

PORTFOLIO

[Your Name]

Application: Stage Management & Technical  
Theatre  
The Lir Academy



# About me

Organised, hands-on and curious about how a show comes together

1

## Stage management

Running rehearsals, calling cues and keeping a company on track.

2

## Technical drawing

Drafting and planning spaces in AutoCAD.

3

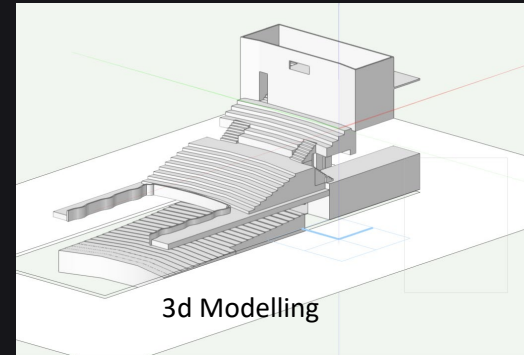
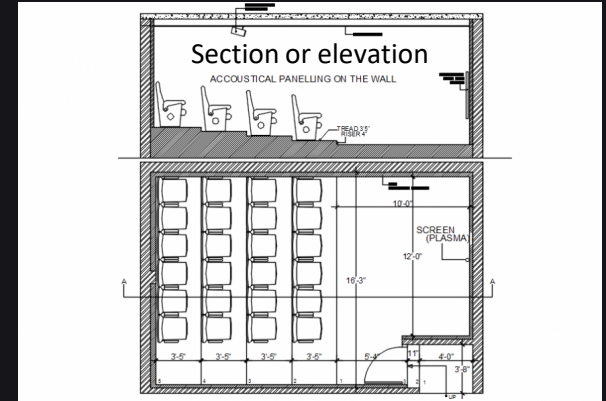
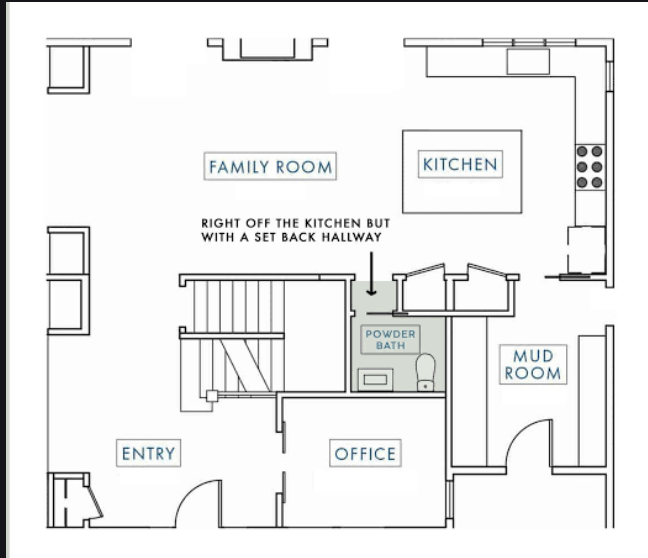
## Making & seeing

Sewing, pattern drafting, painting and landscape photography.

Edit: add 2 to 3 sentences on why you want to train at the Lir Academy.

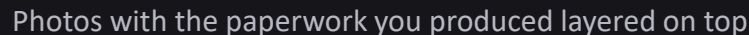
# Technical drawing

AutoCAD project: [project name]



[One line: what it was for, its scale, and what you learned]

