment and develop a working knowledge of some of the key technical roles on a professionally produced short film at The Lir Academy or on location. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.

Learning Outcomes:

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

- Research, realise and engage with a realised film production
- Produce and maintain the paperwork necessary to the role
- Liaise with a range of film professionals in the production of a film
- Follow the workings of a technical role in a professional film production
- Prepare for and follow a film production process to it is under the supervision of a professional tutor

Working Methods:

- This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a technical role working on a film project.

Assessment:

Continuous assessment of practice-based work on a film production.

3.2.9 Applied Theatre Technology 1

Module Code: LRU23012
Module Coordinator: Vinny Murphy
Term: 2 (6-weeks)

Students will be assigned a theatre technology role within The Lir Academy or partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to advance the knowledge and skills acquired in Principles of Theatre Technology: Lighting or Principles of Theatre Technology: Sound in a professional environment fulfilling an additional technical role within The Lir Academy. Working closely with a professional mentor the students will be required to demonstrate expertise in the technical requirements of the role. A project will accompany this role relevant to the discipline pursued.

Learning Outcomes:

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

- Research, realise and engage with technology for theatre from a technical perspective;
- Manage the technical requirements of a venue and workshop from a technical perspective
- Plan, schedule and engage with installing, maintaining and removing a technical system to a proficient level;
- Liaise with a range of professionals in the during the role
- Demonstrate and understanding of a sound, lighting or AV design.

Working Methods:

Students will be assigned a theatre technology role within The Lir Academy or partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers

Assessment:

- Continuous assessment of practice-based work in Theatre Production. Showing of research project.
- Summative written assessment of research project to a minimum of 2000 words or equivalent

3.2.10 Applied Theatre Technology 2

Module Code: LRU23013
Module Coordinators: Ivan Birthistle and Blue Hanley
Terms: 2 and 3 (6-week blocks)

Students will be assigned a theatre technology role on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to advance the knowledge and skills acquired in Applied Theatre Technology 1 in a production environment fulfilling an additional technical role on a fully staged theatrical production, or a similar role to an advanced level, at The Lir Academy or one of our partner theatres. Working with a professional mentor the students will be given increased independence to demonstrate an advanced knowledge of the technical requirements of the role. A research project will accompany this role relevant to the discipline pursued.

Learning Outcomes:

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

- Research, realise and engage with a design for theatre from a technical perspective
- Manage the technical requirements of full-length theatre production to a proficient level
- Plan, schedule and manage or engage a team to install, maintain and remove a theatrical rig to a proficient level
- Liaise with a range of theatre professionals in the production of a play
- Play a role in a professional theatre production
- Prepare for and follow a rehearsal process to a proficient standard
- Demonstrate and understanding of a sound, lighting or AV design

Working Methods:

- This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.
- Students will be required to complete a reflective essay, critical assessment or research project in response to their learning on the production as agreed in consultation with the module coordinator.

Assessment:

- Continuous assessment of practice-based work in Theatre Production
- Summative written assessment to a minimum of 2500 words

3.2.11 Principles of Theatre Production: Technical Stage Management

Module Code: LRU23014
Module Coordinator: Des Kenny
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned in the role of Technical Stage Manager and/or Assistant

Production Manager on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling the role of Technical Stage Manager and or Assistant Production Manager on a fully staged theatrical production at The Lir Academy or one of our partner productions. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of the technical expertise and team-leading skills required of these roles.

Learning Outcomes:

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

- Coordinate and support the installation, maintenance and removal of a theatrical set and rig
- Support a production manager in managing a full-length theatre production
- Liaise with a range of theatre professionals in the production of a play
- Play a support role in a professional theatre production
- Interpret the drawings and schedules required to run a theatrical production
- Prepare for and follow a rehearsal process

Working Methods:

This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.

Assessment:

Continuous assessment of practice-based work in Theatre Production.

3.2.12 Principles of Theatre Production: Scenic Artist

Principles of Theatre Production: Scenic Artist
Module Code: LRU23015
Module Coordinator: Jason McCaffrey
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a role in the Scenic Art department on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling a role in the Scenic Art

department on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.

Learning Outcomes:

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

- Research, realise and engage with the scenography of a scenic project
- Manage or engage with a scenic art team under the supervision of a professional tutor
- Liaise with theatre professionals
- Prepare for and follow a scenographic process to completion
- Manage all maintenance and designed additions to the scenography during module

Working Methods:

This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a scenic process.

Assessment:

Continuous assessment of practice-based work in Theatre Production and/or specific assignments

3.2.13 Principles of Theatre Production: Prop Making Department

Module Code: LRU23016
Module Coordinator: Ed Rourke
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned to work in the Prop Making Department. They will research and create a prop or number of props from a brief. They will be supervised and mentored throughout by Lir staff.

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling a role in the Prop Making department. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.

Learning Outcomes:

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

- Research and demonstrate techniques required for the fabrication of props
- Research, realise and create theatrical props from a brief
- Liaise with a professional in the production of a project
- Communicate effectively within a team framework

Working Methods:

This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of prop making role.

Assessment:

Continuous assessment of practice-based work on practical projects.

3.2.14 Principles of Theatre Production: Costume Department

Module Code: LRU23017
Module Coordinator: Clodagh Deegan
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a role in the Costume Department on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling a role in the Costume Department on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor, the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.

Learning Outcomes:

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

- Research, realise and engage with a costume design for theatre
- Read and produce the drawings and designs necessary to the role
- Engage with a costume design for a full-length theatre production under the supervision of a professional tutor
- Liaise with a range of theatre professionals in the production of a play
- Play a support role in a professional theatre production
- Prepare for and follow a rehearsal process

Working Methods:

This module will be delivered through practice-based learning whereby the student will be supervised in a costume supervisor role working on a theatrical production.

Assessment:

Continuous assessment of practice-based work in Theatre Production.

3.2.15 Principles of Theatre Production: Set Construction Department

Module Code: LRU23018
Module Coordinator: Jason Coogans
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a role in the Set Construction department on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling a role in the Set Construction department on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.

Learning Outcomes:

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

- Research, realise and engage with the construction of a theatrical set design under the supervision of a professional tutor
- Engage with the installation, maintenance and removal of a set and its associated components for a theatrical production
- Liaise with a range of theatre professionals in the production of a play to a professional standard
- Play a support role in a professional theatre production
- Prepare for and follow a scenographic construction process from initial stages to conclusion

Working Methods:

This module will be delivered through practice-based learning whereby the student will be

supervised in the delivery of technical role working on a theatrical production.

Assessment:

Continuous assessment of practice-based work in Theatre Production.

3.2.16 Applied Theatre Production 1

Module Code: LRU23019
Module Coordinator: Jason McCaffrey, Jason Coogans, Ed Rourke
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a theatre production role or project on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to advance the knowledge and skills acquired in At least one of Principles of Theatre Production: Technical Stage Management or Principles of Theatre Production: Scenic Artist or Principles of Theatre Production: Prop Maker or Costume Supervisor or Principles of Theatre Production: Set Construction in a production environment fulfilling an additional production role on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate expertise in the technical requirements of the role. A summative written or practical assessment will be required relevant to the discipline pursued.

Learning Outcomes:

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

- Research, realise and engage with a design for theatre and recorded media from a technical perspective to a proficient level
- Manage or engage with the technical requirements of full-length theatre production to a proficient level
- Plan, schedule and engage with a team to install, maintain and remove the relevant processes to a proficient level
- Liaise with a range of theatre professionals to a proficient level
- Play a role in the department as part of the prescribed process
- Prepare for and follow a rehearsal process to a proficient level

Working Methods:

This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production. Students

will be required to complete a written assessment or presentation in response to their learning on the production.

Assessment:

- Continuous assessment of practice-based work in Theatre Production.
- Summative written assessment or project to a minimum of 2000 words or presentation to an equivalent level.

3.2.17 Applied Theatre Production 2

Module Code: LRU23020
Module Coordinator: Jason McCaffrey, Jason Coogans, Ed Rourke
Terms: 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Students will be assigned a theatre production role on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.

Aims:

The aim of this module is to enable students to advance the knowledge and skills acquired in Applied Theatre Production: 1 in a production environment fulfilling an additional production role, or a similar role to an advanced level, on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working with a professional mentor the students will be given increased independence to demonstrate an advanced knowledge of the technical requirements of the role.

Learning Outcomes:

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

- Research, realise and engage with a design for theatre and recorded media from a technical perspective to an advanced level
- Engage with the technical requirements of full-length theatre production to an advanced level
- Plan, schedule and engage with a team to install, maintain and remove costumes, props or scenic design to an advanced level
- Liaise with a range of theatre professionals in the production of a play to an advanced level
- Play a lead role in a professional theatre production
- Prepare for and follow a rehearsal process to an advanced level

Working Methods:

- This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a production role working on a theatrical

production.
- Students will be required to complete a reflective essay in response to their learning on the production.

Assessment:

- Continuous assessment of practice-based work in Theatre Production.
- Summative written assessment to a minimum of 2000 words or a practical assignment or presentation to an equivalent level.

3.3 Year 3

Year 3 Modules in tabular form

Michaelmas term	**Hilary term**	**Trinity term**
Compulsory		
Advanced Theatre Skills (30 ECTS) Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production		
Advanced Theatre Studies (25 ECTS) Assessment component & weightings: Continuous assessment of research practice. Research project to a minimum of 7000 words or practise-based equivalent		
Industry Placement (25 ECTS) Assessment component & weightings: Continuous assessment on placement Summative written assessment to a minimum of 3000 words		

The third year of the course is divided into three core modules. The aim of the third year is to enable students to relate their learning from the two previous years to the development of advanced skills to a professional standard.

Students will either elect to specialise in a particular area of technical theatre (as a pathway to specialist careers such as Lighting Technician, Stage Manager or Scenic Artist) or continue to develop a range of technical skills (as a pathway to careers requiring a broad range of skill such as Production Manager, Technical Manager or Venue Technician).

