



Trinity College Dublin  
The University of Dublin

# Master in Fine Art (Stage Design) Course Handbook

2025-2026

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# 1 INTRODUCTION

The Lir Academy is the National Academy of Dramatic Art at Trinity College Dublin. Its aim is to train actors, designers, directors, playwrights, producers, stage managers and theatre technicians to the highest international standards, for careers in the theatre and allied professions. Since opening its doors in 2011, The Lir Academy now delivers seven full-time programmes: the Foundation Diploma in Acting and Theatre, Bachelor in Acting (Hons), Bachelor in Stage Management and Technical Theatre (Hons); MFA Playwriting, MFA Stage Design, MFA Theatre Directing and MFA Theatre Producing. Alongside this, we offer many short courses and other activities and events throughout the year.

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

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

In 2025-2026 we welcome a student body of 161 students from all over the world.

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

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

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

## **1.1 The Lir Academy Staff**

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

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

Course Director MFA in Stage Design: Maree Kearns  
Theatre in Context: Michael West  
Contemporary Theatre Practice: Thomas Conway  
Dramaturgy: Karin McCully  
Lighting Workshop: Sinead Wallace  
Guest Design Tutors to be announced

## **Contacting a member of staff:**

All staff can be contacted using the following email format:

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

We recommend that you email staff to arrange an appointment during their office hours. This is also a useful way of contacting a teacher for a small query if a meeting is not required.

Please do not disturb staff outside their office hours unless you have previously arranged a meeting with them.

## **1.2 Administration**

The administrative office of The Lir Academy 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 - 10.00am and from 12.30pm - 2.00pm.

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

## **1.3 Contact Information**

It is essential that the administrative office has an up-to-date address and phone number for all students. Students should notify the office immediately of any change of contact details. The Administrator and your teachers will often communicate with you via your @tcd.ie email address, so please check your email on a regular basis.

## **1.4 Student Support and Guidance**

Although The Lir's 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. If necessary, students can consult, Dr Ulrich Leicht-Deobald, Academic Director of The Lir Academy, who will be able to give confidential advice on matters relating to the course and the workings of the university.

Doctor Leicht-Deobald's contact details are:

[ULRICH.LEICHT-DEOBALD@tcd.ie](mailto:ULRICH.LEICHT-DEOBALD@tcd.ie)

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

## **1.5 Postgraduate Advisory Service**

The Postgraduate Advisory Service (PAS) is a unique and confidential service available to all registered postgraduate students in Trinity College Dublin. It offers a

comprehensive range of academic, pastoral and professional support dedicated to enhancing your student experience.

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

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

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

The PAS exists to ensure that all postgrad students have a contact point who they can turn to for support and information on college services and academic issues arising. Representation assistance to postgrad students is offered in the area of discipline and/or academic appeals arising out of examinations or thesis submissions, supervisory issues, general information on postgrad student life and many others. If in doubt, get in touch! All queries will be treated with confidentiality. For more information on what it offers see the website. [Postgraduate Students - Senior Tutor Services - Trinity College Dublin \(tcd.ie\)](http://www.tcd.ie/Senior_Tutor/postgraduate/)

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

## **1.6 Student Resource Room**

All students of The Lir Academy will have access to full services of Trinity's library. Additional reference materials and books will be acquired over the course of the year for the Student Resource Room at The Lir Academy. Books must be read in the resource room and should not leave The Lir Academy.

Students may also be required to buy copies of certain texts for classes and/or seminars as they will not be able to depend on the library or resource room for such texts. Further information about reading lists for each class is available from the beginning of each term from individual teachers. Drama and theatre-related books are mostly located on the first floor of the Ussher Library, but students will also need to use other parts of the library. The main catalogues are in the Former Berkeley Library, and the Trinity library computer catalogue is available in every library and from the computers in the Student Resource Room at The Lir Academy.

## **1.7 Student Representation**

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



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

## 1.8 Staff-Student Council

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

## 1.9 Course Materials and Other Costs

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

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

As part fulfilment of the Theatre in Context & Contemporary Theatre Practice module students are expected to attend up to six nominated theatre performances per term. Student discounts are usually available when booking, however students should budget up to €300 over the course of the year to cover the cost of these tickets.

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

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

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

## 1.10 Student Learning Development

Student Learning Development are here to help you achieve your academic potential while studying at Trinity. They provide workshops and events on a range of academic skills throughout the year, e.g., self-management skills, study and exam skills, presentations, writing and critical thinking. In addition, they also see students on a one-to-one basis for more specific queries by appointment or at our 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 [www.tcd.ie/disability/](http://www.tcd.ie/disability/),

## 1.12 Students with 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/>.

## 1.13 Student Counselling Services

- Confidential help with personal problems is available for all students through Trinity's Student Counselling Services which are located at 9 South Leinster Street - just a 15-minute walk from The Lir's campus.
- For the 2025/26 academic year, one-on-one appointments will also be available in the main Lir building on Wednesday evenings.
- Appointments may be made by contacting their office via telephone on 01 896 1407 or by emailing [student-counselling@tcd.ie](mailto:student-counselling@tcd.ie).
- Further information about the services available can be found at [www.tcd.ie/Student\\_Counselling/](http://www.tcd.ie/Student_Counselling/)

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

The Master in Fine Art (Stage Design) is a vocational degree. It requires enormous personal commitment and dedication. Great emphasis is placed on group learning and shared endeavour. The course also requires sustained effort and individual responsibility for development in all subject areas.

### **2.1 MFA Timetable**

The one-year, full-time Master in Fine Art (Stage Design) Degree is taught over three terms. Students taking the course part-time will complete the programme over two years. The first two terms are of twelve weeks' duration, when full-time students will take four modules.

Part-time students will ordinarily take three modules (one minor) in the first two terms of year one, and their major module in the first two terms of their second year. The final module will be taught in the third semester and subsequent summer months (for full-time students) or in the second year of the course (for part-time students). The final module will be taught by an on-going series of individual tutorials.

Classes in the first two terms will normally take place between 9.30am and 5.30pm on weekdays, but may need to be rescheduled, including at evenings and weekends, in exceptional circumstances. Students are expected to prioritise classes and make themselves available at the rescheduled time. In addition, a number of skills classes will be scheduled throughout Terms One and Two at times to be confirmed in advance. Other responsibilities, including self-directed learning, will be scheduled in the evenings and exceptionally on weekends.

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

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

### **2.2 Term Dates 2025-26**

The Term Dates for 2025-26 are as follows:

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

The Term Breaks are:

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

## **2.3 Reading Weeks**

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

## **2.4 Major and Minor Options**

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

### **Students minoring in a discipline will:**

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

### **Students majoring in a discipline will:**

- Complete all workshop projects and skills classes attached to their design module in Terms One and Two.
- Complete two placements in their major discipline
- Produce a production design for one of the MFA Graduate Productions in their major discipline.
- At the discretion of the Course Director and Director of Actor Training and Postgraduate Study, be invited to exhibit a selection of work either in a digital or physical exhibition as part of the Production Design module (Gradfest).

### **Additional opportunities for minor students:**

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

At the discretion of the Course Director, students who produce work of a sufficient standard in their minor discipline may also be invited to present work in the MFA design exhibition.

## **2.5 Professional Placements**

All Stage Design students will complete two professional placements as part-fulfilment of Module 7: Production Design as outlined below.

One of these placements will involve assisting a professional designer on the realisation of their designs on one of The Lir's Graduate Productions. This placement may occur in either Term 3 of the 2025/26 academic year or Term 1 of the 2026/27 academic year.

