



NATIONAL ACADEMY  
OF DRAMATIC ART

## Bachelor in Stage Management & Technical Theatre (Hons) (SMTT)

Course Book

2020-2021

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Trinity College Dublin  
The University of Dublin

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## 1. INTRODUCTION

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

The SMTT (stage management and technical theatre) course is unique in Ireland and is resourced with performance spaces, workshops and a huge investment in technical equipment.

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

This year the Lir will produce 6 plays with professional directors and designers, 4 plays with the MFA Directing and design students, and two short films with professional Directors and Directors of Photography as well as a number of internal projects.

The SMTT course will be involved in them all.

The outbreak of Covid-19 has of course had an impact and the global entertainment industry is doing its part in the national effort to combat Covid. We have developed over the last many months a successful working policy. It ensures we can continue to train the next generations in backstage excellence safely. Like many aspects of our industry it requires independent responsibility and hard work. Your part in this is that of an adult, working alongside everyone else to meet this once in a century challenge. We can not only ensure we all work safely but also be a part of the international effort to develop industry practices to ensure the show can go on. There is much to learn and do to work safely and the staff and your peers will help guide you in how to do that and play your part in our safe working community.

We know that, post this pandemic the world will look to the stage to hear stories, dance, communicate and celebrate and you will be fully prepared to take your place in that busy time when it comes.

The Lir is a hub of creativity and talent with years of graduates who are now working nationally and internationally, fulltime and freelance as successful theatre and entertainment professionals.

You are joining a growing family of backstage theatre practitioners who are making their mark on the world of entertainment. They have all succeeded by training in the exceptional environment that you have joined today.

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

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

A handwritten signature in black ink, appearing to read 'Barry Conway', with a stylized flourish at the end.

Barry Conway  
Director of Technical Training  
November 2020

## 1.1 Impact of Covid-19 protocols and safety regulations in 2020/21

This section outlines essential information on The Lir's strategy to deliver our courses in 2020/21 academic year safely, efficiently and to the highest educational standards.

The Lir Academy is dedicated to the safety of our staff and students. All staff and students will be made fully aware the Lir's safety protocols during their induction. Details of the full range of safety measures in place for the 2020/21 academic year can be found in The Lir's Resumption of Activity Masterplan which is available on our website. This Masterplan must be read, in its entirety, by all students before commencing their course.

The Lir is working in full compliance with public health advice as proposed by the Irish government and the HSE and adhering to Trinity wide decisions on the resumption of teaching and learning. Therefore, students should be aware that many elements of the 2020/21 academic year may be subject to change as the year progresses.

At the time of this course book going to print The Lir continues to follow Trinity's policy that all all classes that can be delivered online will be moved online, and all classes, rehearsals and production work that require physical presence will continue face-to-face as planned. This is in keeping with the Government's position whereby physical presence is permitted for higher education "insofar as onsite presence is required and such education activities cannot be held remotely".

Students should be aware that as a result of changes to the delivery of modules in the Context of Covid 19, validated contact hours may be reduced, course components may be offered either via blended learning (a mix of online/onsite delivery) or components may be delivered via 100% online tuition where it is clear that the learning outcomes and assessments can still be facilitated in 2020/21. There may be modules (or strands of modules) which are delivered with up to 100% online tuition where it is clear the learning outcomes and assessments can still be facilitated in 2020/21.

The Lir may also need to introduce adjustments to our planned showcases, performances, placements and assessments at short notice.

As a minimum, all students can expect that a percentage of their study will now be delivered online rather than face-to-face. Students should expect that in 2020/21 most tutorials and seminars will be offered online so that core practical components can be managed onsite.

Where changes and adjustments are needed, The Lir will keep students informed via their student emails as soon as is feasible.

In the Curriculum section that follows we have indicated for each module the proposal for 2020/21 delivery in context of Covid 19. Each module descriptor also indicates how a module will be delivered should face-to-face teaching no longer be possible as a result to changes to government guidelines or other circumstances.

The Lir will also follow strict HSE guidance in terms of managing suspected and confirmed cases of Covid 19 throughout 2020/21. As part of this process it may be necessary for individual students, or cohorts of students, to self-isolate or restrict their movements for up to two weeks at a time. Plans to assist individual students, or cohorts of students, to continue their learning during any such periods will be agreed in response to each circumstance. This may necessitate classes, rehearsals or production work moving online or students joining learning activities via a video link. If it is not possible for a student to continue their learning during such periods, Trinity's standard ad misericordiam processes will apply.

At present The Lir is proposing that all students will continue to be assessed against the original validated

learning outcomes for each module. In the event that changes need to be made to the assessment of learning outcomes in the context of Covid 19 limitations, any proposed changes will be approved by Trinity's Senior Lecturer or Dean of Graduate Studies (as appropriate) before being communicated to the students concerned.

All students should note that opportunities for industry and production related activities such as industry showcases, performances and theatre visits will be operating at a reduced capacity in 2020/21 due to the impact of the pandemic on the professional industry and the Lir's production capacity. Alternative arrangements will be put in place as necessary using digital technologies and other available solutions as resources allow.

As The Lir will be following strict social distancing guidelines to manage numbers safely during the pandemic, additional spaces on the TTEC campus, Trinity's main campus and at other locations across the city may be utilised in the delivery of courses.

## 1.2 Lir Staff

Director: Loughlin Deegan

Academic Director: Professor Brian Singleton (Samuel Beckett Chair of Drama & Theatre)

Director of Technical Training: Barry Conway

Director of Administration: Anne Fitzpatrick

Director of Marketing: Jessica Hillard

Director of Development: Eimear Chaomhánach

Commercial Director: Paul O'Connor

Academic Administrator: Colm Carney

Venue Manager & Events Manager: Kat Ennis

Admissions and Short Course Manager: Joanna Crawley

Marketing Assistant: Cristina Florescu

Receptionist: Ellen Murray

Finance Officer: Sara Scally

### Technical Teaching Staff

▮ Production Manager:	Des Kenny
▮ Construction Manager and Technical Stage Manager:	Danny Persse
▮ Acting Construction Manager and Technical Stage Manager:	Jason Coogans
▮ Head of Stage Management:	Kate Ferris
▮ Head of Lighting:	Eve D'Alton
▮ Head of Costume:	Catherine Fay
▮ Head of Scenic & Prop Making:	Craig Starkie
▮ Acting Head of Scenic & Prop Making:	Jason McCaffrey

### Technical staff

- Bill Woodland
- Tomek Rola

### Bachelor in Stage Management and Technical Theatre Teaching Staff:

Theatre History and writing: James Hickson

Film making & Film Project: Vinny Murphy

Design (course co-Ordinator): Maree Kearns

Resident Lighting Designer: Sinead Wallace



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

**Contacting a member of staff:**

We recommend that you contact staff with any queries via email unless otherwise agreed with that staff member.

Please DO NOT disturb staff at The Lir unless you have previously arranged a meeting with them.

**Handbook**

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

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

The information in the introductory section is designed primarily for students new to the SMTT and should contain most of the information that students need in the first few weeks of the course. The rest of the handbook gives an account of the requirements for participation in the course, so it is essential that students should consult it throughout the year. It is each student's responsibility to become familiar with the requirements listed in this handbook.

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

### 1.3 Administration

The administrative office of The Lir is located on the first floor of the building. The Administrator is available to answer questions and provide information every weekday from 9.00am to 10.00am and from 12.30pm to 2.00pm.

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

### 1.4 Contact Information

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

### 1.5 Notice Boards & Communication

The main SMTT notice board are located in the lockers area on the first floor. Students are asked to check this notice board daily for any notices and/or changes to the timetable. Failure to check the notice board is not a valid excuse for missing a class whose time or location has been changed.

**Email is the main format for communication within the Lir.**

This includes:

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

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

#### **FACEBOOK etc.**

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

## **1.6 Tutors: Student Support and Guidance**

The Lir staff are always available to lend a sensitive and supportive ear and they can guide a student towards the next step in dealing with issues.

### **1.5.1 College tutor**

Each student is assigned a College Tutor, who will be able to give confidential advice on matters relating to the course and the workings of the university. If necessary, students will be referred elsewhere for independent or professional advice.

The Course Tutor for the SMTT students will be announced during the first weeks of term. Time will be allotted during the first weeks so that you can meet the Tutor.

### **1.5.2 Student Learning Development**

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

Contactable via <http://student-learning.tcd.ie/>

### **1.5.3 Student learning difficulties**

Students with learning difficulties can access support via <https://www.tcd.ie/disability/>

As dyslexia is often present within the student body 'Read & Write 11' has been added to the resource computers. Please note that this software is still being rolled out across the whole academy, any machines which do not have this software please notify [facilities@thelir.ie](mailto:facilities@thelir.ie)

### **1.5.4 Student Counselling Services**

Confidential help with personal problems is available for all students through Trinity's Student Counselling Services which, can be contacted at 9 South Leinster Street, or by telephone on 01 896 1407.

Further information about the services available can be found at:  
[www.tcd.ie/Student\\_Counselling](http://www.tcd.ie/Student_Counselling)

### 1.5.5 Careers Advisory Service

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

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

### 1.5.6 Student Representation

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

This representative will also be the point of contact with the Director of Technical Training for student issues that arise during the academic year

Throughout the year the students meet twice per term to discuss student issues. The relevant minutes of these meetings are brought to the course director via the class reps through email or a meeting. Class reps have an open line of communication to the course director and can bring up student issues at any point throughout the year.

### 1.7 Books

All students of The Lir will have access to full services of Trinity's library. Additional reference materials and books may be acquired over the course of the year for the Student Resource Room at The Lir. Books must be read in the resource room, and must not leave the room unless sanctioned by a teacher for use in a class.

Students will also be required to buy copies of set texts for classes and/or seminars as they will not be able to depend on the library or resource room for such texts. Reading lists for each class are available from the beginning of term and students should read as many of the texts as soon as they can. For further information about set texts, students should consult the teacher of the class concerned. Drama and theatre related books are mostly located on the first floor of the Ussher Library, but students will also need to use other parts of the library. The main catalogues are in the Berkeley Library, and the TCD library computer catalogue is available in every library. The Lir staff will organise an introduction to the use of the library in the first year of the course.

NOTE: Books received before about 1960 are not in the computer catalogue; they must be sought in the folio volumes catalogue in Iveagh Hall of the Berkeley Library.

**NOTE RE COVID 19: in 2020/21 the use of the Student Resource Room has been modified in accordance with the COVID-19 guidelines, please see section 11.9 for details.**

## **2. Bachelor in Stage Management & Technical Theatre**

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

It encourages a self-reflective approach to learning with a view to developing independent thinking practitioners of theatre.

The degree course consists of five elements:

- Stage Technologies
- Theatre Production
- Stage Management
- Theatre Technology
- Theatre Studies

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

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

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

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

### **2.1 SMTT Timetable:**

The three year Bachelor in Stage Management and Technical Theatre is taught over 9 terms within three years. Each term is normally twelve weeks duration.

The course curriculum is delivered through classes, rotational teaching, research projects and placements.