Students will be encouraged to develop their abilities to independently problem solve and self-direct their own learning. With the continuing support of their tutors' students will be expected to achieve a professional standard in their work on theatre and film productions in the third year.

A major research project corresponding to their advanced theatre skills will further develop the student’s critical and practical understanding of their chosen field or fields.

A significant industry placement will advance the student's understanding of structures and practices of the professional industry whilst simultaneously exposing them to professional networks and future employment opportunities.

3.3.1 Venue Technician 1

Module Code: LRU33007
Module Coordinator: Eve D'Alton
Terms: 1, 2 and 3

Students will be given the role venue technician in a working venue and under the direction of the senior technician engage in the work required to perform this role to a high standard.

Aims:

This aim of this module is to provide the student the opportunity to apply prior learning and experience within an in-house theatrical environment.
The module is designed to further develop the student's knowledge and skills through direct experience. The module will advance the student's understanding of theatrical production from the perspective of a venue.

Learning Outcomes:

- On successful completion of this module, students should be able to:
- Discuss the various aspects of a theatrical venue and describe the processes required for a venue to function
- Apply technical knowledge and skills to practical problems to a high standard
- Communicate with theatre practitioners, appraising their requirements
- Employ learned skills in delivering technical support to theatrical practitioners
- Describe and demonstrate the various skills and responsibilities required to fulfil the role of venue technician

Working Methods:

Students will be mentored by venue staff throughout the process. Students will be required to complete a reflective essay in response to their learning.

Assessment:

Continuous assessment

Indicative bibliography

Volz, Jim. How to Run a Theatre: A Witty, Practical, and Fun Guide to Arts Management. (Back Stage Books, 2004)
Reid, Francis. Theatric Tourist. (Entertainment Technology Press Ltd, 2007)
Van Beek, Marco. A Practical Guide to Health and Safety in the Entertainment Industry. (Entertainment Technology Press Ltd, 2000)

3.3.2 Advanced Theatre Skills

Module Code: LRU33004
Module Coordinator: Eve D'Alton
Terms: 1, 2 and 3 (6-week blocks that can be taken by individual students at defined periods throughout the year

The students will take up two of the HOD (Head of Department) roles including the senior roles of production manager, company stage manager, technical specialist or production specialist to realise two full theatre productions. The students will also deliver a reflective essay on a production evaluating their development and critically examining their use of learned techniques specific to their chosen discipline.

Aims:

This module aims to build on the learning of Theatre Technology and Theatre Production from Year 2. Students will assume a minimum of two roles on separate fully staged theatrical productions at The Lir Academy or one of our partner theatres; these roles will support their learning in their advanced theatre studies. Specialised training in the student's chosen discipline will also be provided.

Learning Outcomes:

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

- Deliver a role within a theatrical production from initial stages to completion at a professional standard
- Respond to the needs of a professional creative team and support their vision to a professional standard
- Demonstrate a professional level of technical skills
- Produce all necessary production documentation relevant to their role to a professional standard.
- Critically analyse their own performance and be able to give and act on constructive criticism as part of a production team

Working Methods:

This module will be delivered through practice-based learning whereby the student will lead on the delivery of a technical role working on a theatrical production. The student's work will be self- directed with input and oversight from a professional tutor. Additional taught classes in the student's area of theatre skills will be provided.

Assessment:

Continuous assessment of practice-based work in Theatre Production.

Indicative bibliography:

See Reading List at end of handbook

3.3.3 Advanced Theatre Studies

Module Code: LRU33005
Module Coordinators: Eve D'Alton
Terms: 1, 2 and 3 (one 6-week block that can be taken by individual students at defined periods throughout the year)

Specialist classes will be delivered in response to each student's specialist area (e.g., lighting specialists will take advanced classes in CAD design, lighting design and lighting board operation). Research projects will be agreed and supervised by members of the full-time technical staff. Practical work will be supervised by full-time staff or leading industry professionals. Opportunities for students to further their skills through practice-based learning will be offered throughout this module.

Aims:

The aim of this module is to develop the student's analysis of applied learning and provide the means for them to relate this analysis to the development of their advanced theatre skills. Specialist classes in advanced technical skills will be provided. A major research project corresponding to their advanced theatre skills will develop the student's critical and practical understanding of this area.

Learning Outcomes:

- On successful completion of this module, students should be able to:
- Research an area or technique of theatre practice and critically appraise their findings Deliver specialist reports and written materials to a professional standard
- Analyse and prescribe solutions to practical and technical problems
- Evaluate developments in contemporary theatre practice from the perspective of their specialist discipline
- Employ specialist skills and knowledge in a live performance environment
- Communicate complex technical and/or design ideas effectively and efficiently

Working Methods:

This module will be delivered through taught classes, supervised practical work, either within The Lir Academy or within industry, and a major research project corresponding to their advanced theatre skills.

Assessment:

Continuous assessment of research practice. Research project to a minimum of 7000 words

Indicative bibliography:

See Reading List at end of handbook.

3.3.4 Industry Placement

Module Code: LRU33006
Module Coordinators: Eve D'Alton
Terms: 1, 2 and 3 (12 week block available to individual students throughout the year)

The module will comprise of an 8-to-12-week placement or placements in industry in support of the student's chosen area of studies. Averaging 40 hours a week, placements are found for each student by the Course Coordinator in consultation with each individual student. Each placement will be tailored to support the specific learning requirements of each student in response to their chosen studies. Placements will cover such areas as stage and film technologies, management of stages, creative workshops, technology supplies, conventional theatre and non-conventional performance spaces. Students are assessed on a reflective essay and on the basis of a structured feedback form which is completed by the member of staff supervising the student on placement and then graded by the Lir tutor on the basis of agreed weightings and an interview with the staff member.

Aims:

This aim of this module is to provide the student the opportunity to apply prior learning and experience in a professional environment. The module will correspond to the students chosen areas advanced theatre skills with practise-based study within the professional theatre and allied industries. The module is designed to further develop the student's knowledge and skills through direct experience of current industry practices. The module will advance the student's understanding of structures and practices of the professional industry whilst simultaneously exposing them to professional networks and future employment opportunities.

Learning Outcomes:

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

- Employ their technical knowledge to practical problems in a professional environment
- Combine theoretical knowledge and practical skills to a high standard
- Analyse and appraise the working systems of a professional theatre
- Discuss the principles of teamwork and work effectively within a team environment
- Communicate with others in a professional setting
- Evaluate their contribution to the professional process identifying areas most relevant to their studies.

Working Methods:

This module will be delivered through professional placements that will enable the student to work to industry standard under the guidance from industry professionals and tutors. The students will reflect on and evaluate their experience on the placement in a summative written assessment.

Assessment:

- Feedback from placement provider
- Summative written assessment to a minimum of 3000 words

4 STRATEGIES FOR MONITORING STUDENT PROGRESS

4.1 Student Progress Meetings

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

4.2 Tutorials / Feedback

Tutorials are designed to afford each student the opportunity to discuss their progress and receive guidance. Every term, students have individual tutorials with the Director of Technical Training. As well as tutorials with staff in their second- and third-year Timetabled tutorials are compulsory for all students. During the year SMTT students may request a tutorial with the Director of Technical Training or a member of the teaching staff by email.

Approaches to Tutorials:

Going In: (i.e., what to think about before)

- How am I progressing in general terms? What did I learn on this occasion that I will take forward?
- What achievements am I proud of? What could I have done better?
- What did I not understand? How could I have acted differently?
- How do these experiences compare with the real world? Coming Out: (and after)
- What was discussed and what do I think about this?
- What are my future targets?

The prime aim of tutorials is to support, facilitate and encourage students to make the most of their training.
If students have any concerns, students are encouraged to talk to their tutors or the Director of Technical Training at any time throughout their training.

The training in SMTT embraces class work and project work, as well as production work, and all elements are seen as equally important. This should be reflected in the student's commitment to all elements of the course

Feedback is given for each production role from the relevant member of supervising staff. Due to timetabling constraints, first-year students do not have specific tutorials with their Heads of Department after each rotation. However, time is allocated by each department head for students who do wish to discuss their work. Students are encouraged to discuss their assessment forms with the relevant tutor only where

they feel further explanation would be useful.
If students have any concerns, students are encouraged to talk to their tutors or the Director of Technical Training at any time throughout their training.

The training in SMTT embraces class work and project work, as well as production work, and all elements are seen as equally important. This should be reflected in the student's commitment to all elements of the course

4.3 Production Discussions

During the run of each production, there will be a production discussion. This is a compulsory meeting for all SMTT students who worked on the production.
Staff will lead a discussion around the experiences and learning of the process and move around the room department by department.

Preparation for discussion
Each student should be able to speak on the following.

A. What were my biggest challenges
B. What was an achievement I had
C. What advice would pass on to the next person in this role

4.4 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 guiding students on their progress. In Year 1, students are marked on their work with emphasis on the importance of commitment and generic 'common' skills. These skills are held to be every bit as important within a vocational training as is the acquisition of specific technical skills.

Year 1 Assessment

As this is a professional degree, a large percentage of the assessment on all modules is done on a continuous basis assessing the student's work on theatre and film productions as well as projects.
Tutors' assessment for all modules marks the students against agreed criteria including: Common Skills (time management, punctuality etc), Work Ethic and Receptivity, Communication Skills, Teamwork, Technical Skills, Health and Safety Skills, Technical/Production Work as well as an assignment.
Class assessments are based on engagement with classes, attendance and written assignments. Penalties can be incurred for late delivery of assignment work and poor attendance.

Year 2 Assessment

As in first year above, the majority of the assessment on all modules is done on a continuous basis assessing the student's work on theatre and film productions and

projects.

In second year, however, students are increasingly assessed on their technical ability at the different stages of the production process including: Pre-Production, Production Fit-Up, Get- in and Dress Rehearsal, Production Run, Production Get-Out. Students are also assessed on their Common Skills, (communication, time management etc) as well as practical project- based work or design work if appropriate.
Class assessments are again based on engagement with classes, attendance and written assignments. Penalties can be incurred for late delivery of assignment work and poor attendance.