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

The second placement will involve assisting a professional designer on the realisation of their designs on a professional production in Dublin. The dates for this placement will be agreed in consultation with the student as the production schedules of the hosting theatres are confirmed. Some of these placements are likely to be on Dublin Theatre Festival productions which may open as late as the end of September or the first week in October 2026. Students should bear this in mind when budgeting for the year.

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

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

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

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

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

From the beginning of Term Three, MFA (Stage Design) students will focus on placements and the Production Design module. Full-time students will work towards a production showcase in July 2026. Part-time students will present their work to the public in July 2027.

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

Showcase productions will be assessed by the Course Director and the Director of Actor

Training & Postgraduate Study and Academic Director of The Lir Academy (or their agreed deputies) as outlined in Section 3.5 below, and the assessment process will be overseen by an External Examiner.

Outline Production dates:

22/06/26	Week 10	Gradfest Week 1
29/06/26	Week 11	Gradfest Week 2
06/07/26	Week 12	Gradfest Week 3

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

### 3 THE CURRICULUM

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

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

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

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

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

#### 3.1 Module 1: Theatre in Context

Module Code: LR7014

Module Coordinator: Gavin O'Donoghue

Teaching staff: Michael West

Term: 1

Average Teaching Hours: 3 hours per week

##### **Aims:**

The aim of this compulsory module is to deepen students' engagement with, and understanding of, contemporary theatre as presented in the leading venues and festivals in Dublin. In doing so, students will also expand their knowledge of 21st century theatre practice and bring an informed, critical lens to their theatregoing. Students will also gain a critical overview of the practical and artistic challenges that they will meet over the span of their own careers as future artists and leaders. By taking this module with practitioners from all MFA

strands, students will broaden their own understanding of each other's practice and acquire a shared language for engaging with, critiquing and conceiving theatrical works of ambition. The module will also have a specific focus on professional development, which will be enhanced by the students' encounters with guest artists and industry leaders.

### **Learning outcomes:**

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

- Critique contemporary theatre, dance and live art practices
- Apply a historical frame of reference to their analysis of the live performance
- Reflect critically on the work and careers of leading artists, practitioners and stakeholders
- Describe the working practices of theatre practitioners across all disciplines
- Design strategies to advance their own future careers and professional development

### **Working method:**

This module will be taught over Michaelmas term. The module is shared across all MFA strands, including theatre directors, designers and playwrights. Students will attend five live theatre productions together over the course of term and attend a weekly 3-hour seminar. The seminars will in part comprise of a meeting with the artists, curators and practitioners who led on the creation of the live performances attended by the students. Leading arts leaders, directors, funders and stakeholders will also be invited as guest speakers at the seminars.

### **Assessment:**

- Portfolio of Reflective Journal entries, weighting 50%
- Oral critical assessment, weighting 25%
- Written critical assessment, weighting 25%

### **Reading List:**

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

## **3.2 Module 2: Contemporary Theatre Practice**

Module Code: LR7001

Module Coordinator: Gavin O'Donoghue

Teaching staff: Thomas Conway

Term: 2

Average Teaching Hours: 3 hours per week



**Aims:**

The aim of this compulsory module is to enable students to become familiar with the practices, processes, and critical frameworks in the production and reception of contemporary theatre. Students will encounter the principal forms of contemporary practice, including theatre adaptations, documentary theatre, post-dramatic theatre, dance theatre, live art, participatory practice and developments in contemporary playwriting. Students will learn to critique the aesthetic, ethical and political dimensions to contemporary theatre, particularly as they relate to such issues as gender identities, racial and ethnic identity, sexual identity, perceptions around disability and sustainability. Students will gauge their own artistic practice against the various production methods, rehearsal processes, and framing strategies of established contemporary theatre artists.

**Learning outcomes:**

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

- Interrogate the working methods of a range of contemporary theatre practitioners and creative producers, their various producing strategies, creative processes and rehearsal processes and gauge their value to the student's own practice.
- Identify the principal approaches to contemporary theatre practices, including theatre adaptations, documentary theatre, historical drama, post dramatic theatre, dance theatre, and developments in contemporary playwriting.
- Analyse the dramaturgical, aesthetic, political and ethical dimensions to contemporary theatre practices as they relate to such issues as feminism, queerness, disability, racial and ethnic diversity, sustainability, class privilege and others.

**Working method:**

This module will be taught over Term 2 in a series of weekly seminars. The module is taken by MFA students from all disciplines including playwrights, designers, directors, and producers. Students respond to recordings, transcripts of theatre performances, play scripts, interviews, reviews, analyses and theoretical writings related to theatre productions and practices and to contemporary points of debate. It requires that students submit in-class presentations and research assignments and engage in discussions as part of the seminars.

**Assessment:**

- Presentations x 2, 40% (20% per presentation of 15 minutes)
- Two written critical assessments, weighting 50%
- Continuous assessment (engagement, contribution to class discussion, commitment) 10%

**Reading List:**

Students will be assigned reading and recordings on a fortnightly basis, relevant to the topics scheduled. All readings and recordings are supplied by The Lir Academy or can be accessed from on-line resources available through TCD Library databases at no cost to the student.

Assigned readings will be set from the following texts:

Adaptation:

Laera, Margherita (ed.) 2014. *Theatre and Adaptation: Return, Rewrite, Repeat*. London: Bloomsbury Methuen Drama.

Immersive Theatre:

Machon, Josephine. 2013. *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*. Basingstoke: Palgrave Macmillan.

Documentary Theatre:

Reinelt, Janelle. 'The Promise of Documentary.' 2009. *Get Real: Documentary Theatre Past and Present*. Forsythe, Alison and Chris Megson (eds.) Basingstoke: Palgrave Macmillan.

Autobiographical Theatre

Heddon, Deirdre. 2008. *Autobiography and Performance*. Basingstoke: Palgrave Macmillan.

Historical Drama:

Poor, Benjamin. 2024. *The Contemporary History Play: Staging English and American Pasts*. Bloomsbury Methuen Drama: London.

Postdramatic Theatre:

Hans-Thies Lehmann. 2011. 'Some Notes on Postdramatic Theatre, a Decade Later.' *Rethinking Dramaturgy: Errancy and Transformation*. Bellisco, Manuel, et al. Centro Parraga and CENDEAC.

Dance Theatre:

Lepecki, Andre. 2004. 'Concept and Presence: the Contemporary European Dance Scene.' *Rethinking Dance History: A Reader*. Alexander Carter (ed). London and New York: Routledge.

Developments in Playwriting:

Castagno, Paul C. 2012 (2001). *New Playwriting Strategies: Language and Media in the 21st Century*. London and New York: Routledge.

Disability and Theatre:

Johnston, Kirsty. 2016. *Disability Theatre and Modern Drama: Recasting Modernism*. Bloomsbury Methuen Drama: London.

Queer Theatre:

Walsh, Fintan. 2016. *Queer Performance and Contemporary Ireland: Dissent and Disorientation*. Basingstoke: Palgrave, Macmillan.

African American Drama:

Elam, Harry J. 2013. 'Black Theatre in the Age of Obama.' *The Cambridge Companion to African American Theatre*. Harvey Young (ed). Cambridge: Cambridge University Press.

Feminism and Theatre:

Aston, Elaine: Feeling the Loss of Feminism: Sarah Kane's *Blasted* and an Experiential Genealogy of Contemporary Women's Playwriting.' *Contemporary Women Playwrights: Into*

*the Twenty-First Century*. Edited by Penny Farfan and Leslie Ferris. Palgrave: Macmillan, 2013, 17-34.

### **3.3 Module 3: Costume Design Workshop**

Module Code: LR7005

Module Coordinator: Gavin O'Donoghue and Maree Kearns

Teaching staff: Clodagh Deegan, and TBC

Term: 1 and 2

Average Teaching Hours: 3-6 hours per week.