Classes:

In first year classes happen in Michaelmas term between weeks 1 and 6

In second year classes happen in Michaelmas term between weeks 7 and 12

have been completed and replaced by a show role for the year 2020-21

In third year classes happen in Hilary term between weeks 7 and 12

Class times are normally between 10 and 17.00 Monday to Friday

Rotational teaching will start with a training period in a specific discipline; following that the students will work on a production until the end of the rotation. During the rotation students will be expected to take on evening and weekend work as part of the production process. On production weeks the day normally runs from 10.00 to 22.00 Monday to Saturday This may vary dependent on the department and the show. For show calls the schedule will alter again to suit the specific show. Rotations span 6 to 5 weeks and there are 6 rotations per academic year

Research projects are decided on in the second year and carried out in the third year.

Placements happen in the third year and the placement offering has been adapted to work within modules in the Lir for the year 2020-21.

Class Groups: Each year is divided into 4 groups to facilitate scheduling

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

Time tables are issued weekly and posted on class noticeboards

### 2.1.2 Term Dates

The Term Dates for 2020/2021 are as follows:

Term 1: Monday 2nd November – Fri 12th February 2021

Term 2: Monday 1st March 2021 – Fri 21st May 2021

Term 3: Monday 7th June (Bank Holiday) – Fri 27th August 2021

Please note that second and third year HOD's are required to attend Modelbox presentations the week before term starts.

**NOTE RE COVID 19: As during the 2019/20 academic year, it may be necessary to review and revise term dates in response to Covid 19 developments and related Government directives. Should it be necessary to review term dates again in 2020/21, as was the case in 2019/20 The Lir will consult with the student body as part of the decision making process and will give students as much notice as possible of any changes to term dates.**

## 2.2 Learning & Teaching Strategies

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

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

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

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

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

### 2.2.1. Guidelines for Writing Essays

It is very important that you learn how to present your written work in a clear and professional manner. Poor presentation by not adhering to the TD essay writing guidelines (see appendix 11.6) will be penalised.

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

### 2.2.2 Submission of Essays

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

**Turnitin.com class ID:** Will be issued by administration

**Turnitin.com enrolment password:** Will be issued by administration

All essays will be graded electronically and returned thorough turnitin.com.



### **2.2.3. 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.

The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.

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

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

### **3. The Curriculum**

#### **3.1 Year one:**

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

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

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

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

The year is covered in three modules;

Theatre skills 1 – stage crafts, this is predominantly practice based

Theatre skills 2 – stage technologies, this is predominantly practice based

Theatre studies - this is a combination of classroom based teaching and supervised application in a production environment

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

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

## Year 1 Modules in tabular form

Michaelmas term	Hilary term	Trinity term
<b>CORE</b>		
Theatre Skills 1 – Stage Crafts 30 ECTS Assessment components & weightings: Continuous assessment of practice-based work in theatre production		
Theatre Skills 2 – Stage Technologies 30 ECTS Assessment components & weightings: Continuous assessment of practice-based work in theatre production		
Theatre Studies 1 20 ECTS Assessment components & weightings: Continuous assessment. Summative assessment of written and practical projects.		

## Module Descriptors Year One

<b>Module Title</b>	Theatre Skills 1
<b>Module Code</b>	<b>LRU11004</b>
<b>Module status</b>	Mandatory
<b>ECTS weighting</b>	30
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (36 weeks)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Module Coordinator</b>	Barry Conway
<b>Teaching staff</b>	Jason Coogans/Jason Coogans, Catherine Fay, Craig Starkie, Kate Ferris
<b>Module Learning Aims</b>	This module aims to introduce students to a broad range of practical theatre skills in set construction, scenic painting, costume and theatrical properties. Using supervised practice that culminates in a shared goal allows the students to develop skills within a team framework that are necessary to work in the professional theatre. Classes and individual assignments help the students define each discipline, describe its functions and appraise the variety of methods and skills that are employed.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Apply scenic painting techniques to a set or stage floor</li> <li>2. Illustrate a variety of techniques used in preparing basic props</li> </ol>

	<ol style="list-style-type: none"> <li>3. Demonstrate the ability to use basic costuming skills</li> <li>4. Reproduce construction techniques using a range of workshop tools and produce components of a theatre set</li> <li>5. Work within a team</li> <li>6. Erect and install theatrical set elements in a theatre</li> <li>7. Employ safe practices in a working environment</li> </ol>
<b>Module Content</b>	<p>The module comprises of three separate sections of supervised practice-based learning, and a programme of class work, both theoretical and practical. Construction Workshop will introduce students to the variety of tools and techniques used to build a set as well as safe working practices. Stagecraft will develop the students' knowledge of set construction and teamwork by erecting the completed set onto a stage under the supervision of a professional tutor. Scenic Painting will introduce the students to techniques in scenic art and culminate with the painting of a full theatre set under the supervision of a professional tutor. Costume will instruct the students in the skills required to prepare and accessorize costumes for a theatre production including the methods employed in maintenance and quick change during the production run. Theatrical Properties will demonstrate basic techniques in prop making and prop sourcing.</p>
<b>Teaching and Learning Format</b>	<p>Skills-based classes, practice-based learning by working on the realisation of theatre productions.</p>
<b>Module Assessment Components</b>	<p>Continuous assessment of practice-based work in theatre production</p>
<b>Indicative bibliography</b>	<p><b>See Reading List at end of handbook.</b></p>
<b>2020/2021 delivery in the context of Covid-19</b>	<p>Some aspects of the module may be subject to change as the year progresses. Where changes and adjustments are needed, The Lir will keep students informed via their student emails as soon as is feasible.</p>

<b>Module Title</b>	Theatre Skills 2
<b>Module Code</b>	<b>LRU11005</b>
<b>Module status</b>	Mandatory
<b>ECTS weighting</b>	30
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (36 weeks)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	30 ECTS
<b>Module Coordinator</b>	Barry Conway
<b>Teaching staff</b>	Eve D'Alton, Kevin Smith, Ivan Birthistle, Killian Waters, Jason Coogans, Craig Starkie, Catherine Fay, Kate Ferris, Barry Conway, Vinny Murphy
<b>Module Learning Aims</b>	This module aims to increase the students' knowledge of theatre crafts in the area of stage technology and theatre production including theatrical lighting, sound, media and audio-visual technologies (AV), and provide an opportunity for students to apply skills in a theatrical production, developing their understanding and ability in areas that are key for their progress to second year.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: Rig lights for a theatrical production Apply technical skills in the production of a short film Install the necessary sound equipment for a theatrical production Read construction plans and drawings for a theatrical design Work safely at height
<b>Module Content</b>	The module comprises two separate sections of supervised practice-based learning and a programme of class work, both theoretical and practical. Stage Technologies will introduce students to the various tools, equipment and techniques used in rigging theatrical lighting as well as sound and media equipment. Lighting will provide a supervised practice-based environment where they will work as technical crew realising one or more theatrical productions. Students will build on prior learning by taking a role as crew in a further theatrical production supervised by technology or stage crafts tutors. This will develop their skills and broaden their experience in a field relevant to their second year of study. Classes in film & media will enable students to undertake a supervised practice-based technical assistant role in the making of a short film.

<b>Teaching and Learning Format</b>	Skills-based classes, practice-based learning working on the realisation of theatre productions.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in theatre production
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>
<b>2020/2021 delivery in the context of Covid-19:</b>	Some aspects of the module may be subject to change as the year progresses. Where changes and adjustments are needed, The Lir will keep students informed via their student emails as soon as is feasible

<b>Module Title</b>	Theatre Studies
<b>Module Code</b>	<b>LRU11006</b>
<b>Module status</b>	Mandatory
<b>ECTS weighting</b>	20
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (36 weeks)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	20 ECTS
<b>Module Coordinator</b>	Barry Conway
<b>Teaching staff</b>	Kate Ferris, Barry Conway, Deborah Kelleher, Jason Coogans, Brian Cumisky, Vinny Murphy Guest speakers from theatre and related industries, Specialist training companies
<b>Module Learning Aims</b>	This module aims to provide students with a diversity of knowledge and skills in areas that require less intensive practice-based engagement than in Theatre Skills 1 & 2. Such areas include an introduction to Stage Management, technical drawing skills, sourcing properties, musical score reading, basic administration skills and an understanding of the professional theatre, film and TV industries. The students will undertake a number of practical assignments, small projects and independently certified training sessions

**Module Learning Outcomes**

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

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

**Module Content**

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

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

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

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

**Teaching and Learning Format**

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

**Module Assessment Components**

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

**Indicative bibliography**

**See Reading List at end of handbook.**

**2020/2021 delivery in the context of Covid-19:**

Some aspects of the module may be subject to change as the year progresses. Where changes and adjustments are needed, The Lir will keep students informed via their student emails as soon as is feasible.



### **3.2 Year Two:**

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

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

The compulsory modules are:

Applied Theatre Skills, during which the students work over four weeks as crew on a production, learning to apply basic skills acquired in first year to a professional level.

Theatre Studies 2 where students will take classes and workshops in Risk Assessment & Safety, Theatre History, Production Management, Design for Set, Costume and Lighting as well as administration skills

Principles of Film Technology where students will take classes and workshops in film and work on two productions with professional Directors

Elective Modules:

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

Year 2 Modules in tabular form

Michaelmas term	Hilary term	Trinity term
<b>Compulsory</b>		
<p>Applied Theatre Skills 10 ECTS Assessment components &amp; weightings: Continuous assessment of practice-based work in Theatre Production .</p>		
<p>Theatre Studies 2 In Year 2020-21 This has been completed and replaced by a Crew role from the 2019-20 Modules 10 ECTS Assessment components &amp; weightings: Summative assessment of written and practical projects to a minimum of 2000 words each</p>		
<p>Principles of Film Technology 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work on Film Production</p>		
<b>Electives – students choose 3 elective modules</b>		
<p>Principles of Stage Management 15 ECTS Assessment component &amp; weightings Continuous assessment of practice-based work in Theatre Production .</p>		
<p>Applied Stage Management 1 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words</p>		
<p>Applied Stage Management 2 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production Summative written assessment to a minimum of 2000 words</p>		
<p>Principles of Theatre Technology: Lighting 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production</p>		

<p>Principles of Theatre Technology: Sound 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production</p>
<p>Applied Theatre Technology 1 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words</p>
<p>Applied Theatre Technology 2 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words</p>
<p>Principles of Theatre Production: Technical Stage Management 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production</p>
<p>Principles of Theatre Production: Scenic Artist 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production</p>
<p>Principles of Theatre Production: Prop Maker 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production and practical project.</p>
<p>Principles of Theatre Production: Costume Supervisor 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production</p>
<p>Principles of Theatre Production: Set Construction 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production</p>
<p>Applied Theatre Production 1 15 ECTS Assessment component &amp; weightings: Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words</p>

Applied Theatre Production 2

15 ECTS

Assessment component & weightings:

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

### Module Descriptors Year two

<b>Module Title</b>	Applied Theatre Skills
<b>Module Code</b>	<b>LRU22004</b>
<b>Module status</b>	Mandatory
<b>ECTS weighting</b>	10
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Module Coordinator</b>	Barry Conway
<b>Teaching staff</b>	Des Kenny, Eve D'Alton, Ivan Birthistle, Killian Waters, Jason Coogans, Craig Starkie, Catherine Fay, Kate Ferris.
<b>Module Learning Aims</b>	This module aims to build on the learning of Stage Crafts and Stage Technologies from year 1. Students will assume a role on a production that aligns with their module choices for year 2. Students will be supervised in their production roles as part of the construction, scenic, technology, costume or stage management teams.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: Work as a crew member at a professional standard to support the delivery of a theatrical production to completion Demonstrate a level of proficiency in their assigned production role Discuss the role of the backstage practitioner and their responsibilities to the team and the production. Display proficiency in a number of techniques employed in stage crafts or technologies Utilise safe working practices on the stage
<b>Module Content</b>	The students will assume a role in one or more stage craft roles, such as set construction, scenic art, costume, stage management or in lighting or sound technologies. Working

<b>Teaching and Learning Format</b>	within a team the student will realise a full theatre production. This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production .
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Theatre Studies 2 In Year 2020-21 This has been completed and replaced by a Crew role from the 2019-20 Modules
<b>Module Code</b>	<b>LRU22005</b>
<b>Module status</b>	Mandatory
<b>ECTS weighting</b>	10
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	10 ECTS
<b>Module Coordinator</b>	Barry Conway
<b>Teaching staff</b>	Des Kenny, Sinead Wallace, Kate Ferris, James Hickson, Maree Kearns, Killian Waters, Ivan Birthistle, Catherine Fay and guest speakers
<b>Module Learning Aims</b>	This module aims to further the students' knowledge and skills outside the practice-based environment of full theatrical production through classroom, research and practice room environments. Students will be introduced to theatrical genres, forms, conventions and historical technologies. It will also introduce students to a range of dramatic texts with a focus on their practical realisation in their historical contexts. Particular emphasis will be placed on the historical development of theatrical scenography as well as on the techniques of modern scenography, costume and lighting design. Students will be introduced to the role of production management, management skills and the development of safe practices in theatre in a classroom context.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: Describe the development of theatre history from a technical and scenographic perspective Appraise the forms, conventions and genres of theatre

<p><b>Module Content</b></p> <p><b>Teaching and Learning Format</b></p> <p><b>Module Assessment Components</b></p> <p><b>Indicative bibliography</b></p> <p><b>2020/2021 delivery in the context of Covid-19:</b></p>	<p>Articulate ideas on a range of design styles  Produce a model box for an original design of a theatrical production  Discuss key legislation applying to theatre health and safety  Reproduce basic safety documents used within theatre  Analyse a risk scenario in the theatre, categorising each risk and determining a possible solution to it  Explain the role of the Production Manager outlining key skills required</p> <p>The module comprises classes in Theatre History designed to introduce students to a range of dramatic texts with a focus on their practical realisation in their historical contexts; design workshops introducing the diverse range of practical and creative skills required to bring a design from the page to the stage; skills-based classes and supervised practice introducing students to applied techniques in theatre design and technologies; risk assessment and safety classes where students can assess best practice in management of risk within theatre and the necessary documentation it requires; research into the legislation that guides this work.</p> <p>This module will be delivered via taught classes and practical workshops. Students will produce written assignments as well as a design and a research project.</p> <p>Summative assessment of three written and practical projects to a minimum of 2000 words each</p> <p><b>See Reading List at end of handbook.</b></p> <p>This seminar-based module will be delivered online in 2020/21 until at least December 11<sup>th</sup>, 2020. This situation will be reviewed on a regular basis and the students will be notified at least six weeks in advance of any changes to 2020/21 working methods.</p>
<p><b>Module Title</b></p> <p><b>Module Code</b></p> <p><b>Module status</b></p> <p><b>ECTS weighting</b></p> <p><b>Semester taught</b></p>	<p>Principles of Stage Management</p> <p><b>LRU23006</b></p> <p>Elective</p> <p>15</p> <p>Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)</p>

<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Kate Ferris
<b>Teaching staff</b>	Kate Ferris, Guest teachers

<b>Module Learning Aims</b>	The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling one of the stage management roles on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with the Head of Stage Management the students will be required to demonstrate a practical knowledge of expertise in rehearsal mark-out, prompting and calling the show. Students will also demonstrate their knowledge of prop making, acquisition and management.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: Discuss the requirements of a professional director and designers in the delivery of a theatre production Demonstrate the key skills required of a professional stage manager Fulfil a role on a stage management team in the delivery of a full-length theatre production under the supervision of a professional tutor Liaise with a range of theatre professionals in the production of a play Prepare for and follow a rehearsal process for a theatre production
<b>Module Content</b>	Students will be assigned the role of Deputy or Assistant Stage Manager for one of the Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a stage management role working on a theatrical production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production .
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Applied Stage Management 1
<b>Module Code</b>	<b>LRU23007</b>
<b>Module status</b>	Elective
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	Principles of Stage Management



<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Kate Ferris
<b>Teaching staff</b>	Kate Ferris
<b>Module Learning Aims</b>	The aim of this module is to further develop the student's knowledge and understanding of the role of a professional stage manager by fulfilling an additional stage management role on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with the Head of Stage Management the students will be required to demonstrate a deeper knowledge of expertise in rehearsal mark-out, prompting and calling the show. Students will also demonstrate their knowledge of prop making, acquisition and management. Students will either take on a more senior role in the stage management team to their work on Principles of Stage Management or a similar role on a production of greater scale or technical accomplishment.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Research, realise and manage the requirements of a professional director and designers in the delivery of a theatre production</li> <li>2. Manage a full-length theatre production to a professional standard as part of a stage management team under the supervision of a professional tutor</li> <li>3. Liaise with a range of theatre professionals in the production of a play under the supervision of a professional tutor</li> <li>4. Play a senior role in a stage management team on a professional theatre production</li> <li>5. Prepare for and follow a rehearsal process to an advanced level</li> </ol>
<b>Module Content</b>	Students will be assigned the role of Deputy or Assistant Stage Manager for one of the Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a stage management role working on a theatrical production. Students will be required to complete a reflective essay in response to their learning on the production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Applied Stage Management 2
<b>Module Code</b>	<b>LRU23008</b>
<b>Module status</b>	Elective
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	Principles of Stage Management, Applied Stage Management 1
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Kate Ferris
<b>Teaching staff</b>	Kate Ferris, Guest teachers
<b>Module Learning Aims</b>	The aim of this module is to further develop the student's knowledge and understanding of the role of a professional stage manager by fulfilling an additional stage management role at a more advanced level on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with the Head of Stage Management the students will be required to demonstrate a professional knowledge of expertise in rehearsal mark-out, prompting and calling the show. Students will also demonstrate their knowledge of prop making, acquisition and management. A research project will accompany this role relevant to the discipline pursued.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Assess, constructively critique, and learn from both one's own practice and the practices of others in the process of theatre-making, demonstrating clarity of connection of thought to practice</li> <li>2. Research, realise and manage the requirements of a director and the designers in the delivery of a production</li> <li>3. Manage a full-length theatre production to a professional level</li> <li>4. Liaise with a range of theatre professionals in the production of a play to a professional standard</li> <li>5. Play a lead role in the delivery of a professional theatre production</li> <li>6. Prepare for and follow a rehearsal process to a professional standard</li> </ol>
<b>Module Content</b>	Students will be assigned in the role of Deputy or Company Stage Manager for one of the Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner

<b>Teaching and Learning Format</b>	theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.  This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a Deputy or Company manager role working on a theatrical production. Students will be required to complete a reflective essay in response to their learning on the production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production . Summative written assessment to a minimum of 2000 words.
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Principles of Theatre Technology: Lighting
<b>Module Code</b>	<b>LRU23009</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Eve D'Alton
<b>Teaching staff</b>	Eve D'Alton, Guest teachers
<b>Module Learning Aims</b>	The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling the role of Chief LX (theatre electrician) on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Research, realise and manage a lighting design for theatre and recorded media from a technical perspective</li> <li>2. Use a lighting desk</li> <li>3. Manage a technical lighting crew for a full-length theatre production under the supervision of a professional tutor</li> <li>4. Liaise with a range of theatre professionals in the production of a play</li> </ol>

<b>Module Content</b>	<ol style="list-style-type: none"> <li>5. Undertake the role of Chief LX in a professional theatre production under the supervision of a professional tutor</li> <li>6. Prepare for and follow a rehearsal process</li> </ol> <p>Students will be assigned in the role of Chief LX on one of the Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.</p>
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production .
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Principles of Theatre Technology: Sound
<b>Module Code</b>	<b>LRU23010</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Ivan Birthistle
<b>Teaching staff</b>	Ivan Birthistle, Guest teachers
<b>Module Learning Aims</b>	The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling the role of Sound Design Co-ordinator on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.
<b>Module Learning Outcomes</b>	<p>On successful completion of this module, students should be able to:</p> <ol style="list-style-type: none"> <li>1. Research, realise and manage a sound design for theatre and recorded media from a technical perspective</li> <li>2. Manage a technical sound crew for a full-length theatre production under the supervision of a professional tutor</li> </ol>

<p><b>Module Content</b></p>	<ol style="list-style-type: none"> <li>3. Use a sound desk</li> <li>4. Operate specialised sound software</li> <li>5. Liaise with a range of theatre professionals in the production of a play</li> <li>6. Undertake the role of Sound HOD in a professional theatre production under the supervision of a professional tutor</li> <li>7. Prepare for and follow a rehearsal process</li> </ol> <p>Students will be assigned in the role of Sound Design Co-ordinator on one of the Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.</p>
<p><b>Teaching and Learning Format</b></p>	<p>This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production. Students will be required to complete a reflective essay in response to their learning on the production.</p>
<p><b>Module Assessment Components</b></p>	<p>Continuous assessment of practice-based work in Theatre Sound Technology .</p>
<p><b>Indicative bibliography</b></p>	<p><b>See Reading List at end of handbook.</b></p>

<p><b>Module Title</b></p>	<p>Principles of Film Technology</p>
<p><b>Module Code</b></p>	<p><b>LRU23011</b></p>
<p><b>Module status</b></p>	<p>N/A</p>
<p><b>ECTS weighting</b></p>	<p>15</p>
<p><b>Semester taught</b></p>	<p>Hilary (6 weeks)</p>
<p><b>Pre-requisites &amp; co-requisites</b></p>	<p>N/A</p>
<p><b>Student Workload</b></p>	<p>15 ECTS</p>
<p><b>Module Coordinator</b></p>	<p>Vinny Murphy</p>
<p><b>Teaching staff</b></p>	<p>Vinny Murphy</p>
<p><b>Module Learning Aims</b></p>	<p>The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling a key technical role on a professionally produced short film at The Lir Academy or on location. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.</p>