Year 3
In the final year students are continuously assessed on their technical ability and common skills. They will also produce a number of written assessment and a research project.
Class assessments are again based on engagement with classes, attendance and written assignments. Severe penalties can be incurred for late delivery of assignment work and poor attendance.

Progression

Students who achieve the pass grade in all compulsory and elective modules in years one and two will advance to the next year.

Students who complete the first year of the course but do not complete the course will exit with a Level 7 Diploma in Stage Management and Technical Theatre.

To pass the course, students must
(a) attend satisfactorily all prescribed classes,
(b) perform prescribed research exercises and practical assignments,
(c) achieve a credit weighted average mark of at least 40% by obtaining a pass grade in all modules in each year,
(d) meet any special requirements prescribed and published by the Academy.

Due to the practical nature of the assessments and the level of professionalism required in all modules on the SMTT course, compensation is not permitted in any year and there are no supplemental examinations.

In exceptional circumstances, students may be offered the opportunity to retrieve the mark (to the pass grade) subject to project and staff availability.

The overall aggregate mark for the year will be a credit-weighted average of the module marks.

The Honours Degree will be graded as follows:

- A third-class honours will be awarded at an overall average 40%
- A second-class honours at 50%
- A first-class honours at 70%

The degree classification is based on the final year alone.

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.
Individual results will not be published unless all tuition fees are fully paid for that academic year.

4.5 End-of-Year Evaluation

At the end of each academic year students complete a feed-form form outlining their experience of all modules and providing feedback on the delivery of all classes.
This information is provided anonymously and is not attributed to individual students.
Feedback is made available to all teachers on request.

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

Compulsory Modules	
Theatre Skills 1 – Stage Crafts	30 ECTS
Theatre Skills 2 – Stage Technologies	30 ECTS
Theatre Studies 1	20 ECTS
TOTAL:	**80 ECTS**

Second Year

Compulsory Modules	
Applied Theatre Skills	10 ECTS
Theatre Studies 2	10 ECTS
Principles of Film Technology	15 ECTS
Elective Modules – students choose 3	
Principles of Stage Management	15 ECTS
Applied Stage Management 1	15 ECTS
Applied Stage Management 2	15 ECTS
Principles of Theatre Technology: Lighting	15 ECTS
Principles of Theatre Technology: Sound	15 ECTS
Applied Theatre Technology 1	15 ECTS
Applied Theatre Technology 2	15 ECTS
Principles of Theatre Production: Technical Stage Management	15 ECTS
Principles of Theatre Production: Prop Maker	15 ECTS
Principles of Theatre Production: Costume Supervisor	15 ECTS
Principles of Theatre Production: Set Construction	15 ECTS
Applied Theatre Production 1	15 ECTS
Applied Theatre Production 2	15 ECTS
TOTAL:	**80 ECTS**

Third Year

Compulsory Modules	

Advanced Theatre Skills	30 ECTS
Advanced Theatre Studies	25 ECTS
Industry Placement	25 ECTS
TOTAL:	**80 ECTS**

6 GRADES

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).

Marking conventions

The Professional Diploma in Stage Management and Technical Theatre follows these marking conventions:

<u>First Class Honours:</u>

- 85-100: work of exceptional merit, far in excess of what is expected of an undergraduate and on a par with an experienced professional.
    - In first year this is equated against professional crew standards
    - In second & third year this is equated against professional HOD standards
- 75-85: work of outstanding merit which shows dedication, effectiveness, attention to detail, and is equivalent to a professional standard
    - In first year, this is equated against professional crew standards
    - In second & third year this is equated against professional HOD standards
- 70-74: work of similar standard to the above category but not to the same degree or level of consistency.

<u>Second Class Honours:</u>

- 60-69: very good work characterised by effort, teamwork and analysis of topic. 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 effectiveness and teamwork associated with the higher grades.

Third Class Honours:

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

Fail:

- 30-39: a minimal level of attainment just below that of pass level which indicates a failure to demonstrate most of the standards set out above.
- 1-29: insufficient level of attainment.
- 0: non submission or non-completion.

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

Note on marking for North American Students:

Unlike the marking scale to which you are probably accustomed, for which 90 to 100 would be considered the 'A' range, at Trinity (and other Irish universities) 70 to 80 would be considered the 'A' range, and marks are rarely if ever given higher. Consequently, 60 to 69 compared to the 'B' range and 50 to 59 the 'C' range

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 SHOULD READ CAREFULLY THE FOLLOWING CODES OF PRACTICE. BY ACCEPTING A PLACE ON THE STAGE MANAGEMENT AND TECHNICAL THEATRE (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.

- All Students must sign in every day at the sign in station in the foyer, beside box office. Failure to sign in will be treated as an absence. When leaving at the end of the day, students must also sign themselves out of the building.

All absence requests must have an accompanying absence request form see point 7.3 below

- After the class has officially begun, tardy students will be marked as late; students who are more than five minutes late may be barred from the class at the discretion of the tutor.
- Students who are more than fifteen minutes late without adequate explanation will be marked as absent.
- Persistent lateness - more than three occasions in any one term – will result in a formal letter of warning.
- After three such formal letters of warning, a student will be liable to disciplinary action; this may include dismissal from the course.

Students not working from a published schedule must assume a 10.00-17.00 schedule Monday to Friday.

For days when they are working outside of The Lir Academy, students must fill in an Absence Request Form signed by their tutor and logged prior to absence. Digital Forms will be found in your Microsoft Team and must be filled in with as much advanced warning as possible. *It is the solely the student's responsibility to fill in and log these forms, failure to do so can result being automatically marked absent and or loss of grades*

- Construction and Scenic HOD's should assume that build weeks will involve long days that will not be scheduled in the production schedule
- Lighting and sound HOD's should assume that Saturdays during build and tech week will be long days
- Stage managers should assume that rehearsals will be scheduled on Saturday.

The saying amongst stage managers is: *"Early is on time, on time is late, late is inexcusable"*

7.2 Travel and Timekeeping

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

7.3 Illness or Other Absence

Students are required to inform The Lir Administrator on 01-8964388 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, bank managers, solicitors, physiotherapists and counsellors **must be arranged outside of class or call time** unless permission has been given by The Lir's staff.
- Notice of any appointment should be given at least one week in advance except in the case of an emergency.
- Repeated absences due to illness or any other reason call into question the suitability of the student for a course of training which requires maximum attendance at all classes and scheduled sessions
- Students are allowed **no more than three absences during the course of the year without medical certificate or other written excuse**, and formal verification may be required for all absences.
- It is the individual responsibility of each student to ensure that any absence is recorded accurately in the register of absences maintained for each class.
- Any illness of more than three days' duration must be supported by a medical certificate from a doctor.

Requesting an Absence

Any student requesting an absence must fill out an **Absence Request Form.** This must be completed by the student at least one week in advance of the absence.
This form must be agreed with the class teacher before submitting.
The Lir's administrator or course leader will then notify you if the absence is approved. Please note not all absences can be accommodated.

The link to the form is on your year's Teams site on the top bar or by this QR code:

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

All absence requests must be submitted at least one week before date of request and are not granted until final approval is given.

NOTE

1. It is solely the student's responsibility to ensure forms are filled in, signed by the relevant tutors and handed to administration prior to the absence
2. It is the responsibility of the student and not the tutor to catch up on any work missed
3. Due to the hands-on nature of some training at The Lir Academy, it may not be possible to catch up on all missed work. Therefore, even a permitted absence may have an effect on marking.

7.4 Professional Courtesy

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

7.5 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.

7.6 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 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.

7.7 Managing Problems

Emergencies are dealt with directly by recourse to the Director of Technical Training of The Lir Academy, the Director of The Lir Academy or The Lir's 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 and Healthcare.

7.8 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 campus.

The smoking areas for the students are situated at the back of The Lir building, beside the entrance to The Tower building 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.

7.9 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 to use drugs. 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.

7.10 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.

7.11 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.

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

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

- Class tutors should leave time at the end of classes to allow for this tidy up, and class-reps and 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.

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

7.12 Personal Property and Storage

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

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

- Storage areas are very busy and have limited space, and they must be kept in good order. For reasons of fire safety, absolutely nothing may be placed on top of lockers and nothing is to be left on the floor of the cloakroom or locker areas. Items left on the floor or on top of lockers are liable to be disposed of at any time.

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

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

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

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

- You will receive a notification in advance asking you to empty your locker and

clear your personal belongings from the student storage areas on the last day of each term.

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

7.13 Lost Property

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

7.14 Food and Drink

- **All food and hot drinks may be consumed in the Green Room or the Café area in the Front Foyer only.**
- With the exception of bottled water, students are not allowed to eat or drink in any of The Lir's classrooms, studios, rehearsal rooms or workspaces.
- This includes, but is not limited to, Rehearsal Rooms 1 and 2, Studio 1 and Studio 2, Dance Studio, Seminar Room, Resource Room, Dressing Rooms, Costume, Construction and Scenic Workshops.
- Bottles of water may be brought into classes and workspaces. Water fountains are located outside Rehearsal Room 1 and Studio 2.
- **The chewing of gum is not permitted in any class**.

7.15 Green Room and Café/Front Foyer

Students may use the cafe area situated in the front foyer of The Lir or the Green Room for meal breaks.

- Students using these areas to eat and drink must clear up after themselves immediately after use. As both areas are used by a large number of people each day, it is essential that students take responsibility for keeping them in good order.
- 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 spillages or food waste, and leave the area in good order after use.
- Furniture should not be removed from the front foyer without permission from a member of venue or technical staff.