#### **Aims:**

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

#### **Learning outcomes:**

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

- Communicate design ideas to a director and to other members of a creative team. Produce costume designs appropriate for the text.
- Liaise with a production manager and costume maker on the implementation of a design from a technical perspective.
- Respond to and process criticism positively.
- Incorporate research in the design process.

#### **Working Methods:**

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

The workshop will be supplemented by a series of skills-based classes including drawing, practical costume skills, costume construction, scenic art and the history of scenography.

**Assessment:**

- Design Project 1 (15%)
- Design Project 2 (25%)
- Design Project 3 (35%),
- General Presentation (portfolios, notebooks, communication skills, etc) (15%)
- Continuous Assessment including engagement and attendance (10%)

**3.4 Module 4: Lighting Design Workshop**

Module Code: LR7006

Module Coordinator: Gavin O'Donoghue and Sinéad Wallace

Teaching staff: Sinéad Wallace, Maree Kearns, Conor Hanratty, Bill Woodland and others

Term: 1 and 2

Average Teaching Hours: 6 hours per week.

**Aims:**

This elective module will be taught over two terms in a series of workshops led by professional lighting designers. It aims to nurture the student's design skills through workshops aimed at developing the student's creative practice as well as their technical skills and critical thinking. Those workshops will examine the nature of light and its qualities, together with the functions of stage lighting, the role of lighting in theatre, with particular emphasis on the engagement across theatre disciplines. Students will explore the relationship between lighting design and other design elements, e.g. costume design, set design, sound and video design. In addition to the development of a conceptual lighting design process, the mechanics of stage lighting will be covered in detail to include the principles of optics, light sources and theatre lanterns. Students will learn how to choose lighting instruments, calculate lighting angles, control light distribution etc., and will learn the basic principles of scale drawing, and how to produce a lighting plan. Other topics covered will include control systems, computer aided design, colour and collaborative skills. Students will maintain a journal for each individual project as well as a photo journal in Term 1.

**Learning outcomes:**

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

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

**Working Methods:**

This module will be taught over Terms One and Two in a series of workshops led by professional lighting designers. It aims to develop the student's lighting design skills through

weekly workshops exploring a range of texts and creative practices, as well as nurturing technical competence in the realisation of the student's own design. In addition, students will maintain a weekly journal of reflective practice in which they will analyse their process and collect a library of reference images relevant to their own projects and observation of light in the world. The workshop will be supplemented by a series of skills-based classes including CAD (Vectorworks), ETC lighting consoles and the history of scenography. The learning will also be supplemented by a series of masterclasses.

### **Assessment:**

Three lighting design projects - one in Term One and two in Term 2.

Weighted as follows:

- Project 1 (15%)
- Project 2 (20%)
- Project 3 (25%)
- Continuous assessment (communication, workshop projects, learning) (15%)
- Critical thinking project & photo journal with reflections in Term 1 (15%)
- Engagement (attendance, punctuality, commitment, collegiality) (10%)

## **3.5 Module 5: Set Design Workshop**

Module Code: LR7007

Module Coordinator: Gavin O'Donoghue and Maree Kearns

Teaching staff: Maree Kearns, Owen Boss, John Comiskey, Alyson Cummins, Ciara Murnane, Conor Hanratty and others.

Term: 1 and 2

Average Teaching Hours: 3-6 hours per week.

### **Aims:**

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

### **Learning outcomes:**

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

- Communicate design concepts to a director and to other members of a creative team
- Produce scenic models of their designs

- Produce thorough technical drawings for a theatre design
- Respond to and process criticism constructively
- Incorporate research in the design process
- Understand how to budget a design for a show and modify a design in response to financial or practical constraints

### **Working Methods:**

This module will be taught over Terms One and Two in a series of workshops led by a number of professional designers. It aims to develop the student's set design skills through weekly workshops exploring a range of dramatic texts, as well as nurturing technical competence in the realisation of the student's own design. In addition students will maintain a weekly journal of reflective practice in which they will analyse their process. The workshop will be supplemented by a series of skills-based classes including drawing, model making, the history of scenography, scenic art, manual draughting and CAD.

### **Assessment:**

- Design Project 1 (Term One) (15%)
- Design Project 2 (Term One) (25%)
- Design Project 3 (Term Two) (35%)
- General Presentation (portfolios, notebooks, communication skills, etc) (15%)
- Continuous Assessment including engagement and attendance (10%)

## **3.5 Module 6: Dramaturgy**

Module Code: LR7010

Module Coordinator: Gavin O'Donoghue

Teaching staff: Karin McCully

Terms: 1 and 2

Average Teaching Hours: 2.5-3 hours per week

### **Aims:**

This module will be taught over two terms (Terms 1 and 2) by a professional dramaturg. It aims to introduce students to a range of dramatic texts with an emphasis on their composition. An understanding of the contexts within which different dramaturgical strategies were produced will also be fostered. This seminar-based module requires students to examine key issues related to the creation and structure of plays. Through close readings, students will consider a variety of theories regarding dramatic structure, style, and form, explore different approaches to textual analysis and learn to apply a critical vocabulary to a number of case studies. Dramaturgy is a compulsory module for playwriting and directing students and an elective module for design students.

**Learning outcomes:**

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

- Demonstrate knowledge of a range of dramatic texts from known theatre history; compare and contrast those texts with experimental and contemporary texts.
- Demonstrate knowledge on theory and practice that challenges the mainstream canon.
- Increased confidence in the ability to interrogate the canon from a contemporary viewpoint.
- Undertake research from a dramaturgical perspective.
- Analyse texts from a dramaturgical perspective.
- Demonstrate knowledge of the relationship between text and performance.
- Reflect on one's own creative process from a dramaturgical perspective.
- Demonstrate a solid overview of western theatre history to provide a context for their own development as a theatre practitioner.

**Working method:**

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

**Assessment:**

- Term One Essay (2000 words) (25%)
- Term Two Production Dramaturgy presentation (2000 words) (25%)
- Class Presentations including submission of two written-up presentations (2000-3000 words approximately) (40%)
- Continuous assessment (engagement, contribution to class discussion, commitment) (10%)

**3.7 Module 7: Production Design**

Module Code: LR7009

Module Coordinator: Gavin O'Donoghue, Maree Kearns & Sinéad Wallace

Teaching staff: Maree Kearns & Sinéad Wallace

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

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

**Aims:**

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

**Learning outcomes:**

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

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

**Working Methods:**

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

**Assessment:**

Students majoring in Set & Costume Design

- Design & realisation for a theatre production (60%)
- Process and reflective journal (40%)

Students majoring in Lighting Design

- Design for a theatre production (70%)
- Process and Reflective Journal (30%)



## **4 STRATEGIES FOR MONITORING STUDENT PROGRESS**

### **4.1 Student Progress Meetings**

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

### **4.2 Tutorials/Feedback**

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

### **4.3 Student Journals**

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

### **4.4 Oral Examinations**

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

### **4.5 Assessment**

Assessment is the process by which formal judgments are made on standards of work. At The Lir Academy, it is also used as a strong aid to guide students on their progress. Information on how each class is assessed is included in the curriculum above.