<b>Module Learning Outcomes</b>	<p>On successful completion of this module, students should be able to:</p> <ol style="list-style-type: none"> <li>1. Research, realise and manage a film production in one of the roles of; 1st Assistant Director/2nd Assistant Director, 2nd Assistant camera/DIT(Digital imaging technician), Second assistant Sound , Propmaster, Script Supervisor, Production manager, Grip, Gaffer, Art Director/assistant Art Director, Lighting technicians , Costume supervisor, assistant Sound editor</li> <li>2. Produce and maintain the paperwork necessary to the role</li> <li>3. Liaise with a range of film professionals in the production of a film</li> <li>4. Play a supporting technical role in a professional film production</li> <li>5. Prepare for and follow a professional film production process to its conclusion under the supervision of a professional tutor</li> </ol>
<b>Module Content</b>	<p>Students will be assigned a Film &amp; TV production role on one of The Lir Academy's short films of the Bachelor in Acting degree. They will be supervised and mentored throughout by Lir staff, visiting teachers and professionals.</p>
<b>Teaching and Learning Format</b>	<p>This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a technical role working on a film production.</p>
<b>Module Assessment Components</b>	<p>Continuous assessment of practice-based work on Film Production .</p>
<b>Indicative bibliography</b>	<p><b>See Reading List at end of handbook.</b></p>

<b>Module Title</b>	Applied Theatre Technology 1
<b>Module Code</b>	<b>LRU23012</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	Principles of Theatre Technology: Lighting or Principles of Theatre Technology: Sound
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Head of technical

<b>Teaching staff</b>	Ivan Birthistle, Eve D’Alton, Killian Waters
<b>Module Learning Aims</b>	The aim of this module is to enable students to advance the knowledge and skills acquired in Principles of Theatre Technology: Lighting or Principles of Theatre Technology: Sound in a production environment fulfilling an additional technical role on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate expertise in the technical requirements of the role. A research project will accompany this role relevant to the discipline pursued.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Research, realise and manage a design for theatre from a technical perspective;</li> <li>2. Manage the technical requirements of full-length theatre production to a proficient level;</li> <li>3. Plan, schedule and manage a team to install, maintain and remove a theatrical rig to a proficient level;</li> <li>4. Liaise with a range of theatre professionals in the production of a play;</li> <li>5. Play a lead role in a professional theatre production;</li> <li>6. Prepare for and follow a rehearsal process to a proficient standard;</li> <li>7. Create a rudimentary sound, lighting or AV design.</li> </ol>
<b>Module Content</b>	Students will be assigned a theatre technology role on one of The Lir Academy’s final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production. Students will be required to complete a reflective essay in response to their learning on the production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production. Showing of research project. Summative written assessment of research project to a minimum of 2000 words
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Applied Theatre Technology 2
<b>Module Code</b>	<b>LRU23013</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	Principles of Theatre Technology: Lighting or Principles of Theatre Technology: Sound and Applied Theatre Technology 1
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Head of technical
<b>Teaching staff</b>	Ivan Birthistle, Eve D’Alton, Killian Waters
<b>Module Learning Aims</b>	The aim of this module is to enable students to advance the knowledge and skills acquired in Applied Theatre Technology 1 in a production environment fulfilling an additional technical role on a fully staged theatrical production, or a similar role to an advanced level, at The Lir Academy or one of our partner theatres. Working with a professional mentor the students will be given increased independence to demonstrate an advanced knowledge of the technical requirements of the role. A research project will accompany this role relevant to the discipline pursued.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Research, realise and manage a design for theatre from a technical perspective to an advanced level</li> <li>2. Manage the technical requirements of full-length theatre production to an advanced level</li> <li>3. Plan, schedule and manage a team to install, maintain and remove a theatrical rig to an advanced level</li> <li>4. Liaise with a range of theatre professionals in the production of a play to a professional standard</li> <li>5. Play both lead and support roles in a professional theatre production</li> <li>6. Prepare for and follow a rehearsal process to an advanced</li> </ol>
<b>Module Content</b>	Students will be assigned a theatre technology role on one of The Lir Academy’s final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.



<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production. Students will be required to complete a reflective essay, critical assessment or research project in response to their learning on the production as agreed in consultation with the module coordinator.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2500 words
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Principles of Theatre Production: Technical Stage Management
<b>Module Code</b>	<b>LRU23014</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Des Kenny
<b>Teaching staff</b>	Des Kenny, Jason Coogans
<b>Module Learning Aims</b>	The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling the role of Technical Stage Manager and or Assistant Production Manager on a fully staged theatrical production at The Lir Academy or one of our partner productions. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of the technical expertise and team-leading skills required of these roles.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Co-ordinate and support the installation, maintenance and removal of a theatrical set and rig</li> <li>2. Support a production manager in managing a full-length theatre production;</li> <li>3. Liaise with a range of theatre professionals in the production of a play;</li> <li>4. Play a support role in a professional theatre production;</li> </ol>

<b>Module Content</b>	<ol style="list-style-type: none"> <li>5. Interpret the drawings and schedules required to run a theatrical production;</li> <li>6. Prepare for and follow a rehearsal process.</li> </ol> <p>Students will be assigned in the role of Technical Stage Manager and/or Assistant Production Manager on one of the Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.</p>
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.
<b>Module Assessment Components</b>	Continuous assessment of practice based work in Theatre Production .
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Principles of Theatre Production: Scenic Artist
<b>Module Code</b>	<b>LRU23015</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Craig Starkie
<b>Teaching staff</b>	Craig Starkie
<b>Module Learning Aims</b>	The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling the role of Scenic Artist on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.
<b>Module Learning Outcomes</b>	<p>On successful completion of this module, students should be able to:</p> <ol style="list-style-type: none"> <li>1. Research, realise and manage the scenography of a theatrical design for theatre</li> </ol>

<b>Module Content</b>	<ol style="list-style-type: none"> <li>2. Manage a scenic art team under the supervision of a professional tutor;</li> <li>3. Liaise with a range of theatre professionals in the production of a play;</li> <li>4. Prepare for and follow a scenographic construction process to completion</li> <li>5. Manage all maintenance and designed additions to the scenography during the technical rehearsals and performances</li> </ol> <p>Students will be assigned the role of Scenic Artist on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.</p>
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a scenic art role working on a theatrical production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production .
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Principles of Theatre Production: Prop Maker
<b>Module Code</b>	<b>LRU23016</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Craig Starkie
<b>Teaching staff</b>	Craig Starkie
<b>Module Learning Aims</b>	The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling the role of Prop Maker on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to:

	<ol style="list-style-type: none"> <li>1. Research and demonstrate techniques required for the fabrication of props</li> <li>2. Research, realise and create theatrical props from a brief</li> <li>3. Liaise with a range of theatre professionals in the production of a play;</li> <li>4. Play a support role in a professional theatre production;</li> <li>5. Communicate effectively within the management team framework</li> </ol>
<b>Module Content</b>	Students will be assigned in the role of Prop Maker on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will research and create a prop or number of props from a designer's brief. They will be supervised and mentored throughout by Lir staff and visiting teachers.
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of prop making role working on a theatrical production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production and practical project .
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Principles of Theatre Production: Costume Supervisor
<b>Module Code</b>	<b>LRU23017</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Catherine Fay
<b>Teaching staff</b>	Catherine Fay
<b>Module Learning Aims</b>	The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling the role of Costume Supervisor on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional

<b>Module Learning Outcomes</b>	mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role. On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Research, realise and manage a costume design for theatre</li> <li>2. Read and produce the drawings and designs necessary to the role</li> <li>3. Manage and maintain costumes for a full-length theatre production under the supervision of a professional tutor</li> <li>4. Liaise with a range of theatre professionals in the production of a play</li> <li>5. Play a support role in a professional theatre production</li> <li>6. Prepare for and follow a rehearsal process</li> </ol>
<b>Module Content</b>	Students will be assigned in the role of Costume Supervisor on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in a costume supervisor role working on a theatrical production.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production .
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Principles of Theatre Production: Set Construction
<b>Module Code</b>	<b>LRU23018</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Jason Coogans
<b>Teaching staff</b>	Jason Coogans
<b>Module Learning Aims</b>	The aim of this module is to enable students to apply the knowledge and skills acquired in the first year of the course in a production environment fulfilling the role of Head of Construction

<b>Module Learning Outcomes</b>	<p>or Assistant Head of Construction on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate a practical knowledge of expertise in the technical requirements of the role.</p> <p>On successful completion of this module, students should be able to:</p> <ol style="list-style-type: none"> <li>1. Research, realise and manage the construction of a theatrical set design under the supervision of a professional tutor</li> <li>2. Manage the installation, maintenance and removal of a set and its associated components for a theatrical production</li> <li>3. Liaise with a range of theatre professionals in the production of a play to a professional standard</li> <li>4. Play a support role in a professional theatre production</li> <li>5. Prepare for and follow a scenographic construction process from initial stages to conclusion</li> </ol>
<b>Module Content</b>	<p>Students will be assigned in the role of Head of Construction or Assistant Head of Construction on one of the Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.</p>
<b>Teaching and Learning Format</b>	<p>This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production.</p>
<b>Module Assessment Components</b>	<p>Continuous assessment of practice-based work in Theatre Production .</p>
<b>Indicative bibliography</b>	<p><b>See Reading List at end of handbook.</b></p>

<b>Module Title</b>	Applied Theatre Production 1
<b>Module Code</b>	<b>LRU23019</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	At least one of: Principles of Theatre Production: Technical Stage Management or Principles of Theatre Production: Scenic Artist or

	Principles of Theatre Production: Prop Maker or Costume Supervisor or Principles of Theatre Production: Set Construction
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Head of Scenography
<b>Teaching staff</b>	Jason Coogans, Catherine Fay, Craig Starkie
<b>Module Learning Aims</b>	The aim of this module is to enable students to advance the knowledge and skills acquired in At least one of Principles of Theatre Production: Technical Stage Management or Principles of Theatre Production: Scenic Artist or Principles of Theatre Production: Prop Maker or Costume Supervisor or Principles of Theatre Production: Set Construction in a production environment fulfilling an additional production role on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working closely with a professional mentor the students will be required to demonstrate expertise in the technical requirements of the role. A summative written assessment will be required relevant to the discipline pursued.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Research, realise and manage a design for theatre and recorded media from a technical perspective to a proficient level</li> <li>2. Manage the technical requirements of full-length theatre production to a proficient level</li> <li>3. Plan, schedule and manage a team to install, maintain and remove costumes, props or scenic design to a proficient level</li> <li>4. Liaise with a range of theatre professionals in the production of a play to a proficient level</li> <li>5. Play a leading role in a professional theatre production</li> <li>6. Prepare for and follow a rehearsal process to a proficient level</li> </ol>
<b>Module Content</b>	Students will be assigned a theatre technology role on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.
<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of technical role working on a theatrical production. Students

<b>Module Assessment Components</b>	will be required to complete a written assessment in response to their learning on the production. Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