Use of the Green Room

- The green room has seating areas where students may take their meals and has kitchen facilities available for student use.
- All rubbish generated must be placed in the bins provided.
- Any crockery or cutlery must be washed up immediately after use and tables and countertops should be left clean, free from debris and wiped down as necessary. Personal belongings and clothing must be hung up on coat racks, and not left lying around on the couches, tables or floors.
- Green Room furniture should not be moved about or removed from the green room without permission from a member of venue or technical staff.

7.16 Resource Rooms

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 Google cloud service that includes 15GB of storage as well as mail.

- Please log onto the following link for more information on this service:
- http://www.tcd.ie/itservices/email/myzone.php or log in at: http://myzone.tcd.ie/
- **No food or drink is to be brought into the Resource Room**, with the exception of bottled water.
- The shelves in the Resource Room are for storage of library books and academic paperwork only.
- Absolutely no personal belongings such as food, clothing, bags, yoga mats etc. may be stored loose on the shelves of the Resource Room or left on the windowsill or radiators.
- Any personal items left loose on the Resource Room shelves, windowsill or radiators are liable to be disposed of at any time.

7.17 Dressing Rooms

Students are required to keep the Dressing Rooms clean and tidy at all times. This is especially important during a production as the dressing rooms are used by other students during the day.

- No alcohol, food or hot drinks may be consumed in the dressing rooms, bottled water only.
- On strike nights post performance, students have not completed their formal obligations until dressing rooms are clean and costumes stored as per instructions from the Director of Technical Training or Stage Manager.
- It is not permissible for students to store personal items in the dressing rooms past the performance schedule.
- Items left behind in dressing rooms once productions are complete will be discarded.
- When outside companies are using our dressing rooms, students must adhere to proper Dressing Room etiquette as set out by The Lir's 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.

7.18 Costume

1. Teachers requiring costume for class work should notify Clodagh Deegan (email clodagh.deegan@thelir.ie) before the beginning of each term
2. Teachers should nominate the class rep and 1 other student to be responsible for costume collections and returns
3. Teachers should notify Clodagh Deegan which students are responsible
4. Class Rep should notify the Costume Supervisor; (SMTT 2nd Year student allocated to production) of their requirements, who should be able to fulfil any requests within reason.
5. 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.*

6. There will be two rails of costumes in each dressing room that should be available year-round.
7. All dressing rooms, rehearsal rooms and studios are to be cleared of costumes after use
8. No dumping / storing of costume around the building in classrooms / hidden areas / scenic
9. If costumes are borrowed for classes, they must be returned at the end of each session. Teachers should allow time within their class for this to happen
10. Any issues with costume management need to be liaised via student rep or teacher with Clodagh Deegan
11. All costumes are to be signed in and out by the class costume rep.
12. The rehearsal skirts and corsets will also operate out of the dressing room unless there is a production

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

7.19 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.

7.20 Dress Code

- Students are expected to maintain a professional standard of dress and personal hygiene at all times.

- Due to the physical demands of Technical Theatre, it is required that students dress appropriately for class, project, and production work.

- Even when not constrained by the particular demands of being a crew member for a performance, students should select clothing and footwear that will not distract them or hinder them from completing the task at hand. Beware of loose clothing, and tie long hair back.

- No loose or dangly jewellery is to be worn in the workshop.

- No open-toe sandals or high heels are to be worn when working in the studios or the workshop.

- Students are expected to own and wear unbranded all black clothing and soft-soled footwear during show calls.

7.21 Personal Protective Equipment PPE

For some of the work undertaken, PPE must be worn.

- Students are required to have their own steel-capped footwear and overalls (or old clothes).
- When instructed that a class requires PPE each student must comply.
- Please note that failure to wear PPE when requested to do so will result in a student being asked to leave a class.
- Repeated failure to wear PPE will result in disciplinary action
- It is a student's responsibility to ensure that they have steel-capped footwear in the Lir throughout the year

7.22 Hygiene

Students should maintain a high standard of hygiene.

- This includes washing regularly and wearing clean clothing.
- Due to the physical nature of technical work and the close proximity of working conditions especially during production periods it is expected that students will maintain a good standard of hygiene.
- This includes washing regularly and wearing clean clothing.
- Individual gender-neutral showers are located close to the Dance Studio and dressing rooms.

7.23 Equipment List

- First Year required items are outlined in the appendix 11.2
- Students may be required to provide their own materials for certain classes and will be notified of this by tutors

7.24 Photocopying Scanning and Printing

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

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

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

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

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

7.25 Mobile Phones/Social Networking

- 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.
- Student use of mobile phones during production work is permitted, however the use of phones during this time must be show-related.
- Students' texting or surfing sites during meetings, tech sessions or rehearsals are in breach of professional courtesy and can affect their grades by doing so.
- Students are not allowed to photograph or video any classes or performances at The Lir Academy and are not allowed to share any such recordings online on any forum.
- Students are not allowed to post images from classes online on any forum.
- Students are allowed to keep pictures of their own work for portfolio and CV

purposes.

7.26 Call times and Rehearsals

Students are expected to take personal responsibility for checking their own call times Lateness for calls and rehearsals are unacceptable.

7.27 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.

7.28 Outside Employment

Students may not allow outside employment to interfere with course requirements. Production schedules are liable to change and students are expected to prioritise The Lir Academy over other commitments. All requests for time off for outside work will be considered carefully.

Students risk not completing their final year unless they commit fully to all productions in which they have roles.

7.29 Theatre Spaces, Storage and Workshops

Students are required to keep the theatre spaces, store rooms and the workshops clean and tidy at all times. This is especially important during a production.

7.30 Workshop Etiquette

The Workshop is a working space designed for you to learn and create in a safe environment. Please respect the following rules for the safety and convenience of yourself and others.
Failure to do so may result in you being excluded from the workshop.

1. Never expose yourself or anyone else to unnecessary risks or hazards.

2. Always return all tools and materials to their storage location when finished with them. Keep your own workspace clean and orderly and ensure to monitor that the entire workshop is kept clean and organised.

3. Use the appropriate PPE when working.

4. Do not wear jewellery, loose clothing and make sure hair is tied back. Wear a hard shoe appropriate for the work you are doing.

5. Risk Assess all tasks before beginning work.

6. Check with the workshop supervisor before operating any tools. You may not operate tools unsupervised unless you have completed a written Risk Assessment of that tool and signed off the appropriate paperwork.

7. There is no eating or drinking permitted in the workshop. A canteen and break room are provided for meals and breaks.

8. Do not run or throw anything in the workshop including tools and materials.

9. You need to be able to concentrate and communicate while working and for this reason the playing of recorded music is not permitted.

10. Report any incident, injury or malfunctioning tool to the workshop supervisor immediately.

7.31 Sustainability and Student Responsibility

The Lir Academy is striveing to become a Green Campus. To meet this target, students are expected to familiarise themselve with the policy and take responsibility for their own waste while The Lir Academyworks 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 apt for compostable containers instead of plastic. Composting facilities are available in the Green Room and Foyer.
Water Fountains are available throughout the building to refill 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 adapting a model of Sustainable theatremaking as outlined in The Theatre Green Book (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 practives change to make The Lir Academy and Theatre Production more sustainable.

7.32 Gender Equality

In 2018, in partnership with other leading theatre organisations, The Lir Academy published a detailed Gender Equality Policy which articulates the Academy's commitment to achieving Gender Equality across a whole range of the Academy's

activities from staff and student recruitment, to production choices and the composition of creative teams, sexual harassment and bullying protocols and the content of individual curricula. The document also outlines the strategies that The Lir 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.

7.33 Dignity & Respect

At The Lir Academy, we are committed to providing a safe and respectful work environment for all - whether an employee, a student, a contractor, a supplier, or a member of the public. No one has the right to harass or bully anyone else, at work or in any situation related to employment. The Lir has a comprehensive Harassment and Bullying Policy in place, which is available from the Policies and Procedures section of The Lir's website. This policy outlines the steps that students can take if they are subject to harassment or bullying of any kind while studying at The Lir. The Lir's Bullying and Harassment Policy works within the parameters of Trinity's over-arching Dignity & Respect Policy which can be accessed online here.

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.

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.
- 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.

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 occassion).
- 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.
- The wearing of 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 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.

Red Warning Letter:

A third and/or final warning letter will be sent by the Director of Technical Training 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.
- Failure to submit work for class without an agreed extension 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 regards 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. Any unauthorised bicycles found illegally parked will be clamped and a €10 fee will be incurred for their release.
- 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.
- Should you require access to The Lir on weekends to rehearse or prepare for class, The Lir Academy will be accessible from 10am-6pm only.
- When a public performance is taking place in the theatre, only students directly involved with the production are allowed in the Academy after 10pm.
- Strangers are permitted in the building as far as the administrative office only. Any stranger found in the building should be directed to the administrative office or to a member of staff.
- It is important that no external doors are blocked open as it leaves The Lir Academy vulnerable.
- Doors being blocked open will be treated as a serious breach of Lir security and be liable for disciplinary action.

9.2 Fire Safety Procedures

- Students must sign in every morning before class at the sign-in station in the foyer.
- Students must also sign themselves out of the building upon leaving at the end of the day.
- In the event of an emergency, students must follow the directions of The Lir'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.

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.
- Safety guidelines will be provided as part of the learning process and during talks.
- If you have not been instructed in the safe use of a piece of equipment by Lir staff you are not to use it, without exception
- Doing work in a manner you have been told is unsafe is not allowed
- Failure to comply safety these guidelines can lead to disciplinary action.

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

9.5 Housekeeping

It is important that students leave spaces clean and tidy for the next class or rehearsal.

- Chairs should be stacked at the end of each class and placed against the wall, unless otherwise arranged by the teacher.
- Please ensure that all rubbish is placed in the rubbish-bins provided.
- This is particularly important in both the 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, you will be required to sign a ‘Permission to Disclose Information’ form, which can be found at the appendices. All signed forms should be handed into The Administration Office.