## **5 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.

The ECTS value for the modules of the degree are as follows:

Core Module: Theatre in Context (10 ECTS)  
Core Module: Contemporary Theatre Practice (10 ECTS)  
Elective Module: Dramaturgy for Stage Design (20 ECTS)  
Elective Module: Costume Design Workshop (20 ECTS)  
Elective Module: Lighting Design Workshop (20 ECTS)  
Elective Module: Set Design Workshop (20 ECTS)  
Core Module: Production Design (30 ECTS)  
TOTAL (with two elective modules): 90 ECTS

## 6 GRADES

### 6.1 Grades and Assessments

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

Grade descriptors for Module 1 (Theatre in Context), Module 2 (Contemporary Theatre Practice) and Module 3 (Dramaturgy) of the MFA Playwriting strand are as follows:

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

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

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

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

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

**Pass Mark:** 50

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

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

Grade descriptors for Module 4 (Writing Workshop) and Module 5 (Full-Length Play) are as follows:

**70% or above:** a piece of writing achieving an exceptional level of creativity to a professional standard.

**60% or above:** creative writing achievement that demonstrates a very good level of understanding of the requirements of playwriting (including structure, metaphor, character, image and action) or that demonstrates considerable ambition or formal innovation. Students at the higher end of this marking band may display elements of the requirements of the higher band but not to the same level or degree of professional achievement.

**50% or above:** creative writing achievement that demonstrates a satisfactory understanding of the mechanics of playwriting (structure, metaphor, character, image and action) or that demonstrates some ambition or formal innovation.

**49% or below (FAIL):** a level of achievement that fails to demonstrate a satisfactory understanding of the mechanics of playwriting (structure, metaphor, character, image and action).

## 6.2 Weighting

- Theatre in Context (Modules 1) - 10%
- Contemporary Theatre Practice (Module 2) - 10%
- Costume Workshop **Elective** (Module 3) - 20%
- Lighting Design Workshop **Elective** (Module 4) – 20%
- Set Design Workshop **Elective** (Module 5) – 20%

- Dramaturgy **Elective** (Module 6) - 20%
- Production Design (Module 7) - 40%

Assessments for the Compulsory Modules 1 and 2 are weighted equally at 10% each (20% total).

Production Design (Compulsory Module 7) is weighted at 40%.

Two Elective Modules at 20% each.

### **6.3 Overall Assessment and Progression**

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

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

Students who fail a taught module and who are not eligible to proceed to the Production Design module are entitled to re-submit failed assignments in the module to be considered for the award of Postgraduate Diploma in the appropriate strand. Re-submission of failed assignments for the award of Postgraduate Diploma is normally due on August 31st or if this falls on a weekend, the Friday before. A supplemental assignment can only be awarded a maximum mark of 50%.

### **6.4 Awarding of Degrees**

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

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

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

### **6.5 Submissions, Late Submission, Non-Submission and Penalties**

It is expected that assignments and set work will be submitted in full and on time. Submission dates will be communicated to students with sufficient notice to allow for arrangements to be made to ensure the submission deadline can be met. Written assignments must be submitted through

The Lir Academy uses **Blackboard**, an online learning platform, for submission of written assignments. Blackboard can be accessed via [mymodule.tcd.ie](http://mymodule.tcd.ie) using your TCD login details. Further instructions on accessing and utilising the Blackboard platform will be issued via the Academic Administrator over the course of the academic year.

Blackboard will assess for plagiarism. Full submission details will be communicated to you via the administration office early in Term 1. The online submission deadline will ordinarily be 12 noon on the date of submission, unless otherwise communicated. In the event of late submissions, the following penalties will apply:

- Submissions received up to one week late (7 days) will receive a penalty of 10%.
- Submissions received up to two weeks late (14 days) will receive a penalty of 20%.
- Submissions received after two weeks, or not received after this time, will receive a grade of zero and be recorded as a fail.

Students who fail or fail to submit a particular assignment will be offered one (1) supplemental (re-sit) assignment, which will be assigned by the module leader. Grades for supplemental assignments will be capped at 50%.

## **6.6 Extensions and Extenuating Circumstances**

Extensions may be requested in writing in advance directly to the administration office. They should include relevant supporting documentation e.g. medical certification, as necessary. The maximum extension that can be granted is one day (24 hours).

Similarly, a student may apply directly to the administration office in writing for consideration of extenuating circumstances in the event that they miss a deadline due to unforeseen circumstances. These should also include relevant supporting documentation. Such applications may be considered by one or all of the course leaders, Director of Actor Training & Postgraduate Study and Academic Director as necessary and will not be decided by the module leader. Applications for extenuating circumstances will be considered sympathetically and treated with the strictest confidence.

## **7 STYLE REQUIREMENTS FOR WRITTEN SUBMISSIONS**

### **7.1 Style Requirements**

Please consult the MLA or Chicago academic writing style requirements.

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

Chicago Manual of Style, 15th edition, Chicago: Chicago University Press, 2003. You may also consult the Chicago style requirements at:

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

For details of the MLA please see:

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

You may also consult the MLA style requirements

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

Please remember:

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

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

## **7.2 Acknowledgements and Footnotes**

(1) Students should always acknowledge their sources:

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

Plagiarism is the presentation of another person's thoughts or words as though they were a student's own. Direct quotations from the published or unpublished work of others must always be clearly identified by being placed in quotation marks, and a full reference to the source must be provided in the manner outlined below. Equally, if a student summarises another person's ideas or judgements, they must refer to that person in their text, and include the work referred to in their notes and bibliography. Any instance of plagiarism within an essay, examination or dissertation will render the work invalid for examination and assessment purposes and it will be reported to the Junior Dean of the College.

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

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

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

## 7.3 Trinity Policy on Plagiarism

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

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

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

Plagiarism can arise from actions such as:

- (A) Copying another student's work
- (B) Enlisting another person or persons to complete an assignment on the student's behalf
- (C) Quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format
- (D) Paraphrasing, without acknowledgement, the writings of other authors

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

1. Fail to distinguish between their own ideas and those of others
2. Fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn
3. 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
4. Come across a distinctive methodology or idea and fail to record its source.

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

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

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

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

- (A) Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the

work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism

(B) When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources

(C) While the internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

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

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

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

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

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

(A) That the piece of work in question receives a reduced mark, or a mark of zero;  
or

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

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

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



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

The weblink to the Library Repository on plagiarism can be found here:  
<https://libguides.tcd.ie/academic-integrity>

## **7.4 Trinity Policy on Artificial Intelligence (AI)**

In January 2025, Trinity issued a College Statement (a living document) to address issues with Artificial Intelligence (AI) & Generative AI (GenAI) in teaching, learning, assessment and research. This Statement contains useful definitions, principles, as well as guidance for teachers, students and researchers. Please see Trinity's guidance for students here.

[Generative AI](#)

## **7.5 The Lir Academy Guidelines on MFA Students using AI and GenAI**

The Lir is currently testing and extending Trinity's College Statement for a policy appropriate for a pioneering performing arts school. This looks at requirements of The Lir students and teachers, its provision of technical & acting courses, and its MFA postgraduate vocational arts courses.

The Lir Academy's remit is to train actors, designers, directors, playwrights, stage managers and theatre technicians to the highest international standards for careers in theatre and allied professions.

Professional theatre, film & television are creative industries that offer work to creative artists. Creative teams are engaged individually, by contract, often on hard-won industry-agreed terms to protect intellectual property and copyright of artists, such as playwrights, designers, directors.

MFAs will examine the contexts and issues for their pathway in professional creative practice. Introduction of AI and GenAI into the creative industries is intensely contested.

In advance of The Lir's formal policy on the use of GenAI, here are some initial guidelines. Each MFA Course Director will provide guidance on its use in MFA pathway-specific Modules.

These guidelines apply to inter-MFA shared Modules: Dramaturgy, Theatre in Context, Contemporary Theatre Practice.