## Transition Year musical, [year]



|    |                  | Music        | #1 |
|----|------------------|--------------|----|
| 2  |                  | Page: 1      |    |
| 3  |                  | Scene: 1a    |    |
| 4  | <b>Character</b> | <b>Actor</b> |    |
| 5  | Birdlace         | Zac A.       |    |
| 6  | Rose             | Erica B.     |    |
| 7  | Bernstein        | Brennan C.   |    |
| 8  | Boland           | Brandon D.   |    |
| 9  | Marcy            | Camryn E.    |    |
| 10 | Fector           | Thaddeus F.  |    |
| 11 | Stevens          | Luc G.       |    |
| 12 | Gibbs            | Cameron H.   |    |
| 13 | Mama             | Sarah I.     |    |
| 14 | Ruth Two Bears   | Andrea J.    |    |
| 15 | Lounge Singer    | Noel K.      |    |
| 16 | Pete             | Noel K.      |    |
| 17 | Bus Passengers   | Ensemble     |    |
| 18 | Sergeant         | Noel K.      |    |
| 19 | Peggy            | Camryn E.    |    |
| 20 | Librarian        | Sarah I.     |    |
| 21 | Drag Queen       | Noel K.      |    |
| 22 | Diner Patron     | Noel K.      |    |
| 23 | Steven's Date    | Cameron H.   |    |
| 24 | Suzette          | Sarah I.     |    |
| 25 | Chippy           | Andrea J.    |    |
| 26 | Waiter           | Noel K.      |    |
| 27 | Big Tony         | Noel K.      |    |
| 28 | Hippies          | Ensemble     |    |

| <u>Prop list</u> |                                                               |             |
|------------------|---------------------------------------------------------------|-------------|
| Prop             | Which scene and why?                                          | Where?      |
| School bag       | For Penelope and Kelly to be carrying whilst walking together | The actors  |
| School books     | For Penelope when the man in the balaclava comes together     | A classroom |
| House keys       | For Kelly to be holding in the first scene                    | One of the  |
| Balaclava        | For the man to wear throughout apart from the car scene       | M           |
| Phone and purse  | The man in the balaclava steals them from Penelope            | TH          |
| Student ID       | For the man in the balaclava to throw on the floor            | TH          |
| Bin bag          | For the man in the balaclava                                  | M           |

| Prop list                                |                                                               |                                          |  |
|------------------------------------------|---------------------------------------------------------------|------------------------------------------|--|
| Prop                                     | Which scene and why?                                          | Where will I source it from?             |  |
| School bag                               | For Penelope and Kelly to be carrying whilst waiting together | The actor's usual college bag            |  |
| School books                             | For Penelope when the man in the balcova empties her bag      | A classroom/ the actor's bag             |  |
| House keys                               | For Kelly to be holding in the first scene                    | One of the actor's                       |  |
| Balcova                                  | For the man to lean throughout apart from the car scene       | My friend                                |  |
| Phone and purse                          | The man in the balcova steals them from Penelope              | The actor                                |  |
| Student ID                               | For the man in the balcova to throw on the balcony            | The actor                                |  |
| Bin bag                                  | For the man in the balcova to put his stolen items into       | Morrison's                               |  |
| Bus                                      | To let Penelope                                               | Get permission from sports to use theirs |  |
| Blanket                                  | For Penelope to be wrapped in in the boat                     | My house                                 |  |
| News microphone                          | For the news reporters to speak into                          | My house                                 |  |
| Paper with Penelope's face printed on it | For the news reporters to hold up                             | A classroom                              |  |
| Table                                    | For the news reporters to sit at                              | Castlefield                              |  |
| Sofa/chairs                              | For the family to sit on whilst watching TV                   | Castlefield                              |  |
| Pictures of their family                 | To put on the wall                                            | Print off in the ILC                     |  |
| TV                                       | For the family to be watching the news on                     | Use a computer on a screen in the field  |  |
| Cushions and blanket for the sofa        | For the family so they look more at home                      | From my house                            |  |