11 APPENDICES

11.1 Student Equipment List SMTT
11.2 Reading List SMTT
11.3 STUDENT PERMISSION TO DISCLOSE PERSONAL INFORMATION FORM
11.4 STUDENT PERMISSION TO DISCLOSE HEALTH INFORMATION FORM
11.5 Essay Submission Form
11.6 Guidelines for Writing Essays
11.7 Building Maps

11.1 Student Equipment List SMTT

Clothing:	
Plain Black Long-Sleeved Shirt or Sweatshirt	For stage crew work. NO LOGOS or MARKINGS
Black Trousers	For stage crew work.
Workman's Overall / Set of Old Clothes	Clothes that can be splashed with paint.
Pair of Safety Boots / Steel Toecap	To be worn at all times in the construction, prop making & scenic art workshops, & during fit ups on stage.
Stopwatch	Mobile phone with stopwatch will do.
Laptop & Technology	
Smartphone	Apps: Covid App, Zoom, Teams App (Teams login provided by College)
Headphones with Mic	As come with Phone
Laptop – additional info available	Preference (Esp. Lighting / Sound) - Mac Book Pro (2019 or later) Min 8GB Ram
	PC (Windows 11) Min 8Gb Ram
	Chrome book – not suitable – won't run college taught Apps (CAD, Photoshop, Vectorworks)
Stationery:	
USB Memory stick	At least 2GB
1 x A4 Lever Arch file	For lecture notes.
1 x A4 Lever Arch file	For Course Portfolio.
2 x packets of 10 dividers	
A4 Notebook	Lecture note taking.
A4 Notebook	For creation of a working diary.
General Stationery – pens, pencils, etc.	
Tools	
2 x 8" AJ (Adjustable Spanner)	For lighting work.
1.25 Scale Ruler	For technical / design drawing.
Metal Tape Measure (8 metres)	For Construction
Tool Lanyard	For lighting work. Available thru the Lir at

	cost
Head Torch	For lighting work.
Screwdriver Pozi Head #2 1000v	For lighting work.
Screwdriver Flathead Narrow 1000v	For lighting work.
Snips	For lighting work.
Quad Spanner (***optional***)	For lighting work. Available Thru the Lir at cost

Small sewing scissors (length 12/14cms)	For Costume
Tape measure	For Costume
Pack of assorted crewel (embroidery) needles	For Costume
Seam ripper	For Costume
Some safety pins	For Costume
Straight pins	For Costume
1 reel of white sewing thread	For Costume
1 reel of black sewing thread	For Costume
1 reel of white buttonhole thread	For Costume
1 reel of black buttonhole thread	For Costume
Thimble	For Costume
18cm or 20cm regular polyester dress zip (not an invisible zip)	For Costume

Provided by Lir as required:	
Eye Protective Goggles / Safety Goggles	
Ear Defenders	
Appropriate safety masks	Provided for the production/teaching period.

Lir Students can get a discount at the following stores:

General tools: Pearse Hardware (Pearse Street)
Costume: Hickeys (nationwide) or WM Trimmings (Capel Street, Dublin 1)
Design Evans (Capel Street)

11.2 Reading list SMTT

Essential Reading List SMTT

Department	**Title**	**Author**	**Publisher**
Design	*Stage Design-A Practical Guide*	Gary Thorne	(Crowood Press 2002)
Lighting	*Stage Lighting - The Technicians Guide*	Skip Mort	(2nd Edition, 2015)
	Light Bytes, Inside Art-Net and sACN	Wayne Howell	(Singularity UK Ltd 2016)

Production Management	*Backstage Handbook*	Paul Carter	(Broadway press 1994)
	How you can Negotiate to succeed in work and life	Stuart Diamond	(Penguin 2011)
Production Management	*Talk the talk, How to say what you want to say*	Terry Prone	(Currach Press, 2007)
Prop Making	*Making Stage Props*	Andy Wilson	(Crowood Press)
Scenic Art	*Scenic Art & Construction– A Practical Guide*	Emma Troubridge	(Crowood Press 2003)
Sound	*Theatre Sound*	John A. Leonard	(A & C Black 2001)
Stage Management	Stage Management and Theatre Administration	Pauline Menear & Terry Hawkins	(Phaidon 1998)
	Stage Management: The Essential Handbook	Gail Pallin	(Nick Hern Books (2003)
Theatre History	*Theatre History Explained*	Neil Fraser	(Crowood Press 2004)
Costume	*The Costume Supervisors Toolkit*	Rebecca Pride	(A Focal Press Book, Routledge 2019)
	The Costume Technician's Handbook	Rosemary Ingham & Liz Covey	(Heinemann USA 2003)

11.2.1 Year One

Theatre Skills 1

Blurton, John. *Scenery: Draughting and Construction* (A&C Black, 2001)
Hoggett, Chris. *Stage Crafts* (A & C Black, 1997)
Holt, Michael. *Costume and Make-Up* (Phaidon, 1993).
Troubridge, Emma. *Scenic Art & Construction – A Practical Guide* (Crowood Press, 2003)
Wilson, Andy. *Making Stage Props* (Crowood Press, 2003)
Gillette, Arnold S. Gillette, Michael *Stage Scenery: Its Construction and Rigging* (Harper Collins 1981)
Carter, Paul. *Backstage Handbook* (Broadway Press, 1994)

Theatre Skills 2

Hopgood, Jeremy. *Qlab 3 Show Control* (Focal Press, 2014)
Leonard, John A. *Theatre Sound (*A & C Black, 2001)
Mort, Skip *Stage Lighting - The Technicians Guide -2nd Edition 2015* (Bloomsbury.com, 2015**)**
Reid, Francis. *The Staging Handbook* (A & C Black, 1995)

Theatre Studies

Copley, Soozie & Kilner, Philippa. *Stage Management – A Practical Guide* (Crowood Press, 2001)
Dean, Peter. *Production Management – Making Shows Happen* (Crowood Press, 2002)
Ripley, David. *Autocad 2010 - A Handbook for Theatre Users* (Entertainment Technology Press, 2010)
Thorne, Gary. *Technical Drawing for the Stage (*Crowood Press, 2009)

11.2.2 Year Two

Applied Theatre Skills

Baker, Evan. *From the Score to the Stage* (University of Chicago Press, 2013)
Hoggett, Chris*. Stagecrafts* (A & C Black, 1997)
Holt, Michael. *Costume and Make-Up* (Phaidon, 1993)
Leonard, John A. *Theatre Sound (*A & C Black, 2001)
Troubridge, Emma. *Scenic Art & Construction – A Practical Guide* (Crowood Press, 2003)

Theatre Studies 2

Brockett, Oscar G. Hildy, Franklin J. *History of the Theatre.* (Pearsons, 2007)
Aveline, Joe. *Production Management.* (Entertainment Technology Press 2002)
Keller, Max. *The Light Fantastic: The Art and Design of Stage Lighting,* (Prestel Publishing, 2006)
Porter, Lynne. *Unmasking Theatre Design,* (Focal Press 2015)
Howell, Wayne. *Light Bytes, Inside Art-Net and sACN.* (Singularity UK Ltd. 2016)

Principles of Stage Management

Bond, Daniel. *Stage Management – A Gentle Art,* (A & C Black 1997)
Menear, Pauline & Hawkins, Terry. *Stage Management and Theatre Administration,* (Phaidon, 1998)
Pallin, Gail. *Stage Management: The Essential Handbook,* (Nick Hern Books, 2003)
Margolies, Eleanor. *Props,* (Palgrave Macmillan, 2016)

Applied Stage Management 1

Kincman, Laura. *The Stage Managers Toolkit: Templates and Communication Techniques,*

(Focal Press, 2013)
Bond, Daniel. *Stage Management – A Gentle Art,* (A & C Black, 1997)
Menear, Pauline & Hawkins, Terry. *Stage Management and Theatre Administration,* (Phaidon, 1998)
Pallin, Gail. *Stage Management: The Essential Handbook,* (Nick Hern Books, 2003)

Applied Stage Management 2

Allison, Mary Ellen. *A Survival Guide for Stage Managers: A Practical Step-By-Step Handbook to Stage Management,* (Outskirts press 2010)
Bond, Daniel. *Stage Management – A Gentle Art,* (A & C Black 1997)
Menear, Pauline & Hawkins, Terry. *Stage Management and Theatre Administration,* (Phaidon, 1998)
Pallin, Gail. *Stage Management: The Essential Handbook,* (Nick Hern Books, 2003)
Fraser, Neil. *Stage Lighting Design – A Practical Guide,* (Crowood Press, 1999)
Fraser, Neil. *Stage Lighting Explained*, (Crowood, 2002).
Reid, Francis. *The Stage Lighting Handbook,* (A & C Black, 2002)

Principles of Theatre Technology: Lighting

Fraser, Neil. *Stage Lighting Design – A Practical Guide,* (Crowood Press, 1999)
Fraser, Neil. *Stage Lighting Explained,* (Crowood, 2002).
Reid, Francis. *The Stage Lighting Handbook,* (A & C Black, 2002)

Principles of Theatre Technology: Sound

Collinson, David. *The Sound of Theatre (from Ancient Greeks to the Modern Digital Age),* (PLASA, 2008)
Kaye, Deena & Lebrecht, James. *Sound and Music for the Theatre (Third Edition),* (Focal Press, 2009)
Walne, Graham. *Sound for the Theatre,* (A & C Black 1990)

Principles of Film Technology

Mackendrick, Alexander. *On Filmmaking: An Introduction to the Craft of the Director.* Farrar, Strass and Giroux (2005)
Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing, 2nd Edition*. Silman James Press (2001)
Preston, Ward. *What an Art Director Does: An Introduction to Motion Picture Production Design.* Silman James Press (1994)

Applied Theatre Technology 1

Cadena, Richard. *Focus on Lighting Technology,* (Entertainment Technology Press, 2002)

Reid, Francis. *Lighting the Stage,* (Entertainment Technology Press, 2001)
Higham, Roland. *An Introduction to Live Sound,* (Entertainment Technology Press, 2015)
Finelli, Patrick. *Sound for Stage,* (Entertainment Technology Press 2002)