- i) Students need to understand the general nature of AI tools, in particular the sub-area of Generative AI, to generate content, such as dialogue, speech, image, and video, whether or not the student makes use of these tools.
- ii) Students need to be aware of the ethical considerations and legal responsibilities (such as copyright) in the use of GenAI in contemporary theatre, film and television.
- iii) Students need to be aware of GenAI's uncontrolled use of other artists' work, which may include copyright-protected work by playwrights, designers, directors.
- iv) As a guiding principle, The Lir has no formal prohibition on MFA use of GenAI tools in early research and investigation, subject to guidance from Course Directors & Tutors. However, these tools must never be relied upon, as a sole source of information, and require fact-checking, testing and corroboration from independent verifiable sources.
- v) MFA students are cautioned against using any GenAI content (text, image, video) in presentations, essays, journals, writing assignments, portfolios.
- vi) MFA students have an obligation and duty to declare, attribute, cite, and reference the use of any GenAI content (such as text, image, video) in an assignment.
- vii) It is the MFA student's responsibility to ensure that the use of GenAI content is disclosed, sourced, cited and attributed, according to Trinity attribution protocols.
- viii) MFA students are cautioned that the use of unacknowledged GenAI content in a creative assignment, presented as original work, or in a formally submitted essay, presentation, journal, assignment or portfolio, is **prohibited**. An examiner may identify the original source of the work. Formally submitted work is scrutinised for plagiarism by Turnitin.com: no student can check its verdict before submitting work. Turnitin.com plagiarism-checker is developing rapidly in response to GenAI content.
- ix) Sanctions for plagiarism are severe: see §7.3 Trinity Policy on Plagiarism.

MFA students are required to read Trinity College Statement on AI & GenAI: see link at §7.4. For The Lir MFA courses, the following section is of particular relevance, quoted here.

Trinity College Statement on AI & GenAI (at 17 Jan 2025), page 5:

**‘What should you NOT do with GenAI?’**

‘It is important to understand that some usages of GenAI are **unlawful** and must therefore be avoided.

‘Many GenAI tools are trained on vast amounts of data gleaned from a wide variety of sources. However, the training of such tools is not transparent and the exact extent of their training data and sources remains unknown. Some tools that have been trained on material on the open web are likely to have ingested protected personal data, copyright-protected content, copyright-infringing content, misinformation, disinformation, hate speech, defamation, and all manner of other unlawful content. Such models are then likely to produce unlawful material in their outputs. However, even GenAI tools trained on curated data, to avoid such illegal inputs, can still be used in unlawful ways and can still produce unlawful outputs – and it

is necessary to be aware of these problems when using such tools.'

**MFA Stage Design students should not employ the use of AI for the generation of design concepts.**

## **8 HOW TO SUBMIT WRITTEN WORK (including plays)**

Students are required to submit their assigned essays, projects, and other assessed work by 12 noon on the appointed date. The work should be submitted online via **Blackboard** accompanied by an Essay Cover Sheet, an example of which is included in Appendix 12.3 below. These cover sheets will be emailed to each student in advance of the first assignment due. Until receipt of the essay has been confirmed by the Administration Office, submission requirements will not be considered as having been met.

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

Students are advised that they are required to keep a copy of all work submitted. The Lir Academy will exercise extreme care in collecting and receipting assessment materials, but if any materials go astray, it will be the student's responsibility to provide a copy replacing it.

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

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

I have also completed the online tutorial on avoiding plagiarism 'Ready, Steady, Write', located at <https://libguides.tcd.ie/academic-integrity/ready-steady-write>

## **9 IMPORTANT SAFETY ISSUES FOR STUDENTS**

### **9.1 Security**

Students should ensure that all valuables are always kept with them - this includes notebooks, logbooks and written assignments, as these are often irreplaceable. Please note that lockers are not immune from theft. Students should take care to close and lock any windows or doors after they have finished using a space. This is particularly important with regards to back and front entrance to the building.

Bicycles are equally vulnerable and should be securely locked to the stands provided by The Lir Academy. No bicycles are allowed inside the building, nor may they be chained to the railings at the entrance to The Lir Academy. 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. At weekends The Lir Academy will only be accessible from 10am-6pm to rehearse or prepare for class. When a public performance is taking place in the theatre, only students directly involved with the production are allowed in the Academy after 10pm. Strangers are permitted in the building as far as the administrative office only. Any stranger found in the building should be directed to the administrative office or to a member of staff.

### **9.2 Fire Safety Procedures**

Students must sign in every day 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
- Vacate the building in an orderly manner
- Go directly to the designated Assembly Point
- Not to return to the building until it is deemed safe to do so by the Fire Brigade or the appointed Lir Fire Officer

Please note that

- Emergency Exits must be kept clear at all times.
- Items placed in Emergency Exits must be reported directly to the Administrator between the hours of 9am-5pm and to the Front of House Manager thereafter.
- Students will undertake an annual fire evacuation drill in the first weeks each new year.

### **9.3 Working with Equipment**

All technical work in The Lir's Studios and Workshops must be supervised and/or authorised by a member of staff, and safety guidelines must be observed at all times when working with technical equipment.

### **9.4 Health and Safety**

The Lir Academy operates a detailed Health & Safety Policy to which students are required to adhere.

First Aid equipment and staff trained as occupational first aiders shall be provided by The Lir Academy.

First Aid Kits are available from the administration office on the first floor and at the bar/café area on the ground floor.

### **9.5 Housekeeping**

It is important that students leave spaces clean and tidy for the next class or rehearsal. Chairs should be stacked at the end of each class and placed against the wall, unless otherwise arranged by the teacher. Please ensure that all rubbish is placed in the rubbish-bins provided. This is particularly important in both the café/foyer and Studios as these are the public areas of The Lir Academy and should be ready for visitors at all times. See further details on this below.

## **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 back of this handbook. All signed forms should be handed into the administration office.

## 11 CODES OF PRACTICE

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

### 11.1 Punctuality and Attendance

Students are required to be present and on time for all classes and call times. They should aim to arrive well in advance of the commencement of class and call times and should arrive no later than five minutes before the official starting time.

### 11.2 Illness or Other Absence

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

### 11.3 Student Housekeeping

Students have an express obligation toward the upkeep and maintenance of all The Lir's spaces, including rehearsal rooms, classrooms, theatres, dressing rooms and communal areas.

### 11.4 General Upkeep of Rehearsal Rooms, Studios and all Classroom Spaces

The main classroom spaces of The Lir Academy are Rehearsal Rooms 1-5, Studio 1 and Studio 2 (outside of production times), the Dance Studio and Seminar Room. These rooms are in constant use by a large number of different groups each day and students must assist in keeping these rooms in good order to ensure the smooth running of the building.

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

- At the end of each and every class, students should **stack all chairs against 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.** Class tutors should leave time at the end of classes to allow for this tidy up, and class-reps and deputy- reps should ensure it is being carried out by their year groups on an

ongoing basis.

- Each classroom space should have 20 stacking chairs, a table and waste bins provided. Rolling whiteboards are also provided in certain spaces whilst the Dance Studio should contain only dance mats, and no furniture.
- In order to maintain the default room set up, please **avoid moving classroom furniture about the building**. Any furniture that is moved as part of a class must be replaced immediately afterwards.
- Nothing may be stored in classrooms or studios without advance permission from venue or technical staff. In particular, props, furniture or costumes that may be in use for classes must be stored in the designated props zone.
- Additionally, furniture or bins must not be removed from classrooms and left in the corridors outside. Neither may shoes, bags or clothing be left in corridors outside classes.