|                           |                                                                                                                                                                                                                                                                                                             |    |                                                                          |
|---------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|--------------------------------------------------------------------------|
| SC. I.]                   | KING LEAR                                                                                                                                                                                                                                                                                                   | 99 | Standby Sound Q3                                                         |
|                           | And from some knowledge and assurance offer<br>This office to you.<br><i>Genl.</i> I will talk further with you.                                                                                                                                                                                            |    |                                                                          |
|                           | <i>Genl.</i> No, do not.<br>For confirmation that I am much more<br>Than my out-wall, open this purse, and take<br>What it contains. If you shall see Cordelia,—<br>As fear not you shall—show her this ring,<br>And she will tell you who that fellow is                                                   | 45 |                                                                          |
|                           | That yet you do not know. Fix on this storm!<br>I will go seek the King.                                                                                                                                                                                                                                    | 50 | Sound Q3 GO [Thunder]                                                    |
|                           | <i>Genl.</i> Give me your hand. Have you no more to say?<br><i>Kent.</i> Few words, but, to effect, more than all yet;<br>That, when we have found the King, in which your<br>pain                                                                                                                          |    | Standby LX Qs 10-14 and Sound Qs 4-6                                     |
|                           | That way, I'll this, he that first lights on him<br>Holla the other. <i>(Exeunt severally.)</i>                                                                                                                                                                                                             | 55 | LX Q 10 GO [Dim scene change]                                            |
|                           | SCENE II.—[Another part of the Heath.] Storm still.<br><i>Enter LEAR and Fool.</i>                                                                                                                                                                                                                          |    |                                                                          |
|                           | <i>r.</i> Blow, winds, and crack your cheeks! rage! blow!<br>cataracts and hurricanes, spout                                                                                                                                                                                                                |    | When the stage is clear<br>LX Q 11 GO [Heath state - dim]                |
| I source it<br>m?         | u have drench'd 'ou steeples, drown'd the cocks!<br>alph'rous and thought-executing fires,<br>-coursiers of oak-cleaving thunderbolts,<br>my white head! And thou, all-shaking thunder,<br>hat the thick rotundity o' th' world!<br>Nature's mouth, all urns spout at once                                  | 5  | LXQ 12 GO [Lightning flash]<br>Follow on Sound Q4 GO [Thunder<br>rumble] |
| /the actor's              | nakes ingratful man!<br>ncle, court holy-water in a dry house is better<br>his rain-water out o' door. Good Nunce, in,<br>daughters blessing; here's a night pities<br>wise men nor Fools.                                                                                                                  | 10 | LXQ13 GO [Lightning flash]<br>Follow on Sound Q5 GO [Thunder<br>crack]   |
| ntend                     | le thy belifull! Spill, fire! spout, rain!<br>n, wind, thunder, fire, are my daughters:<br>u not, you elements, with unkindness,<br>gave you kingdom, call'd you your children,<br>e me no subscription: then let fall<br>rrible pleasure; here I stand, your slave,<br>infern, weak, and despis'd old man. | 15 | LXQ14 GO [Lightning flash]<br>Follow on Sound Q6 GO [Thunder<br>rumble]  |
| actor                     | I call you servile ministers,<br>ill with two pernicious daughters join<br>gh-engender'd battles 'gainst a head<br>and white as this. O, hot! 'tis foul.                                                                                                                                                    | 20 |                                                                          |
| isons                     | it has a house to put's head in has a good<br>iece.                                                                                                                                                                                                                                                         | 25 |                                                                          |
| can from sports<br>theirs | The cod-piece that will house<br>Before the head has any,<br>The head and he shall house;<br>So beggars marry many.                                                                                                                                                                                         | 30 |                                                                          |

# The paperwork behind the show

Documents I created and maintained

**INSERT IMAGE**

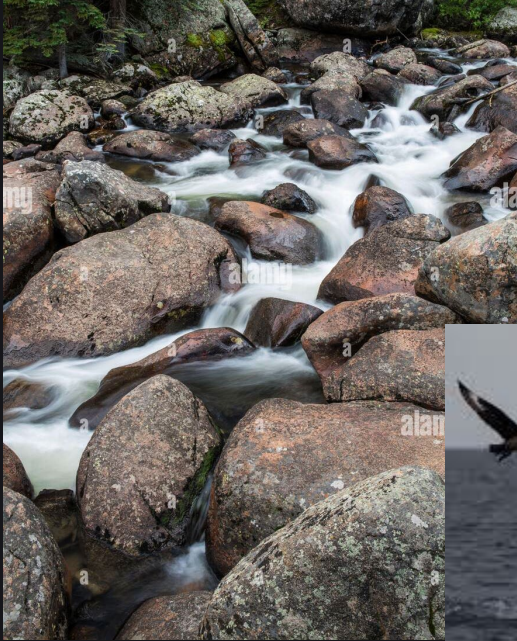
Best example: prompt book or cue sheet, clear and readable