Applied Theatre Technology 2

Mobsby, Nick. *Practical Dimming,* (Entertainment Technology Press' 2006)
Hall, Michael. Ruffell, Eddie *Light and Colour Filters,* (Entertainment Technology Press, 2009)
Miles Huber, David. *The MIDI Manual,* (Focal Press, 2007)
Mc Mills, Anne. E. *The Assistant Lighting Designer's Toolkit, (*CRC Press, 2014)
Huntington, John. Control systems for Live Entertainment, (Focal Press, 2007)

Principles of Theatre Production: Technical Stage Management

Diamond, Stuart. *Getting More, How you can Negotiate to Succeed in Work and Life,* (Penguin, 2011)
Prone, Terry. *Talk the talk, How to say what you want to say,* (Currach Press, 2007)
Dean, Peter. *Production Management – Making Shows Happen,* (Crowood Press, 2002)
Reid, Francis. *ABC of Stage Technology,* (A & C Black 1997)
Thorne, Gary. *Technical Drawing for the Stage*, (Crowood Press, 2009)

Principles of Theatre Production: Scenic Artist

Crabtree, Susan & Beudert, Peter. *Scenic Art for the Theatre: History, Tools and Techniques Third Edition,* (Focal Press, 2012)
Juracek, Judy A. *Surfaces,* (Thames and Hudson, 1996)
Polunin, Vladimir. *The Continental Method of Scene Painting,* (Princeton Book Co Pub, 1982)
Van Nostrand, Reinhold & Itten, Johannes, *The Elements of Colour,* (John Wiley & Sons Inc., 1970)

Principles of Theatre Production: Prop Maker

Brooks, Nick. *Mould making & Casting* (Crowood Press 2005)
Holt, Michael. *Stage Design and Properties* (Phaidon 1993)
Wilson, Andy. *Making Stage Props* (Crowood Press 2003)

Principles of Theatre Production: Costume Supervisor

Cabrera, Roberto & Flaherty Meyers, Patricia. *Classic Tailoring Techniques*, (Fairchild Publications, 1984)
Laver, James. *Costume*, 4th edition, (Thames & Hudson, 2002)
Waugh, Norah. *Corsets and Crinolines*, (Routledge, 1991)

Principles of Theatre Production: Set Construction

Holt, Michael. *Stage Design and Properties,* (Phaidon, 1993)
Raoul, Bill. *Stock Scenery Construction: A Handbook*, 2nd Edition, (Broadway Press, 1998)
Troubridge, Emma. *Scenic Art & Construction – A Practical Guide,* (Crowood Press, 2003)

Applied Theatre Production 1

Maclaurin, Alison *Costume.: Readings in Theatre Practice,* (Palgrave MacMillan, 2015)
Ramsey Holloway, John. *Illustrated Theatre Production Guide,* (Focal Press, 2014).
Covey, Liz. Ingham, Rosemary. *The Costume Technicians Handbook,* (Heinemann USA, 2003).
Hart, Eric**.** *The Prop Building Guidebook: For Theatre, Film, and TV,* (Focal Press, 2013)

Applied Theatre Production 2

Bicat, Tina. *Costume and Design for Devised and Physical Theatre,* (Crowood Press, 2012)
Glerum, Jay O. *Stage Rigging Handbook, Third Edition*, (Southern Illinois University Press, 2007)
Sammler, Ben& Harvey, Don. *Technical Design Solutions for Theatre: v. 1: The Technical Brief Collection,* (Taylor and Francis Ltd, 2002)
McClung, Mary. *Foam patterning and construction techniques: Turning 2D designs into 3d Shapes,* (Taylor and Francis Ltd, 2016)
Holloway, John. *Illustrated Theatre Production Guide, 2nd edition,* (Focal Press, 2010)

11.2.3 Year Three

Advance Theatre Skills

Steinmeyer, Jim. *Hiding the Elephant: How Magicians Invented the Impossible and Learned to Disappear,* (Da Capo Press, 2004)
Clancy, Deirdre. *Designing Costume for Stage and Screen,* (Pavillion Books, 2014)
Mobsby, Nick *Lighting systems for TV studios,* (Focal Press, 2009)
Moran, Nick. *Electric Shadows,* (Entertainment Technology Press, 2013)
Sherwin, Stephen. *Scene Painting Projects for Theatre,* (Focal Oxford, 2006)

Advance Theatre Skills

Woodward, Anton. *Entertainment Electronics,* (Entertainment Technology Press, 2015)
Campbell, Drew. *Digital Technical Theater Simplified: High Tech Lighting, Audio, Video and More on a Low Budget,* (Allworth Press, 2011)
Corey, Jason. *Audio Production and Critical Listening*, (Focal Press, 2010)
Ogawa, Toshiro. *Theatre Engineering and Stage Machinery,* (Entertainment Technology Press, 2016)

Crabtree, Susan. Beudert, Peter. *Scenic Art for the Theatre: History, Tools, and Techniques* (Focal Press, 2005)
Kincman, Laurie. *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production from First Meeting to Final Performance.* (Focal Press, 2013)

Industry Placement

Hall, Michael. Harper, Julie. *Miscellany of Lighting & Stagecraft,* (Entertainment Technology Press Ltd, 2013)
Field, Anthony. *Pages from Stages*, (Entertainment Technology Press Ltd, 2004)
Reid, Francis. *Theatre Space a Rediscovery Reported,* (Entertainment Technology Press Ltd, 2006)

Venue Technician 1

Volz, Jim. *How to Run a Theatre: A Witty, Practical, and Fun Guide to Arts Management*, (Back Stage Books, 2004)
Reid, Francis. *Theatric Tourist,*(Entertainment Technology Press Ltd, 2007)
Van Beek, Marco. *A Practical Guide to Health and Safety in the Entertainment Industry*, (Entertainment Technology Press Ltd, 2000)

Venue Technician 2

Cadena, Richard. *Electricity for the Entertainment Electrician & Technician,* (Focal Press, 2009)
Carlson, Marvin. *Places of performance, The Semiotics of Theatre Architecture,* (Cornell Press, 1993)
Ager,Mark. Hastie, John. *Automation in the Entertainment Industry,* (Entertainment Technology Press, 2009)

11.3 Permission to disclose personal information form

STUDENT PERMISSION TO DISCLOSE PERSONAL INFORMATION FORM

Name of Student:
……
….

Course Title:
……

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

date..... (MM/YY)

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

- To fulfil the objectives of the Master in Fine Art
- To promote The Lir's students to industry
- To support students' future careers
- To promote The Lir Academy
- To promote the courses offered by The Lir Academy

I hereby agree to allow The Lir Academy to use my name, image, likeness, agreed biography, images or video recordings of my work in workshops or Gradfest productions for the purposes outlined above.

Student signature……. Date ……

Please note that this form complies fully with Data Protection legislation

11.4 Permission to disclose health information form

STUDENT PERMISSION TO DISCLOSE HEALTH INFORMATION FORM

This form is Part 1 of the Learning Agreement Form. Depending on your response, it will be either be:

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

Director OR Retained in the student confidential file.

Name of Student:
…….

Course Title:
……

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

Condition / disability:
…….

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

Please complete one of the sections below:

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

Student signature …….. Date……..

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

Student signature…… Date ……

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

Student signature…… Date ……

Please note that this form complies fully with Data Protection legislation

11.5 Written Work Submission Form

ESSAY COVER SHEET

The Lir, National Academy of Dramatic Art

Essay/Logbook Cover Sheet

Please fill out with block capitals/tick the appropriate boxes and attach to the front of your essay/logbook

Name:

Student Number:

Email Address:

Please tick the course in which you are enrolled:
Foundation Diploma in Acting and Theatre Studies
Bachelor in Stage Management
and Technical Theatre
Master in Fine Art

For undergraduate courses please tick:
Year 1 Year 2 Year 3

For the MFA course, please tick your specialism:
Playwriting Directing Design Producing

Essay Title:

Course Tutor:

Course Title:

Please tick which term this essay is for:

Term 1 Term 2 Term 3

I also confirm that have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at: http://www.tcd.ie/calendar

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

Date of submission: Signature:

Please Note: Essays must also be submitted electronically by the due date through www.turnitin.com

11.6 Guidelines for Writing Essays

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

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

All essays should be typed / word processed on A4 paper, paginated, with ample left and right margins. Use double - spacing and print on one side of the page only.
They MUST also be accompanied by a completed essay cover sheet.

Titles of books, films and plays should be italicized: e.g., Samuel Beckett, Waiting for Godot. Words or short phrases in languages other than English should also be italicized.

Titles of articles, essays, chapters, songs (which do not have the status of a book) should be placed in ‘quotation marks’: e.g., Bertolt Brecht, 'A Short Organum for the Theatre'.

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

Plagiarism, Acknowledgments and Footnotes

PLAGIARISM

Plagiarism is a serious offense and will result in severe disciplinary procedures. Plagiarism occurs when you pass off another person’s thoughts or words as your own. Note: that’s THOUGHTS as well as WORDS. Be particularly careful when making notes from critical reading or lectures that you do not simply reproduce passages of someone else's text in your own essay. This is intellectual THEFT. Always acknowledge your sources. You must clearly identify direct quotations from the published or unpublished work of others by placing them in quotation marks and giving full details of the source of the quotation, as outlined below.
Equally, if you summarize another person’s ideas or judgments, you must refer to that person in your text, and include the work referred to in your notes and bibliography. Any instance of plagiarism within an essay, examination or dissertation will render your work invalid for examination and assessment purposes and will be reported to the Junior Dean of the College for disciplinary action.
SEE THE FULL PLAGIARISM STATEMENT BELOW.

If a whole section of your work is based on data provided by a single source, you should make a general acknowledgment in the text of your essay, as follows: This section on directing The Life of Galileo is based on the account of the National Theatre production in Jim Hiley, Theatre at Work, London, 1981.