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

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

### **11.5 Personal Property and Storage:**

- Your personal property (including clothing, footwear, bags and paperwork) must not be left lying around the academy, either in classrooms, shared spaces or on the corridors.
- Student locker areas and the student cloakroom are available for storage of your personal belongings. Please do not allow your property to accumulate in the Academy throughout term – bring in only what you need for classes and take your belongings home on a regular basis.
- Storage areas are very busy and have limited space, and they must be kept in good order.
- For reasons of fire safety, absolutely **nothing may be placed on top of lockers and nothing is to be left on the floor** of the cloakroom or locker areas. Items left on the floor or on top of lockers are liable to be disposed of at any time.
- Coats, bags, towels and other items should be hung up on coat hooks whilst shoes, extra clothing and any valuable personal belongings should be kept in your locker.
- Yoga mats must be stored in the designated shelving.

- Please avoid keeping perishable foodstuffs in your locker or on the cloakroom shelves – these belong only in the Green Room.
- You will receive a notification in advance asking you to empty your locker and clear your personal belongings from the student storage areas on the **last day of each term**.

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

### 11.6 Lost Property

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

### 11.7 Food and Drink

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

- With the exception of water in reusable bottles, students are not allowed to eat or drink in any of The Lir's classrooms, studios, rehearsal rooms or workspaces.
- This includes, but is not limited to, Rehearsal Rooms 1, 2 3, 4 and 5, Studio 1 and Studio 2, Dance Studio, Seminar Room, Resource Room, Dressing Rooms, Wardrobe, Construction and Scenic Workshops.
- Reusable bottles of water may be brought into classes and workspaces.
- Water fountains are located outside Rehearsal Room 1 and Studio 2.
- The chewing of gum is not permitted in any class.

### 11.8 Green Room and Café/Front Foyer



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

- Students using these areas to eat and drink must clear up after themselves immediately after use.
- As both areas are used by many people each day, students must take responsibility for keeping them in good order.
- All waste must be disposed of in line with our Sustainability Policy – general waste, recycling and compost facilities are available in both the Green Room and Foyer area.
- The Lir Venue Manager and Facilities team will manage upkeep and ensure standards of cleanliness of the green room and café area throughout the academic year.
- Students will be obliged to assist with this process as necessary when standards are not being maintained.

#### **Use of the Café/Front Foyer:**

**The cafe area in the front foyer is a public facing area and must be kept presentable at all times.**

- All rubbish must be placed in the bins provided.
- Personal items such as cups and bowls must not be left in the cafe area.
- Kitchen facilities are provided in the Green Room to wash crockery items after use.
- Each student must take responsibility for their own items and any crockery/Tupperware left in the front foyer will be disposed of.
- Please re-set foyer tables and chairs, clean up any spillage or food waste, and leave the area in good order after use.
- Furniture should not be removed from the front foyer without permission from a member of the venue or technical staff.

#### **Use of the Green Room:**

The Green Room has seating areas where students may take their meals and has kitchen facilities available for student use.

- All rubbish generated must be placed in the bins provided. Any crockery or cutlery must be washed up immediately after use and tables and countertops should be left clean, free from debris and wiped down, as necessary.
- Personal belongings and clothing must be hung up on coat racks, and not left lying around on the couches, tables, or floors.
- Green room cleaning supplies are provided by The Lir Academy and are

stored in the kitchen area.

- Lunch boxes may be stored in the refrigerator provided.
- Due to limited space the refrigerator is for day-use only and should not be used for long-term storage of food.
- All fresh food items in the refrigerator should be in covered containers, or sealed packaging.
- Microwaves are provided for student use.
- These must be kept clean and in a fit condition for the next student to use.
- Any spillages in microwaves should be cleaned up immediately.
- Dry food stuffs may be stored on the shelving unit above the sink only, and not in the presses below, where they pose a risk of attracting vermin.
- Please use the presses (cupboards) only for storage of crockery and Tupperware, and, in order to save food storage space, please keep these items off the shelves.
- In the interest of health and safety all personal food items must be cleared out of the student refrigerator at the end of each week and from the kitchen shelves at the end of each term.
- Green Room furniture should not be moved about or removed from the Green Room without permission from a member of venue or technical staff.
- Green Room, Foyer, and any other public spaces must be kept tidy and returned to their original state after lunches and classes.

## 11.9 Resource Room

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

- It is a **quiet workspace** where talking and other noise should be kept to a minimum.
- Please respect your fellow students when working in the Resource Room and avoid causing a distraction.
- Computer use should be prioritised for academic work only. Please log out of computers when you are finished using them.
- The student computers should **not** be used for storage as they are wiped frequently to keep them in better working order.
- The current student service MyZone provides a cloud service that includes 15GB of storage as well as mail.
- Please log onto the following link for more information on this service:

<http://www.tcd.ie/itservices/email/myzone.php> or log in at: <http://myzone.tcd.ie/>

- **No food or drink is to be brought into the Resource Room**, with the exception of bottled water.

- The shelves in the Resource Room are for storage of library books.
- Absolutely no personal belongings such as food, clothing, bags, yoga mats etc. may be stored loose on the shelves of the Resource Room.
- Any personal items left loose on the Resource Room shelves are liable to be disposed of at any time.

### **11.10 Wardrobe and Costume Guidelines**

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

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

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

- unless there is a production.
- All costumes are to be signed in and out by Class Costume Rep.

#### Important Costume Guidelines:

- Please note that final-year productions take precedence on any and all costumes.
- If costumes are soiled from use this must be brought to the costume supervisor's attention and left in the laundry.
- All dressing rooms, rehearsal rooms and studios are to be cleared of costumes after use.
- Any costumes or other items of clothing returned with costumes will be absorbed into the costume stock.

All costumes must be treated with respect and care, particularly when being stored.

### 11.11 Props Store Guidelines

Teachers requiring props for classes or projects will nominate the Class Rep and 1 other student to be responsible for prop collections and returns and will adhere to the following guidelines:

- Teachers will inform Aisling Mooney, Head of Stage Management, which students are responsible for Props/Furniture for individual classes and projects.
- The nominated students should contact Aisling Mooney (email [aisling.mooney@thelir.ie](mailto:aisling.mooney@thelir.ie)) at the beginning of each term or at the soonest available opportunity.
- No dumping / storing of props around the building in classrooms / hidden areas / scenic without prior permission from a member of technical staff.
- If props are borrowed for classes, they must be returned at the end of each session. Teachers should allow time within their class for this to happen.
- Any issues with props management need to be communicated via the student rep or teacher with Aisling Mooney.
- Props and prop furniture asks must be reported to Stage Management and/or facilities with at least 48 hours notice. It is the responsibility of students and their Class Reps to tidy props and furniture into designated corners between classes and return them after use. Please understand the Lir will not be responsible for loss or damage if props are brought from home.
- The use of weapons of any kind will need to be signed off by the Head of Stage Management and may require a session with our fight coordinator.
- There is a sign-in/out sheet on the back of the Props Store. Please use.

#### Running of Props Store during productions:

- CSMs or Student Reps assigned to projects will have access to

the key to the props store via Aisling Mooney. The key is not free to take or return without direct contact with Aisling Mooney.

- CSM or Student Reps will be responsible for upkeep and tidiness of the props store.

Further Important Prop Guidelines:

- Please note that final year productions take precedence on any and all props.
- No sharp implements are allowed to be used as rehearsal props at any time.
- Use of flame or any potentially hazardous materials must be cleared in advance through a member of technical staff.
- Props brought in by staff or students not from the props store must be removed after every class and stored in an appropriate place.
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### 11.12 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.

### 11.13 Professional Courtesy

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

### 11.14 Scripts and Photocopying

The Lir Academy has one multi-function device located in the Student Resource Room on the first floor.

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

and college computer rooms located throughout the campus, and in some off campus locations.