- Rehearsal reports
- Prompt book & cue sheets
- Contact sheet
- Props list & tracking
- Rehearsal schedule
- Cue Lists
- Scene Changes
- Character/Scene Breakdown

Edit this list to match what you actually made.

# Landscape photography

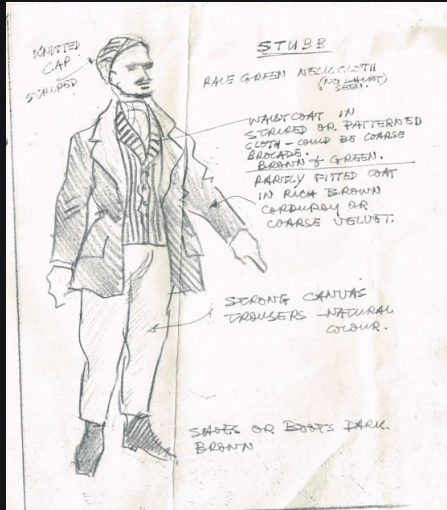
Nature, light and patience



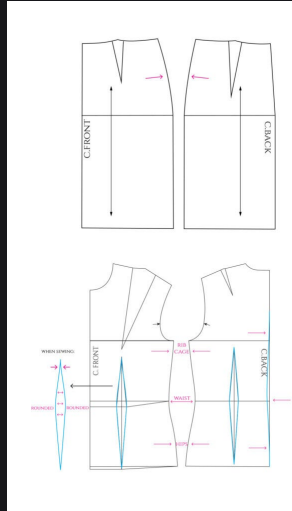
[Locations, software used to edit and what draws you to photographing them]

# Making: from sketch to skirt

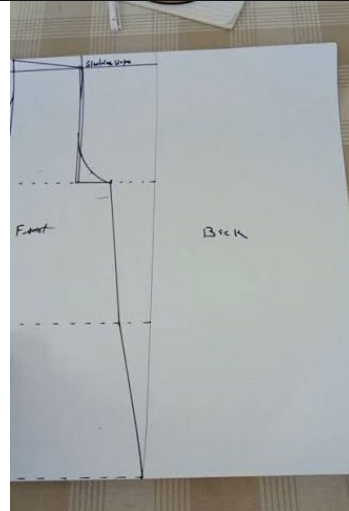
I design, draft and sew my own clothes



## 1 Sketches



## 2 Pattern drafting

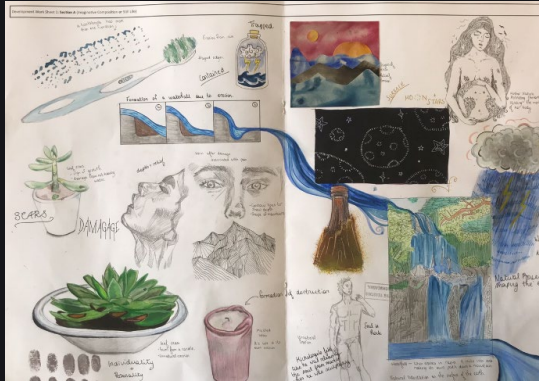


## 3 Final Make

[Fabric, techniques, and what you would do differently]

# Art: from painting to modelmaking

I sketch, paint and make my own models



**1 Example of Sketchbook**

**2 Example of painting**

**3 Model Make**

[Materials, techniques, and what you would do differently]

# Thank you

I would love the chance to train at The Lir Academy.

[Your name] | [Email] | [Phone]