FOOTNOTES/ENDNOTES

Particular passages taken from particular sources are acknowledged by footnotes.

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

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

Footnotes adding information to the main text - e.g., dates, opinions, explanations or cross-references - have no special requirements of form.
Beware of using them often or coming to depend on them, as they tend to interrupt the main flow of your argument.

In a footnote whose function is to identify a source, the object is to make the identification both as clear and as economical as possible. Full references should be given in your bibliography, so that it is sufficient in a footnote to give an abbreviated reference provided that enough information is given to identify clearly which work you are referring to.

STYLE GUIDE: FOOTNOTES AND BIBLIOGRAPHY

A bibliography must be included at the conclusion of all essays and dissertations. This should include the books you have used - even if you have not quoted from them directly.

A bibliography may be divided into Primary Sources e.g. plays, historical documents, original reports, productions, films etc., and Secondary Sources, e.g. critical works offering opinion and commentary. At undergraduate level the department recommends the Chicago Manual of Style for referencing. Please bookmark the following webpage and follow the style for all written submissions (essays and dissertations):
http://www.chicagomanualofstyle.org/tools_citationguide.html

Proofread your essay carefully before submitting it in order to eliminate spelling and typing errors, misquotation and unsatisfactory presentation.

Please note that all course work elements have deadlines. Work submitted without valid medical certification will have 10% deducted up to one week late, 20% up to two weeks late, after which work will receive a mark of 0, and face a FAIL for the year.

Computer Equipment Failure. The Lir Academy recognises that the computer equipment in college does not always function properly. If a student has difficulty printing out an essay at the last minute, they can get an extension of one day only, provided they obtains a written note signed by the receptionist in the Computer Laboratory confirming that the computer equipment has broken down. Back up your files often and in several ways including flash drive, external hard drive and cloud storage.

University Policy on Plagiarism

Plagiarism is interpreted by the University as the act of presenting the work of others as one's own work, without acknowledgement.
Plagiarism is considered as academically fraudulent, and an offence against University discipline. The University considers plagiarism to be a major offence, and subject to the

disciplinary procedures of the University.

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

Plagiarism can arise from actions such as:

- copying another student's work;
- enlisting another person or persons to complete an assignment on the student's behalf;
- quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format;
- paraphrasing, without acknowledgement, the writings of other authors. Examples (c) and (d) in particular can arise through careless thinking and/or methodology where students:
- fail to distinguish between their own ideas and those of others;
- fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn;
- fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement;
- come across a distinctive methodology or idea and fail to record its source. All the above serve only as examples and are not exhaustive.

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

It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that we build on the work of others in an open and explicit manner, and with due acknowledgement.

Many cases of plagiarism that arise could be avoided by following some simple guidelines:

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

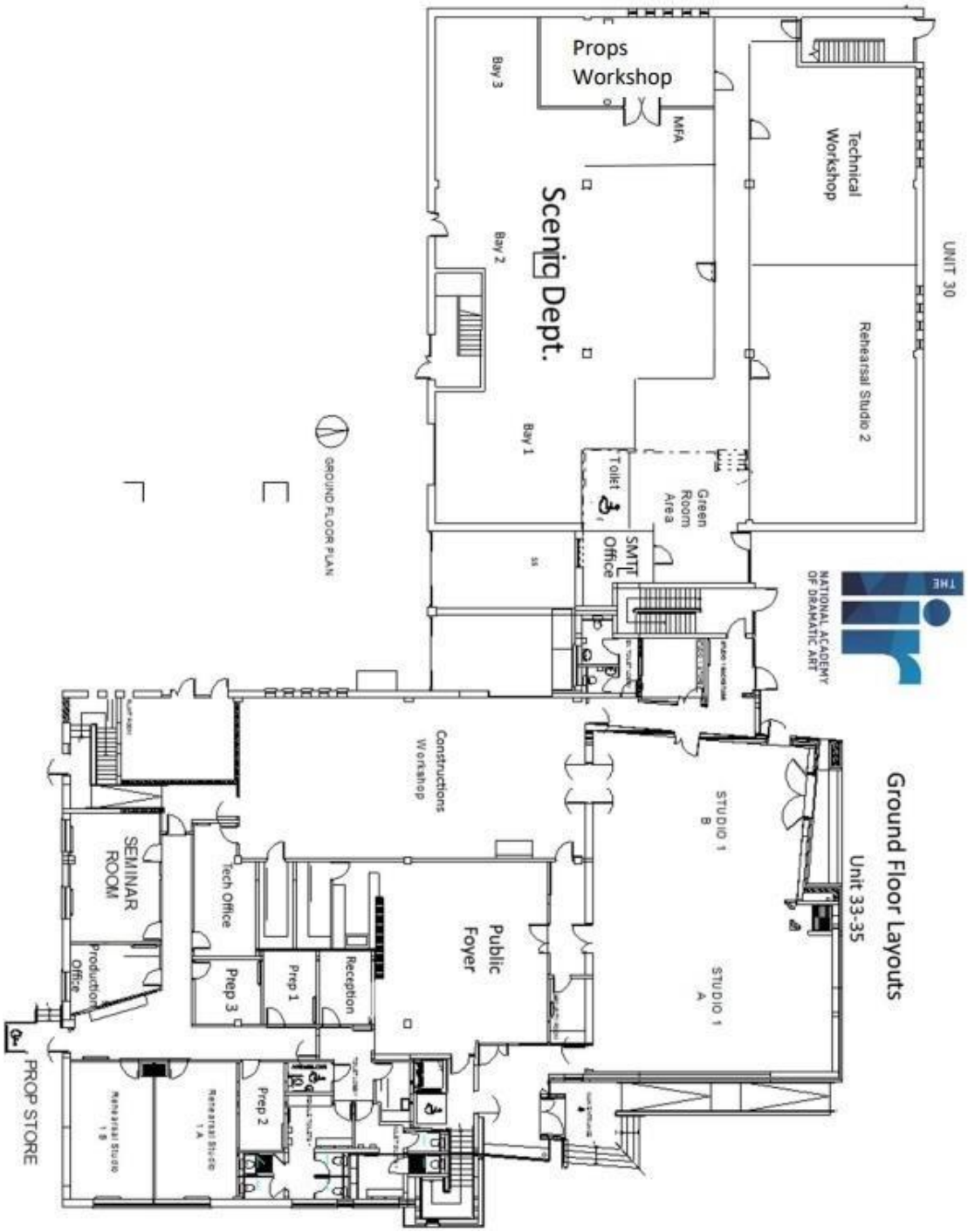
It is the responsibility of the author of any work to ensure that they do not commit plagiarism.

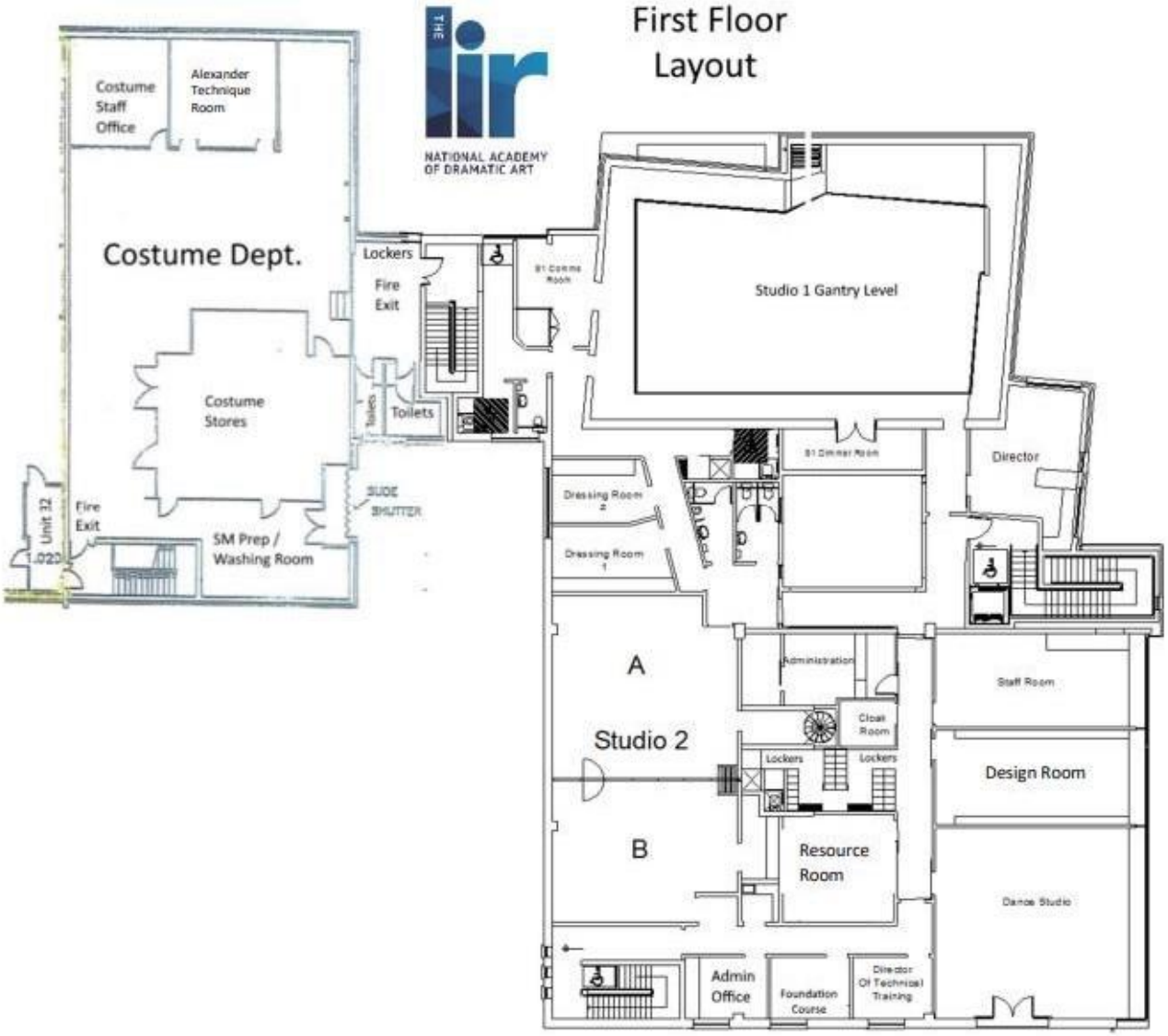
Students should ensure the integrity of their work by seeking advice from their lecturers, tutor or supervisor on avoiding plagiarism. All departments should include, in their handbooks or other literature given to students, advice on the appropriate methodology for the kind of work that students will be expected to undertake.