<b>Module Title</b>	Applied Theatre Production 2
<b>Module Code</b>	<b>LRU23020</b>
<b>Module status</b>	N/A
<b>ECTS weighting</b>	15
<b>Semester taught</b>	Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	At least one of: Principles of Theatre Production: Technical Stage Management or Principles of Theatre Production: Scenic Artist or Principles of Theatre Production: Prop Maker or Costume Supervisor Or Principles of Theatre Production: Set Construction and Applied Theatre Production 1
<b>Student Workload</b>	15 ECTS
<b>Module Coordinator</b>	Head of Scenography
<b>Teaching staff</b>	Jason Coogans, Catherine Fay, Craig Starkie
<b>Module Learning Aims</b>	The aim of this module is to enable students to advance the knowledge and skills acquired in Applied Theatre Production: 1 in a production environment fulfilling an additional production role, or a similar role to an advanced level, on a fully staged theatrical production at The Lir Academy or one of our partner theatres. Working with a professional mentor the students will be given increased independence to demonstrate an advanced knowledge of the technical requirements of the role.. A summative written assignment will be required relevant to the discipline pursued
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to:



	<ol style="list-style-type: none"> <li>1. Research, realise and manage a design for theatre and recorded media from a technical perspective to an advanced level</li> <li>2. Manage the technical requirements of full-length theatre production to an advanced level</li> <li>3. Plan, schedule and manage a team to install, maintain and remove costumes, props or scenic design to an advanced level</li> <li>4. Liaise with a range of theatre professionals in the production of a play to an advanced level</li> <li>5. Play a lead role in a professional theatre production</li> <li>6. Prepare for and follow a rehearsal process to an advanced level</li> </ol>
<b>Module Content</b>	<p>Students will be assigned a theatre production role on one of The Lir Academy's final year productions of the Bachelor in Acting degree or on a production with a partner theatre or organisation. They will be supervised and mentored throughout by Lir staff and visiting teachers.</p>
<b>Teaching and Learning Format</b>	<p>This module will be delivered through practice-based learning whereby the student will be supervised in the delivery of a production role working on a theatrical production. Students will be required to complete a reflective essay in response to their learning on the production.</p>
<b>Module Assessment Components</b>	<p>Continuous assessment of practice-based work in Theatre Production. Summative written assessment to a minimum of 2000 words</p>
<b>Indicative bibliography</b>	<p><b>See Reading List at end of handbook.</b></p>

### 3.3 Year Three:

Year 3 Modules in tabular form

Michaelmas term	Hilary term	Trinity term
<b>Compulsory</b>		
Advanced Theatre Skills 30 ECTS Assessment component & weightings: Continuous assessment of practice-based work in Theatre Production		
Advanced Theatre Studies 25 ECTS Assessment component & weightings: Continuous assessment of research practice. Research project to a minimum of 7000 words		
Industry Placement - This Module has additional options of an internal role with increased professional development and a House Technician in the year 2020-21 25 ECTS Assessment component & weightings: Continuous assessment on placement Summative written assessment to a minimum of 3000 words		

The third year of the course is divided into three core modules. The aim of the third year is to enable students to relate their learning from the two previous years to the development of advanced skills to a professional standard. Students will either elect to specialise in a particular area of technical theatre (as a path-way to specialist careers such as Lighting Technician, Stage Manager or Scenic Artist) or continue to develop a range of technical skills (as a path-way to careers requiring a broad range of skill such as Production Manager, Technical Manager or Venue Technician).

Students will be encouraged to develop their abilities to independently problem solve and self-direct their own learning. With the continuing support of their tutors students will be expected to achieve a professional standard in their work on theatre and film productions in the third year. A major research project corresponding to their advanced theatre skills will further develop the student's critical and practical understanding of their chosen field or fields. A significant industry placement will advance the student's understanding of structures and practices of the professional industry whilst simultaneously exposing them to professional networks and future employment opportunities.

## Module descriptors Year three

### Advanced Theatre Skills

<b>Module Title</b>	Advanced Theatre Skills
<b>Module Code</b>	<b>LRU33004</b>
<b>Module status</b>	Mandatory
<b>ECTS weighting</b>	30
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (6 week blocks that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	30 ECTS
<b>Module Coordinator</b>	Barry Conway
<b>Teaching staff</b>	Eve D’Alton, Kevin Smith, Ivan Birthistle, Killian Waters, Jason Coogans, Craig Starkie, Catherine Fay, Kate Ferris, Barry Conway, Vinny Murphy
<b>Module Learning Aims</b>	This module aims to build on the learning of Theatre Technology and Theatre Production from year 2. Students will assume a minimum of two roles on separate fully staged theatrical productions at The Lir Academy or one of our partner theatres; these roles will support their learning in their advanced theatre studies. Specialised training in the student's chosen discipline will also be provided.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"><li>1. Deliver a role within a theatrical production from initial stages to completion at a professional standard</li><li>2. Respond to the needs of a professional creative team and support their vision to a professional standard</li><li>3. Demonstrate a professional level of technical skills</li><li>4. Produce all necessary production documentation relevant to their role to a professional standard.</li><li>5. Critically analyse their own performance and be able to give and act on constructive criticism as part of a production team.</li></ol>
<b>Module Content</b>	The students will take up two of the HOD (Head of department) roles including the senior roles of production manager, company stage manager, technical specialist or production specialist to realise two full theatre productions. The students will also deliver a reflective essay on a production evaluating their development and critically examining their use of learned techniques specific to their chosen discipline.

<b>Teaching and Learning Format</b>	This module will be delivered through practice-based learning whereby the student will lead on the delivery of a technical role working on a theatrical production. The student's work will be self-directed with input and oversight from a professional tutor. Additional taught classes in the student's area of theatre skills will be provided.
<b>Module Assessment Components</b>	Continuous assessment of practice-based work in Theatre Production .
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

## Advanced Theatre Studies

<b>Module Title</b>	Advanced Theatre Studies
<b>Module Code</b>	<b>LRU33005</b>
<b>Module status</b>	Mandatory
<b>ECTS weighting</b>	25
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (one 6 week block that can be taken by individual students at defined periods throughout the year)
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	25 ECTS
<b>Module Coordinator</b>	Barry Conway
<b>Teaching staff</b>	Barry Conway, Kate Ferris, Eve D'Alton, Catherine Fay, Craig Starkey, Jason Coogans and various visiting teachers and practitioners
<b>Module Learning Aims</b>	The aim of this module is to develop the student's analysis of applied learning and provide the means for them to relate this analysis to the development of their advanced theatre skills. Specialist classes in advanced technical skills will be provided. A major research project corresponding to their advanced theatre skills will develop the student's critical and practical understanding of this area.
<b>Module Learning Outcomes</b>	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Research an area or technique of theatre practice and critically appraise their findings</li> <li>2. Deliver specialist reports and written materials to a professional standard</li> <li>3. Analyse and prescribe solutions to practical and technical problems</li> </ol>

	<ol style="list-style-type: none"> <li>4. Evaluate developments in contemporary theatre practice from the perspective of their specialist discipline</li> <li>5. Employ specialist skills and knowledge in a live performance environment</li> <li>6. Communicate complex technical and/or design ideas effectively and efficiently</li> </ol>
<b>Module Content</b>	Specialist classes will be delivered in response to each student's specialist area (e.g. lighting specialists will take advanced classes in CAD design, lighting design and lighting board operation). Research projects will be agreed and supervised by members of the full-time technical staff. Practical work will be supervised by full-time staff or leading industry professionals. Opportunities for students to further their skills through practice-based learning will be offered throughout this module.
<b>Teaching and Learning Format</b>	This module will be delivered through taught classes, supervised practical work, either within The Lir or within industry, and a major research project corresponding to their advanced theatre skills.
<b>Module Assessment Components</b>	Continuous assessment of research practice. Research project to a minimum of 7000 words
<b>Indicative bibliography</b>	<b>See Reading List at end of handbook.</b>

## Industry Placement

<b>Module Title</b>	Industry Placement and Skills Advancement. This Module has additional options of internal roles with increased professional development in the year 2020-21
<b>Module Code</b>	<b>LRU33006</b>
<b>Module status</b>	Mandatory
<b>ECTS weighting</b>	25
<b>Semester taught</b>	Michaelmas, Hilary and Trinity (12 week block available to individual students throughout the year).
<b>Pre-requisites &amp; co-requisites</b>	N/A
<b>Student Workload</b>	25 ECTS
<b>Module Coordinator</b>	Barry Conway
<b>Teaching staff</b>	Various industry professionals (supervised by core Lir teaching staff)

**Module Learning Aims**

This aim of this module is to provide the student the opportunity to apply prior learning and experience in a professional environment.

The module will correspond to the students chosen areas advanced theatre skills with practise-based study within the

<p><b>Module Learning Outcomes</b></p>	<p>professional theatre and allied industries. The module is designed to further develop the student's knowledge and skills through direct experience of current industry practices. The module will advance the student's understanding of structures and practices of the professional industry whilst simultaneously exposing them to professional networks and future employment opportunities.</p> <p>On successful completion of this module, students should be able to:</p> <ol style="list-style-type: none"> <li>1. Employ their technical knowledge to practical problems in a professional environment</li> <li>2. Combine theoretical knowledge and practical skills to a high standard</li> <li>3. Analyse and appraise the working systems of a professional theatre</li> <li>4. Discuss the principles of teamwork and work effectively within a team environment</li> <li>5. Communicate with others in a professional setting</li> <li>6. Evaluate their contribution to the professional process identifying areas most relevant to their studies.</li> </ol>
<p><b>Module Content</b></p>	<p>The module will comprise of 6-week placement in industry in support of the student's chosen area of studies. For the year 2020-21 students may take two additional roles with an additional professional development components in place of an outside placement. Averaging 40 hours a week, placements are found for each student by the Course Coordinator in consultation with each individual student. Each placement will be tailored to support the specific learning requirements of each student in response to their chosen studies. Placements will cover such areas as stage and film technologies, management of stages, creative workshops, technology supplies, conventional theatre and non-conventional performance spaces. Students are assessed on a reflective essay and on the basis of a structured feedback form which is completed by the member of staff supervising the student on placement and then graded by the Lir tutor on the basis of agreed weightings and an interview with the staff member.</p>
<p><b>Teaching and Learning Format</b></p>	<p>This module will be delivered through professional placements that will enable the student to work to industry standard under the guidance from industry professionals and tutors. The students will reflect on and evaluate their experience on the placement in a summative written assessment.</p>
<p><b>Module Assessment Components</b></p>	<p>Continuous assessment on placement Summative written assessment to a minimum of 3000 words</p>
<p><b>Indicative bibliography</b></p>	<p>N/A</p>

Module Title	<b>Venue Technician 1</b> This option is for students completing their 2019-20 Studies in the 2020-21 Academic year
Module Code	<b>LRU33007</b>
Module status	N/A – In Module Manager 13-10-20
ECTS weighting	10
Semester taught	Michaelmas, Hilary and Trinity
Pre-requisites & co-requisites	None
Student Workload	10 ECTS
Module Coordinator	Barry Conway
Teaching staff	Core Lir teaching staff, Senior venue staff
Module Learning Aims	This aim of this module is to provide the student the opportunity to apply prior learning and experience within an in-house theatrical environment. The module is designed to further develop the student's knowledge and skills through direct experience. The module will advance the student's understanding of theatrical production from the perspective of a venue.
Module Learning Outcomes	On successful completion of this module, students should be able to: <ol style="list-style-type: none"> <li>1. Discuss the various aspects of a theatrical venue and describe the processes required for a venue to function</li> <li>2. Apply technical knowledge and skills to practical problems to a high standard</li> <li>3. Communicate with theatre practitioners, appraising their requirements</li> <li>4. Employ learned skills in delivering technical support to theatrical practitioners</li> <li>5. Describe and demonstrate the various skills and responsibilities required to fulfil the role of venue technician</li> </ol>
Module Content	Students will be given the role venue technician in a working venue and under the direction of the senior technician engage in the work required to perform this role to a high standard.
Teaching and Learning Format	Students will be mentored by venue staff throughout the process. . Students will be required to complete a reflective essay in response to their learning.
Module Assessment Components	Continuous assessment Summative written assessment to a minimum of 2000 words
Indicative bibliography	Volz, Jim. <i>How to Run a Theatre: A Witty, Practical, and Fun Guide to Arts Management</i> . (Back Stage Books, 2004) Reid, Francis. <i>Theatric Tourist</i> . (Entertainment Technology Press Ltd, 2007) Van Beek, Marco. <i>A Practical Guide to Health and Safety in the Entertainment Industry</i> . (Entertainment Technology Press Ltd, 2000)



## **4. Strategies for Monitoring Student Progress**

### **4.1 Student Progress Meetings**

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

### **4.2 Tutorials / Feedback**

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

#### **Approaches to Tutorials:**

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

- How am I progressing in general terms? What did I learn on this occasion that I will take forward?
- What achievements am I proud of? What could I have done better?
- What did I not understand? How could I have acted differently?
- How do these experiences compare with the real world?