Note that in order to be able to use this service, you must first credit your print account. Please log on to the link below for details on how to set up and credit your print account:  
<https://www.tcd.ie/Library/using-library/photocopying.php>

The Lir Academy aims to limit the use of paper in the Academy where possible, and we would ask students to only print out materials when it is necessary to do so. A scanner will also be provided for ease of sharing material between students by email.

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

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

We ask students to turn off all mobile phones before coming into class or rehearsals. No phone calls can be made during these periods. Phones should be turned on only when outside the studio or classroom. Individual tutors will communicate a policy on the use of kindles tablets or laptops in their classes. Students are asked not to photograph, record or video any classes or performances at The Lir Academy, and not to share any such recordings online on any forum.

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### **11.16 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.

### **11.17 No Smoking Policy**

In keeping with Irish legislation regarding smoking in the workplace it is illegal to smoke anywhere in The Lir Academy.

The smoking areas for the students are situated at the back of The Lir Academy, beside the entrance to The Tower and outside the construction workshop. Students must exit from the main entrance and walk around to the smoking areas. In the interest of safety and security it is not permissible to use fire escapes to access these areas.

### **11.18 Alcohol or Drug Abuse**

Students are not allowed to drink alcohol anywhere in The Lir Academy (except at authorised receptions or other public functions), or use drugs, and no student will be allowed into class or rehearsal while under the influence of alcohol or drugs (unless prescribed by a doctor). Any

student drinking alcohol or using drugs on the premises will be liable to immediate disciplinary action.

### **11.19 Dignity & Respect**

The Lir Academy is dedicated to creating an environment that embodies diversity, equity, and inclusion (DEI), offering a welcoming and interculturally responsive space where staff and students can thrive authentically and creatively. Central to our Dignity and Respect framework, our principles of equity, inclusivity, belonging, and community shape our policies and interactions, acknowledging the intersecting identities that influence individuals' experiences. We are committed to providing a safe and respectful work environment for all - whether an employee, a student, a contractor, a supplier, or a member of the public. No one has the right to harass or bully anyone else, at work or in any situation related to employment. The Director of Equality and Access is a key resource for promoting dignity and respect within our community. This role includes offering direct support to students who experience or witness bullying, harassment, or discrimination—whether based on sex, gender identity, race, or other protected characteristics. They can be contacted regarding any DEI concerns, and is here to assist you throughout the process.

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

This policy outlines the steps that students can take if they are subject to harassment or bullying of any kind while studying at The Lir Academy. The Lir's Bullying and Harassment Policy works within the parameters of Trinity's over-arching Dignity & Respect Policy which can be accessed online [here](#).

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

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

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

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

### **11.21 Disruptive or Violent Behaviour**

Students who offend or harm a member of staff or another student by means of violent acts (including verbal abuse such as swearing, shouting or screaming), or personal harassment (or behaviour likely to produce this effect), will be liable to immediate disciplinary action and dismissal from the course.

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

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

### **11.23 Gender Equality**

The Lir Academy's Gender Equality Policy emphasizes the institution's commitment to creating an environment that promotes sex and gender equality and inclusivity. The term gender in the policy is taken to mean both sex (male, female, or intersex as defined by biological, physical and physiological characteristics), and gender (understood to include a spectrum of identities and expressions including man, woman, and non-binary). In 2018, in partnership with other leading theatre organisations, The Lir Academy published a detailed Gender Equality Policy which articulates The Lir Academy's commitment to achieving Gender Equality across a whole range of the academy's activities from staff and student recruitment, to production choices and the composition of creative teams, sexual harassment and bullying protocols and the content of individual curricula. The document also outlines the strategies that The Lir Academy will implement in order to ensure improvements are implemented where necessary. Students can access the Gender Equality Policy from the [Policies and Procedures](#) section of The Lir's website.



## **11.24 Anti-Racism**

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

## **11.25 Disability**

The Lir Academy acknowledges its responsibility to uphold equal opportunities for all individuals, including those with disabilities. In addition to complying with the requirements of Irish disability legislation, The Lir Academy will follow procedures designed to ensure fair consideration and selection of disabled applicants (including making reasonable accommodations) and to satisfy their training and support needs. A detailed Disability Policy is expected to be completed and made available on The Lir Academy's website by December 2025.

## **11.26 Managing Problems**

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

## **11.27 Maintaining Good Health**

Students are encouraged to remain conscious of their physical and mental wellbeing throughout the year and to seek assistance from Lir teachers and staff if they are encountering any particular problems.

Students should also avail of Trinity's medical and counselling services as often as they are needed.

Students are encouraged to eat healthily throughout the year, drink plenty of water during the college day and get sufficient sleep at night.

Students who have an underlying health issue or develop a health problem during their course are encouraged to bring it to the attention of the Administrator as soon as possible. Personal information regarding health issues will only be shared with relevant teachers with the express permission of the student on completion of The Lir's

Permission to Disclose Health Information form; an example of which is included in Appendix Two below. Students who are asked to complete the form will meet with the Director of The Lir Academy in confidence to discuss the implications of each option and the best course of action for the student.

## **11.28 Sustainability and Student Responsibility**

The Lir Academy is striving to become a Green Campus. To meet this target, students are expected to familiarise themselves with the Sustainability Policy and to take responsibility for their own waste while The Lir Academy works to cut their waste and carbon footprint.