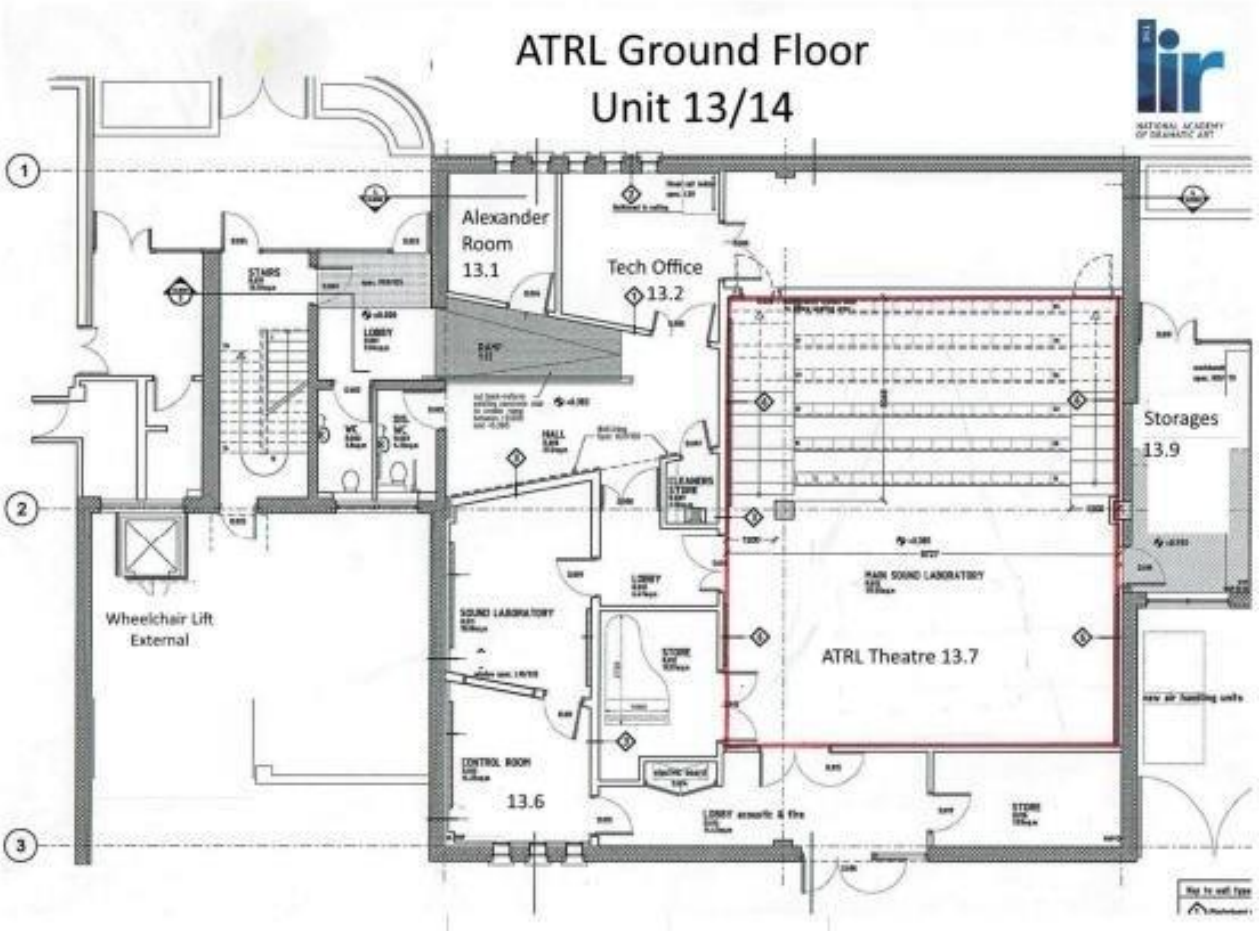
If plagiarism is suspected, the Head of Department will arrange an informal meeting with the student, the student's tutor, and the lecturer concerned, to put their suspicions to the student and give the student the opportunity to respond. As an alternative, students may nominate a representative from the Students Union to accompany them to the meeting.

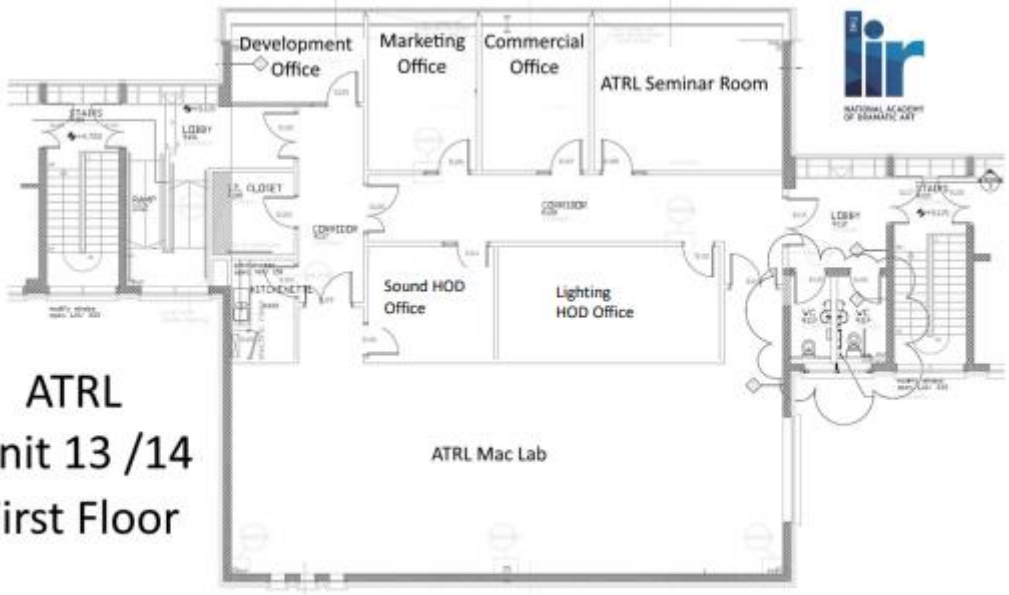
If the Head of Department forms the view that plagiarism has taken place, they must notify the Senior Lecturer in writing of the facts of the case and suggested remedies, who will then advise the Junior Dean. The Junior Dean will interview the student if the facts of the case are in dispute. Whether or not the facts of the case are in dispute, the Junior Dean may implement the procedures set out in CONDUCT AND COLLEGE REGULATIONS in the University Calendar.

11.7 Building Maps



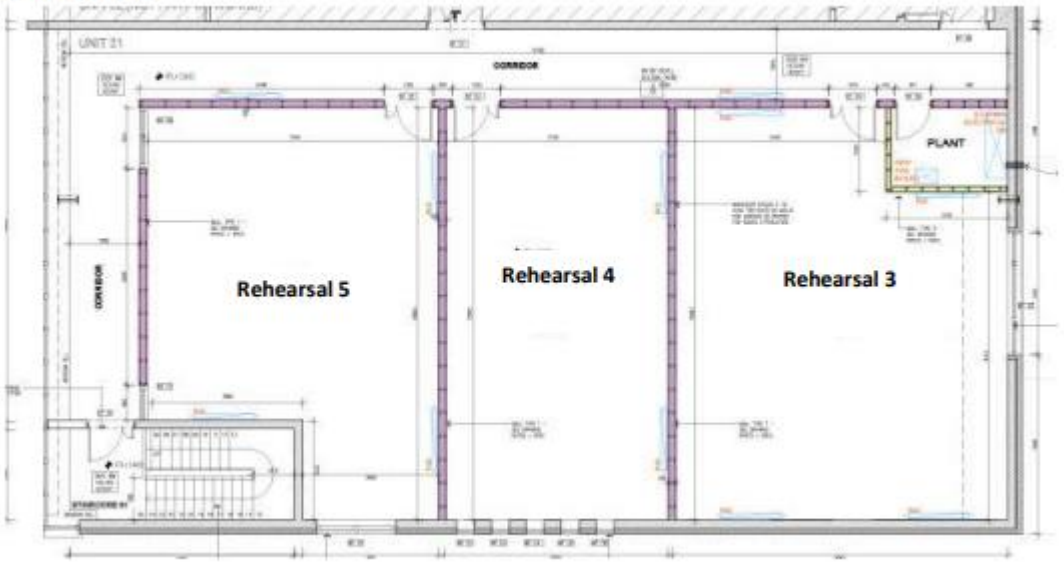

First Floor Layout
NATIONAL ACADEMY OF DRAMATIC ART
Costume Staff Office
Alexander Technique Room
Costume Dept.
Lockers
Fire Exit
Studio 1 Gantry Level
Costume Stores
Toilets
Director
Unit 32
Fire Exit
SM Prep / Washing Room
Dressing Room 2
Dressing Room 1
A
Studio 2
B
Administration
Staff Room
Clean Room
Lockers
Design Room
Resource Room
Dance Studio
Admin Office
Foundation Course
Director Of Technical Training





ATRL
Unit 13 /14
First Floor

Unit 31


UNIT 31
CORRIDOR
PLANT
CORRIDOR
Rehearsal 5
Rehearsal 4
Rehearsal 3