Coming Out: (and after)

- What was discussed and what do I think about this?
- What are my future targets?

The prime aim of tutorials is to support, facilitate and encourage students to make the most of their training.

If students have any concerns, students are encouraged to talk to their tutors or the Director of Technical Training at any time throughout their training.

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

Feedback is given for each production role from the relevant member of supervising staff. Due to timetabling constraints, 1st year students do not have specific tutorials with their Heads of Department after each rotation. However, time is allocated by each department head for students who do wish to discuss their work. Students are encouraged to discuss their assessment forms with the relevant tutor only where they feel further explanation would be useful.

If students have any concerns, students are encouraged to talk to their tutors or the Director of Technical Training at any time throughout their training.

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

## **4.2 Production Discussions**

During the run of each production there will be a production discussion. This is a compulsory meeting for all SMTT students who worked on the production.

Staff will lead a discussion around the experiences and learning of the process and move around the room department by department.

### **Preparation for discussion**

Each student should be able to speak on the following.

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

## **4.3 Assessment**

Assessment is the process by which formal judgments are made on standards of work. At The Lir, it is also used as a strong aid to guiding students on their progress. In Year 1, students are marked on their work with emphasis on the importance of commitment and generic 'common' skills. These skills are held to be every bit as important within a vocational training as is the acquisition of specific technical skills.

### **Year 1**

#### **Assessment**

As this is a professional degree a large percentage of the assessment on all modules is done on a continuous basis assessing the student's work on theatre and film productions as well as projects.

Tutors assessment for all modules marks the students against agreed criteria including: Common Skills (time management, punctuality etc), Work Ethic and Receptivity, Communication Skills, Team Work, Technical Skills, Health and Safety Skills, Technical/Production Work as well as an assignment.

Class assessments are based on engagement with classes, attendance and written assignments. Penalties can be incurred for late delivery of assignment work and poor attendance.

### **Year 2**

#### **Assessment**

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

In second year, however, students are increasingly assessed on their technical ability at the different stages of the production process including: Pre-Production, Production Fit-Up, Get-in and Dress Rehearsal, Production Run, Production Get-Out. Students are also assessed on their Common Skills, (communication, time management etc) as well as practical project-based work or design work if appropriate.

Class assessments are again based on engagement with classes, attendance and written assignments. Penalties can be incurred for late delivery of assignment work and poor attendance.

### Year 3

In the final year students are continuously assessed on their technical ability and common skills as well as their common skills. They will also produce a number of written assessment and a research project.

Class assessments are again based on engagement with classes, attendance and written assignments. Severe penalties can be incurred for late delivery of assignment work and poor attendance.

## 4.4 Progression

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

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

To pass the course, students must

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

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

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

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

The Honours Degree will be graded as follows:

A third class honours will be awarded at an overall average 40 per cent

A second class honours at 50 percent

A first class honours at 70 per cent.

The degree classification is based on the final year alone.

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

At the end of each academic year, results will be posted onto the student notice board by student number. They will also be published through the Examinations page of the Trinity College website.

Students advance to the next year of their training at the end of first and second year on a pass/fail basis.

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

#### **4.5 End of Year Evaluation**

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

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

## 5. ECTS

All university course modules in the European Union have an ECTS value. ECTS stands for European Credit Transfer System. The credit value is based on the number of weeks of each module, and the number of hours of scheduled taught classes and expected student input for assignments.

The ECTS values for the modules in the First Year of the course are as follows:

### Compulsory Modules

Theatre Skills 1 – Stage Crafts	30 ECTS
Theatre Skills 2 – Stage Technologies	30 ECTS
Theatre Studies 1	20 ECTS
<b>TOTAL:</b>	<b>80 ECTS</b>

The ECTS values for the modules in the Second Year of the course are as follows:

Compulsory Modules

Applied Theatre Skills	10 ECTS
Theatre Studies 2	10 ECTS
Principles of Film Technology	15 ECTS

Elective Modules – students choose 3 elective modules

Principles of Stage Management	15 ECTS
Applied Stage Management 1	15 ECTS
Applied Stage Management 2	15 ECTS
Principles of Theatre Technology: Lighting	15 ECTS
Principles of Theatre Technology: Sound	15 ECTS
Applied Theatre Technology 1	15 ECTS
Applied Theatre Technology 2	15 ECTS
Principles of Theatre Production: Technical Stage Management	15 ECTS
Principles of Theatre Production: Scenic Artist	15 ECTS
Principles of Theatre Production: Prop Maker	15 ECTS
Principles of Theatre Production: Costume Supervisor	15 ECTS
Principles of Theatre Production: Set Construction	15 ECTS
Applied Theatre Production 1	15 ECTS
Applied Theatre Production 2	15 ECTS
Total	80 ECTS

The ECTS values for the modules in the Third Year of the course are as follows:

Compulsory Modules

Advanced Theatre Skills	30 ECTS
Advanced Theatre Studies	25 ECTS
Industry Placement	25 ECTS
Total	80 ECTS

## 6. GRADES

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

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

### 6.2 Marking conventions

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

#### First Class Honours:

85-100: work of exceptional merit, far in excess of what is expected of an undergraduate and on a par with an experienced professional.

In first year this is equated against professional crew standards

In second & third year this is equated against professional HOD standards

75-85: work of outstanding merit which shows dedication, effectiveness, attention to detail, and is equivalent to a professional standard

In first year this is equated against professional crew standards

In second & third year this is equated against professional HOD standards

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

#### Second Class Honours:

60-69: very good work characterised by effort, team work and analysis of topic. Some qualities of Distinction work may be in evidence but the difference will be in degree or realisation.

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

Third Class Honours:

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

Fail:

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

1-29: insufficient level of attainment.

0: non-submission or non-completion.

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

*Note on marking for North American Students:*

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



## 7. CODES OF PRACTICE

The Codes of Practice are aimed at encouraging and developing responsibility in students and self-discipline equivalent to professional standards – this includes a responsibility for oneself, one's fellow students, and the work environment.

STUDENTS SHOULD READ CAREFULLY THE FOLLOWING CODES OF PRACTICE. FAILURE TO COMPLY WITH THESE CODES MAY RESULT IN DISMISSAL FROM THE COURSE.

### 7.1 Punctuality and Attendance

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

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

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

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

Second year students must also sign in at the sign in station beside box office. Second year students must also sign themselves out of the building when leaving at the end of the day.

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

Days when they are working outside of the Lir students must fill in an Offsite work form signed by their tutor and logged prior to absence. Forms must be handed into administration by the student at the appropriate administration office hours. *It is the solely the students responsibility to fill in and log these forms, failure to do so can result being automatically marked absent and or loss of grades*

- Construction and Scenic HOD's should assume that build weeks will involve long days that will not be scheduled in the production schedule

- Lighting and sound HOD's should assume that Saturdays during build and tech week will be long days
- Stage managers should assume that rehearsals will be scheduled on Saturdays

The saying amongst stage managers is:

*"Early is on time, on time is late, late is inexcusable"*

## **7.2 Travel and Timekeeping**

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

## **7.3 Illness or Other Absence**

Students are required to inform The Lir Administrator on 01-8964388 if they are unable to attend classes or rehearsals.

- A message must be received no later than 8:45am on the day of absence.
- Appointments with doctors, dentists, bank managers, solicitors, physiotherapists and counsellors must be arranged outside of class or call time unless permission has been given by The Lir staff.
- Notice of any appointment should be given at least one week in advance except in the case of an emergency.
- Repeated absences due to illness or any other reason call into question the suitability of the student for a course of training which requires maximum attendance at all classes and scheduled sessions
- Students are allowed no more than four absences during the course of the year without medical certificate or other written excuse, and formal verification may be required for all absences.
- It is the individual responsibility of each student to ensure that any absence is recorded accurately in the register of absences maintained for each class.
- Any illness of more than three days' duration must be supported by a medical certificate from a doctor.

### **Requesting an Absence**

Any student requesting an absence must fill out an **Absence Request Form**, available from administration during student opening hours. This form must be signed by the class tutor and handed in to administration by the student for final approval by the Director of Technical Training.

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

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

#### **NOTE**

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

#### **7.4 Professional Courtesy**

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

#### **7.5 Disruptive or Violent Behaviour**

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

#### **7.6 Sexual or Racial Harassment**

Students should note that any kind of sexual or racial harassment is unacceptable behaviour. In addition, all students have the right to determine their own sexuality and sexual orientation, free from any kind of prejudice or pressure. Any student who engages in sexual or racial harassment will be liable to immediate disciplinary action.

#### **7.7 Managing Problems**

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

#### **7.8 No Smoking Policy**

Students are strongly discouraged from smoking because of the negative effects it has on vocal and bodily health. It is illegal to smoke anywhere in The Lir. Similarly, it is not permitted to vape indoors anywhere on The Lir campus.

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

#### **7.9 Alcohol or Drug Abuse**

Students are not allowed to drink alcohol anywhere in The Lir (except at authorised receptions or other public functions), or to use drugs. No student will be allowed into class or rehearsal while under the influence of alcohol or drugs (unless prescribed by a doctor). Any student drinking alcohol or using drugs on the premises will be liable to immediate disciplinary action.

## 7.10 Student Housekeeping

STUDENTS HAVE AN EXPRESS OBLIGATION TOWARD THE UPKEEP AND MAINTENANCE OF ALL THE LIR SPACES, INCLUDING REHEARSAL ROOMS, CLASSROOMS, THEATRES, DRESSING ROOMS AND COMMUNAL AREAS.