### *Single Use Plastic:*

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

### *Coffee cups:*

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

### *Theatre Productions:*

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

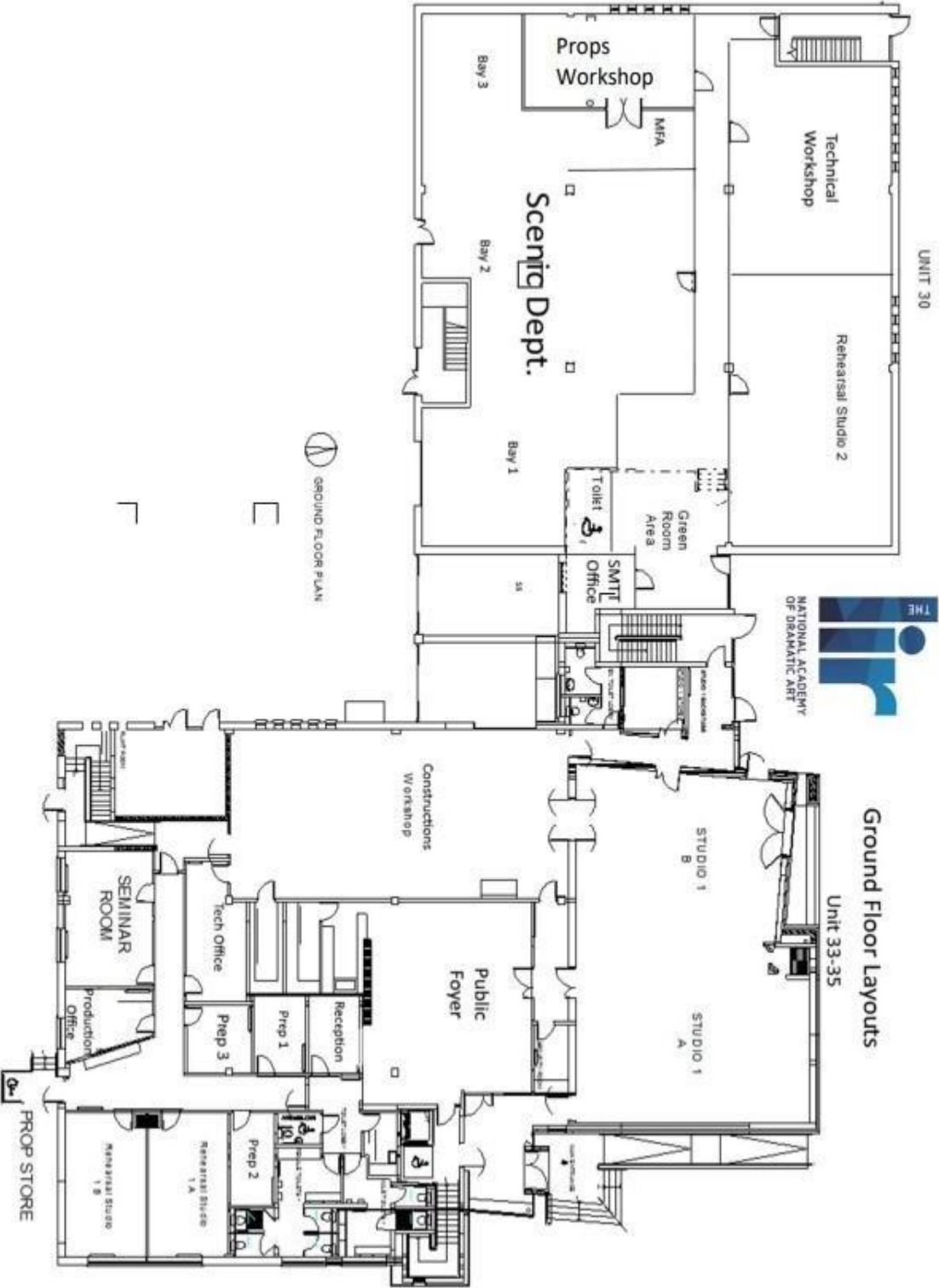
## 12 APPENDICES

### Written Work Submission Form

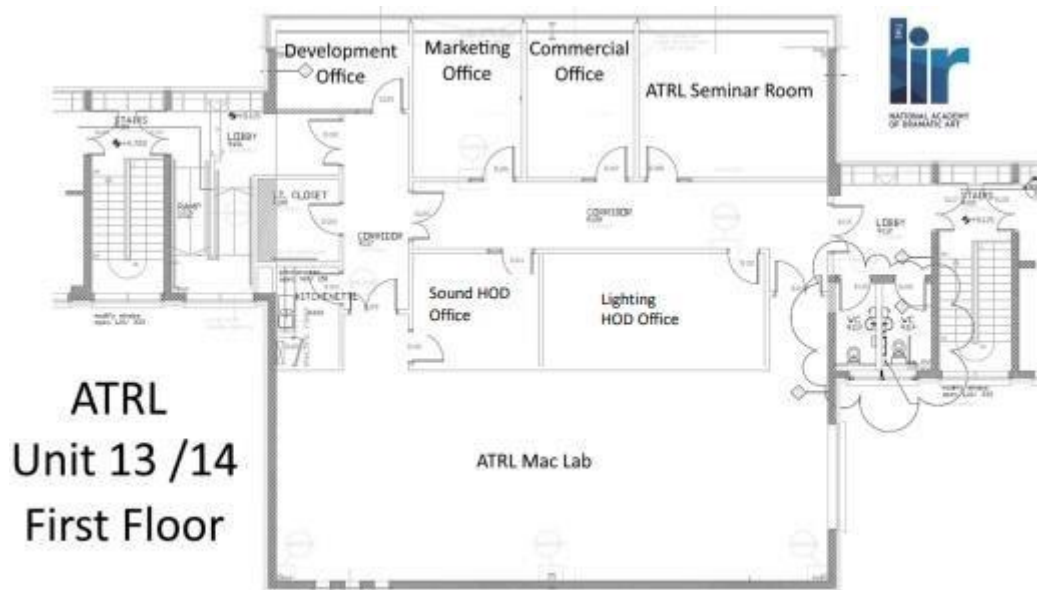
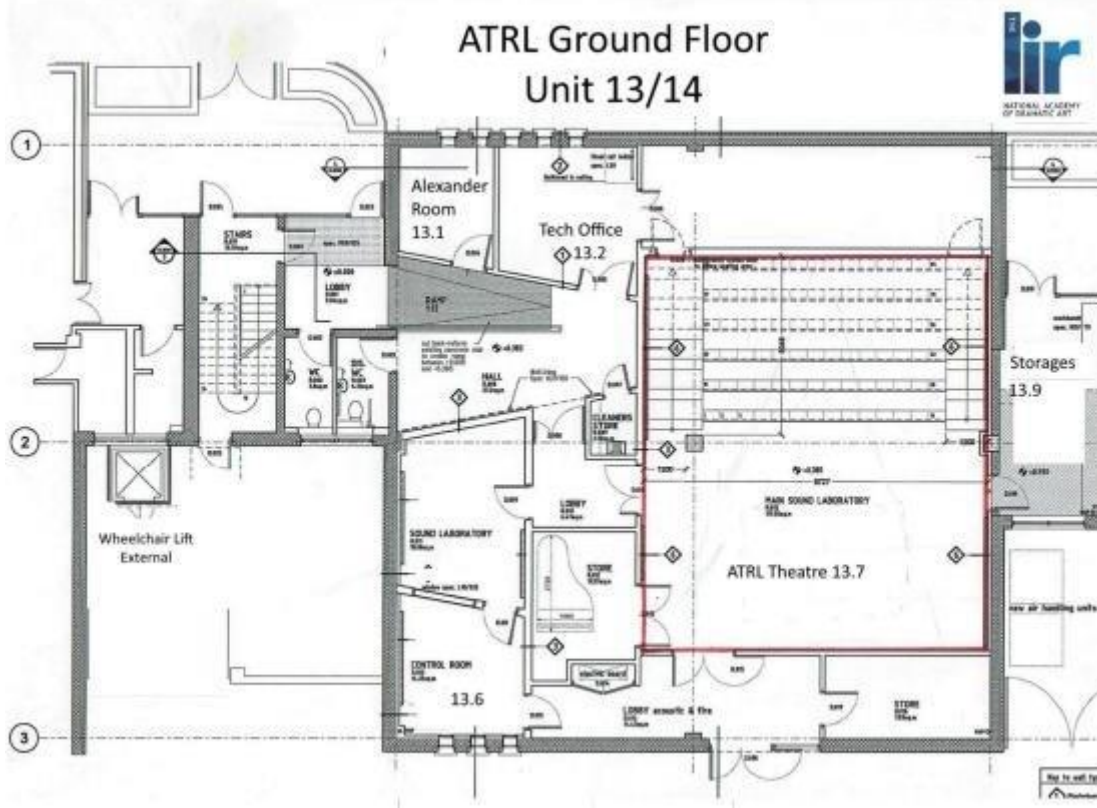
#### ESSAY COVER SHEET

<b>The Lir, National Academy of Dramatic Art</b>
<b>Essay/Logbook Cover Sheet</b>
Please fill out with block capitals/tick the appropriate boxes and attach to the front of your essay/logbook
<b>Name:</b>
<b>Student Number:</b>
<b>Email Address:</b>
<i>Please tick the course in which you are enrolled:</i> 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
<b>Essay Title:</b>
<b>Course Tutor:</b>
<b>Course Title:</b>
<i>Please tick which term this essay is for:</i> 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: <a href="http://www.tcd.ie/calendar">http://www.tcd.ie/calendar</a>  I have also completed the Online Tutorial on avoiding plagiarism 'Ready, Steady, Write', located at <a href="http://tcd-ie.libguides.com/plagiarism/ready-steady-write">http://tcd-ie.libguides.com/plagiarism/ready-steady-write</a>  Date of submission:      Signature:  <b>Please Note:</b> Essays must also be submitted electronically by the due date through <a href="http://www.turnitin.com">www.turnitin.com</a>

Building Maps







# Unit 31