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

The main classroom spaces of The Lir are Rehearsal Rooms 1-6, Studio 1 and Studio 2 (outside of production times), the Dance Studio and Seminar Room. These rooms are in constant use by a large number of different groups each day and students must assist in keeping these rooms in good order to ensure the smooth running of the building.

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

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

Class tutors should leave time at the end of classes to allow for this tidy up, and class-reps and vice-reps should ensure it is being carried out by their year groups on an ongoing basis. Each classroom space should have 20 stacking chairs, a table and waste bins provided. Rolling whiteboards are also provided in Rehearsal Room 1 and Studio 2, whilst the Dance Studio should contain only dance mats, and no furniture.

In order to maintain the default room set up, please **avoid moving classroom furniture about the building**. Any furniture that is moved as part of a class must be replaced immediately afterwards.

Nothing may be stored in classrooms or studios without advance permission from venue or technical staff. In particular props, furniture or costumes that may be in use for classes must be returned to storage on a daily basis.

Additionally furniture or bins must not be removed from classrooms and left in the corridors outside. Neither may shoes, bags or clothing be left in corridors outside classes.

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

**NOTE RE COVID 19: In 2020/21 additional protocols will be in place as outlined in The Lir Academy COVID-19 Resumption of Activity Masterplan.**

### **7.12 Personal Property and Storage:**

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

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

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

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

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

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

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

You will receive a notification in advance asking you to empty your locker and clear your personal belongings from the student storage areas on the last day of each term.

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

**NOTE RE COVID 19: In 2020/21 Lockers will not be available. Students will be asked to take responsibility for their personal belongings that will remain with them at all times. The storage of personal equipment will not be possible.**

### **7.13 Lost Property**

Any clothing or personal items left behind in classrooms or studios during term time should be placed into the lost property containers, which are provided in Rehearsal Rooms 1,2 and 3, Dance Studio, Resource Room and Green Room. Valuable items, i.e. jewellery, phones, wallets etc. should be dropped to the Administration office. Academic paperwork, books and journals (which may be of very high personal value to an individual student), should ideally be dropped to the lost property box on the shelves of the Resource Room which is designated for this purpose. Lost property containers will be emptied up to twice per term, and the contents disposed of or donated to charity.

### **7.14 Food and Drink**

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

Bottles of water may be brought into classes and workspaces. Water fountains are located outside Rehearsal Room 1 and Studio 2.

**The chewing of gum is not permitted in any class.**

**NOTE RE COVID 19:** In 2020/21 strict limitations will be imposed in the use of the common spaces. The preparation of food and the use of shared kitchen equipment (microwaves, fridge, kettles, cutlery, plates, mugs) will not be permitted in this space. All existing equipment, cutlery and crockery will be removed where possible.

### **7.15 Green Room and Café/Front Foyer**

Students may use the cafe area situated in the front foyer of The Lir or the Green Room for meal breaks. Students using these areas to eat and drink must clear up after themselves immediately after use. As both areas are used by a large number of people each day it is essential that students take responsibility for keeping them in good order.

A weekly rota system for student upkeep of the green room and café area is to be operated in term time. Each week in term a different student year group takes responsibility for inspecting the green room and front foyer for cleanliness at end of lunchtime and at end of classes each day, and rectifying any major issues. Rotas will be posted on class notice boards, and class reps will oversee the implementation of this system.

Please note that the rota system does not in any way reduce the onus on individual students to clear up after themselves. Where the relevant year group on duty observe

any ongoing problems with housekeeping, these should be reported to venue staff by that group's class rep.

**NOTE RE COVID 19:** In 2020/21 students will be advised of the modifications to the green room so alternative arrangements for breaks and lunchtime can be made in advance. Staggered timed lunch breaks will be implemented to avoid overcrowding of space. Social time in the Green Room will be limited and students will be required to observe social distancing and wear masks when passing through or when social distancing cannot be maintained. Equipment and personal belongings cannot be left in the Green Room to avoid contamination. Students will be asked to only bring the necessary equipment for the day and carry it with them at all times. Sanitary wipes and disinfectant will be provided, and students will be required to regularly clean touching points, such as tables and doorknobs. Vending machines will not be in operation until further notice.



### **Use of the Café/Front Foyer**

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

All rubbish must be placed in the bins provided. Personal items such as cups and bowls must not be left in the cafe area. Kitchen facilities are provided in the Green Room to wash crockery items after use. Each student must take responsibility for their own items and any crockery/Tupperware left in the front foyer will be disposed of.

Please re-set foyer tables and chairs, clean up any spillages or food waste, and leave the area in good order after use. Furniture should not be removed from the front foyer without permission from a member of venue or technical staff.

**NOTE RE COVID 19:** In 2020/21 the bar will be closed during productions until further notice.

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

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

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

Green Room furniture should not be moved about, or removed from the green room without permission from a member of venue or technical staff.

**NOTE RE COVID 19:** In 2020/21 the use of microwaves will be strictly for Stage Managements and Technical Theatre students, MFA and Third Year BA Acting students when undertaking ten-hour days as part of production weeks.

## 7.16 Resource Rooms

The main Resource Room is located on the first floor and is for use by all students. The HOD resource room is located off the green room. The main Resource Room is the student computer room and library space for the building.

It is a **quiet work space** where talking and other noise should be kept to minimum. Please respect your fellow students when working in the Resource Room, and avoid causing a distraction. Computer use should be prioritised for academic work only. Please log out of computers when you are finished using them.

The student computers should **not** be used for storage as they are wiped frequently to keep them in better working order.

The current student service MyZone provides a Google cloud service that includes 15GB of storage as well as mail.

Please log onto the following link for more information on this service:

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

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

Green storage crates are available to students to store their paperwork, journals etc, on the shelves in the Resource Room. Crates should be labelled with your name, year group and term, and may not be removed from the room. Only one crate per student please. Crates should be emptied at the end of each term.

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

**NOTE RE COVID 19: In 2020/21 additional protocols will be in place as outlined in The Lir Academy COVID-19 Resumption of Activity Masterplan.**

## 7.17 Dressing Rooms

Students are required to keep the Dressing Rooms clean and tidy at all times. This is especially important during a production as the dressing rooms are used by other students during the day. No alcohol, food or hot drinks may be consumed in the dressing rooms, bottled water only.

On strike nights post performance, students have not completed their formal obligations until dressing rooms are clean and costumes stored as per instructions from the Director of Technical Training or Stage Manager.

It is not permissible for students to store personal items in the dressing rooms past the performance schedule. Items left behind in dressing rooms once productions are complete will be discarded.

When outside companies are using our dressing rooms, students must adhere to proper Dressing Room etiquette as set out by The Lir staff. It is not permissible for a student to use a dressing room when it has been designated to an outside company unless permission has been granted by Stage Management. Once Company signs are in place above the doors, the company have exclusive use of these rooms only.

**NOTE RE COVID 19: In 2020/21 additional protocols will be in place as outlined in The Lir Academy COVID-19 Resumption of Activity Masterplan.**

## 7.18 Costume

### Teachers requiring Costume for classes

1. Teachers requiring costume for class work should notify Catherine Fay (email [catherine.fay@thelir.ie](mailto:catherine.fay@thelir.ie)) before the beginning of each term
2. Teachers should nominate the class rep and 1 other student to be responsible for costume collections and returns
3. Teachers should notify Catherine Fay which students are responsible
4. Class Rep should notify the Costume Supervisor; (SMTT 2nd Year student allocated to production.) of their requirements, who should be able to fulfil any requests within reason.
5. When available the dressing rooms will hold the allocated costumes, rather than the costume room being accessible at all times as *this is disturbing to classes or business that goes on in the costume room.*
6. There will be a two rails of costumes in each dressing room that should be available year round.
7. All dressing rooms, rehearsal rooms and studios are to be cleared of costumes after use
8. No dumping / storing of costume around the building in class rooms / hidden areas / scenic
9. If costumes are borrowed for classes they must be returned at the end of each session. Teachers should allow time within their class for this to happen

10. Any issues with costume management need to be liaised via student rep or teacher with Catherine Fay

11. All costumes are to be signed in and out by the class costume rep.
12. The rehearsal skirts and corsets will also operate out of the dressing room unless there is a production

### **Running of Costume Dept during productions**

During Productions the student costumes will be stored in a **ground floor prep room**

### **Important Costume Guidelines**

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

### **7.19 Access to Unit 30 via Construction Workshop – Affecting access to the Green Room, Rehearsal 2 and 3, MFA Design Room and Scenic Workshop.**

For safety reasons it is necessary to restrict the access route to 'Unit 30' that passes through the Construction Workshop.

Please access Unit 30 via the First Floor of the main building, bypassing the workshop via the staircase at Eblana Photonics.

Please do not use Studio 1 as an alternative route in these circumstances, as this is disruptive to classes taking place in there, and is potentially hazardous when production work is in progress.

At all times please note that **footwear must be worn when passing through working areas of the Academy**. Loose screws, nails and other sharp objects may be left on the floor and are a hazard to anyone passing through barefoot.

## **7.20 Dress Code**

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

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

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

No loose or dangly jewellery is to be worn in the workshop. No open toe sandals or high heels are to be worn when working in the studios or the workshop.

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

### **7.21 Personal Protective Equipment PPE**

For some of the work undertaken PPE must be worn. Students are required to have their own steel-capped footwear and overalls (or old clothes). When instructed that a class requires PPE each student must comply. Please note that failure to wear PPE when requested to do so will result in a student being asked to leave a class. Repeated failure to wear PPE will result in disciplinary action

It is a student's responsibility to ensure that they have steel capped footwear in the Lir throughout the year

## **7.22 Hygiene**

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

## **7.23 Equipment List**

1<sup>st</sup> year required items are outlined in the Appendices 11.2

Students may be required to provide their own materials for certain classes and will be notified of this by tutors

### **7.24 Photocopying Scanning and Printing**

The Lir has one multi-function device located in the Student Resource Room, 1<sup>st</sup> floor.

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

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

<https://www.tcd.ie/Library/using-library/photocopying.php>

The Lir aims to limit the use of paper-in the Academy where possible, and we would ask students to only print out materials when it is absolutely necessary to do so. Students are expected to familiarise themselves with all relevant copyright legislation and not to infringe the copyright of any author when photocopying material.

### **7.25 Mobile Phones/Social Networking**

Mobile phones must be turned off before coming into class or rehearsals. No phone calls can be made during these periods. Phones should be turned on only when outside the studio or classroom.

Student use of mobile phones during production work is permitted, however the use of phones during this time must be show related.

Students' texting or surfing sites during meetings, tech sessions or rehearsals are in breach of professional courtesy and can affect their grades by doing so.

Students are not allowed to photograph or video any classes or performances at The Lir, and are not allowed to share any such recordings online on any forum.

Students are not allowed to post images from classes online on any forum.

Students are allowed to keep pictures of their own work for portfolio and CV purposes.

### **7.26 Call times and Rehearsals**

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

### **7.27 Press and Publicity**

Any publicity relating to your attendance at The Lir will be at the discretion of the Director of The Lir.

## **7.28 Outside Employment**

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

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



## 7.29 Theatre Spaces, Storage and Workshops

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

### **Workshop Etiquette**

*The Workshop is a working space designed for you to learn and create in a safe environment. Please respect the following rules for the safety and convenience of yourself and others.*

*Failure to do so may result in you being excluded from the workshop.*

1. Never expose yourself or anyone else to unnecessary risks or hazards.
2. Always return all tools and materials to their storage location when finished with them. Keep your own workspace clean and orderly and ensure to monitor that the entire workshop is kept clean and organised.
3. Use the appropriate PPE when working.
4. Do not wear jewellery, loose clothing and make sure hair is tied back. Wear a hard shoe appropriate for the work you are doing.
5. Risk Assess all tasks before beginning work.
6. Check with the workshop supervisor before operating any tools. You may not operate tools unsupervised unless you have completed a written Risk Assessment of that tool and signed off the appropriate paperwork.
7. There is no eating or drinking permitted in the workshop. A canteen and break room is provided for meals and breaks.
8. Do not run or throw anything in the workshop including tools and materials.
9. You need to be able to concentrate and communicate while working and for this reason the playing of recorded music is not permitted.
10. Report any incident, injury or malfunctioning tool to the workshop supervisor immediately.

**NOTE RE COVID 19: In 2020/21 additional protocols will be in place as outlined in The Lir Academy COVID-19 Resumption of Activity Masterplan.**

## 7.30 Props Store Guidelines

### Teachers requiring Props for classes

13. Teachers requiring props for class work should notify Kate Ferris (email [kate.ferris@thelir.ie](mailto:kate.ferris@thelir.ie)) by the beginning of each term. Or at the soonest available opportunity
14. Teachers should nominate 2 students to be responsible for prop collections and returns
15. MFA, BA and Foundation students requiring props for class and work need to email [kate.ferris@thelir.ie](mailto:kate.ferris@thelir.ie) with 24 hour notice requesting props.
16. No dumping / storing of props around the building in class rooms / hidden areas / scenic without prior permission from a member of technical staff
17. 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
18. Any issues with props management need to be liaised via student rep or teacher with Kate Ferris
19. There is sign-in/out sheet on the back of Props Store. Please use.

### Running of Props store during productions

1. CSMs assigned to 2nd year shows will have access to key via Kate. Key is not free to take or return without direct contact with Kate.
2. CSM on each 2nd year show will be responsible for upkeep and tidiness of the props store.

### Important Prop Guidelines

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

## **8. DISCIPLINARY PROCEDURES**

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

### **8.1 Blue Warning Letter:**

A letter from The Lir Administrator will be sent in the first instance of disciplinary action. Reasons for such action include, but are not limited to:

- Arriving more than 5 minutes late for class on more than three occasions per term
- Absence from class without adequate explanation;
- Absence from rehearsal, technical or production work without adequate explanation.

### **8.2 Yellow Warning Letter:**

A second letter from The Lir Administrator will be sent in the second instance of disciplinary action. Reasons for such action include, but are not limited to:

Lateness for class or unexcused absence when already in receipt of a blue warning letter (i.e. fourth occasion);

Absence from class/rehearsal/technical or production work without adequate explanation when already in receipt of a blue warning letter;

Smoking in any area of The Lir Academy. N.B. No prior letter will be sent as it is against to law to smoke in all areas of The Lir Academy.

### **8.3 Red Warning Letter:**

A third and/or final warning letter will be sent by the Director of The Lir. Reasons for such action include, but are not limited to:

Lateness for class or unexcused absence when already in receipt of a yellow warning letter (i.e. fifth occasion);

- Absence from class/rehearsal/technical or production work without adequate explanation when already in receipt of a yellow warning letter
- smoking in any area of the Department when already in receipt of a yellow warning letter for smoking;
- Alcohol or drug abuse in any area of the Academy
- Disruptive/violent behaviour or sexual/racial harassment towards a member of staff or another student.

After a red warning letter, if a student once again violates the Codes of Practice, the Director of The Lir consider appropriate disciplinary action which may include the student be excluded from the course.

## 9. IMPORTANT SAFETY ISSUES FOR STUDENTS

### 9.1 Security

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

Bicycles are equally vulnerable and should be securely locked to the stands provided by The Lir. No bicycles are allowed inside the building, nor may they be chained to the railings at the entrance to The Lir. Any unauthorised bicycles found illegally parked will be clamped and a €10 fee will be incurred for their release.

For security reasons, The Lir will be locked by security from 10pm each evening. Students must have vacated the building by this time so as not to set off the alarm. There is no access for students after that time, unless accompanied by a member of staff. Should you require access to The Lir on weekends to rehearse or prepare for class, The Lir will be accessible from 10am-6pm only. When a public performance is taking place in the theatre, only students directly involved with the production are allowed in the Academy after 10pm. Strangers are permitted in the building as far as the administrative office only. Any stranger found in the building should be directed to the administrative office or to a member of staff.

**It is important that no external doors are blocked open as it leaves the Lir vulnerable. Doors being blocked open will be treated as a serious breach of Lir security and be liable for disciplinary action.**

### 9.2 Fire Safety Procedures:

Students must sign in every morning before class at the sign in station in the foyer. Students must also sign themselves out of the building upon leaving at the end of the day.

In the event of an emergency, students must follow the directions of **The Lir** staff, to vacate the building in an orderly manner, to go directly to the designated Assembly Point and not to return to the building until it is deemed safe to do so by the Fire Brigade or the appointed Lir Fire Officer.

Emergency Exits must be kept clear at all times.

Items placed in Emergency Exits must be reported directly to The Administrator between the hours of 9am-4pm and to the Front of House Manager thereafter.

### **9.3 Working with Equipment**

All technical work in The Lir Studios and Workshop must be supervised and/or authorised by a member of staff. Safety guidelines will be provided as part of the learning process and during talks. If you have not been instructed in the safe use of a piece of equipment by Lir staff you are not to use it, without exception. Doing work in a manner you have been told is unsafe is not allowed.

Failure to comply with these safety guidelines can lead to disciplinary action.

### **9.4 Health and Safety**

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

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

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

### **9.5 Housekeeping**

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

### **9.6 Student Safety Representative**

The Final year Class rep of each year shall also be designated as student safety representatives and shall have the following rights and responsibilities:

- The right to and responsibility of making representations to The Lir management regarding any aspects of safety, health and welfare at work.
- The right to information from The Lir management regarding health, safety and welfare at work.
- Concerns and notes about safety can be communicated directly to the Safety officer or administrator of the building directly in the case of urgency
- Between weeks 6 & 12 of each term the students Reps will organise and hold a meeting on safety. From that meeting:
  - One student will be nominated to correspond with the safety committee
  - All relevant issues will be collated into a document

- This document will be issued to the safety Officer of the Lir via email under the subject ' Student safety report'
- This document will be reviewed at the next safety committee meeting these are at the beginning of each term
- Feedback will be sent from the safety officer within 3 weeks of that meeting noting all actions and advisements taken

Safety representatives shall not be put at any disadvantage with regard to their education, due to taking on this function.

## **10. DATA PROTECTION**

The Lir, in association with Trinity College, is required to process relevant personal data regarding students and staff as part of its operation. It endeavours to ensure that this is done in compliance with all relevant Data Protection legislation.

Therefore, you will be required to sign a 'Permission to Disclose Information' form, which can be found at the back of this handbook. All signed forms should be handed into The Administration Office.

## **11. Appendices**

**11.1 Student Equipment List**

**11.2 Student Reading List**

**11.3. STUDENT PERMISSION TO DISCLOSE PERSONAL INFORMATION FORM**

**11.4 STUDENT PERMISSION TO DISCLOSE INFORMATION FORM**

**11.5 Essay Cover Sheet**

**11.6 Guidelines for Writing Essays**

## 11.1 Equipment list SMTT

<b>Clothing:</b>	
Plain Black Long-Sleeved Shirt or Sweatshirt	For stage crew work. NO LOGOS or MARKINGS
Black Trousers	For stage crew work.
Workman's Overall / Set of Old Clothes	Clothes that can be splashed with paint.
Pair of Safety Boots / Steel Toecap	To be worn at all times in the construction, prop making & scenic art workshops, & during fit ups on stage.
Stopwatch	Mobile phone with stopwatch will do.
<b>Laptop &amp; Technology</b>	
Smartphone	Apps: Covid App, Zoom, Teams App (Teams login provided by College)
Headphones with Mic	As come with Phone
Laptop – additional info available	Preference (Esp. Lighting / Sound) - Mac Book Pro (2014 or later) Min 8GB Ram
	PC Min 8Gb Ram
	<i>Chrome book – not suitable – won't run college taught Apps (CAD, Photoshop, Vectorworks)</i>
<b>Stationery:</b>	
USB Memory stick	At least 2GB
1 x A4 Lever Arch file	For lecture notes.
1 x A4 Lever Arch file	For Course Portfolio.
2 x packets of 10 dividers	
A4 Notebook	Lecture note taking.
A4 Notebook	For creation of a working diary.
General Stationery – pens, pencils, etc.	
<b>Tools</b>	
2 x 8" AJ (Adjustable Spanner)	For lighting work.
1.25 Scale Ruler	For technical / design drawing.
Metal Tape Measure (8 metres)	For Construction
Tool Lanyard	For lighting work. Available thru the Lir at cost
Head Torch	For lighting work.
Screwdriver Pozi Head #2 1000v	For lighting work.
Screwdriver Flathead Narrow 1000v	For lighting work.
Snips	For lighting work.
Quad Spanner ( <i>optional</i> )	For lighting work. Available Thru the Lir at cost



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

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

Lir Students can get a discount at the following stores:

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

## 11.2 Reading list SMTT

### Essential Reading List SMTT

Department	Title	Author	Publisher
Design	<i>Stage Design-A Practical Guide</i>	Gary Thorne	(Crowood Press 2002)
Lighting	<i>Stage Lighting - The Technicians Guide</i>	Skip Mort	(2nd Edition, 2015)
	<i>Light Bytes, Inside Art-Net and aSCN</i>	Wayne Howell	(Singularity UK Ltd 2016)
Production Management	<i>Backstage Handbook</i>	Paul Carter	(Broadway press 1994)
	<i>How you can Negotiate to succeed in work and life</i>	Stuart Diamond	(Penguin 2011)
Production Management	<i>Talk the talk, How to say what you want to say</i>	Terry Prone	(Currach Press, 2007)
Prop Making	<i>Making Stage Props</i>	Andy Wilson	(Crowood Press)
Scenic Art	<i>Scenic Art &amp; Construction– A Practical Guide</i>	Emma Troubridge	(Crowood Press 2003)
Sound	<i>Theatre Sound</i>	John A. Leonard	(A & C Black 2001)
Stage Management	Stage Management and Theatre Administration	Pauline Menear & Terry Hawkins	(Phaidon 1998)
	Stage Management: The Essential Handbook	Gail Pallin	(Nick Hern Books (2003)
Theatre History	<i>Theatre History Explained</i>	Neil Fraser	(Crowood Press 2004)
Costume	<i>The Costume Supervisors Toolkit</i>	Rebecca Pride	(A Focal Press Book, Routledge 2019)
	<i>The Costume Technician's Handbook</i>	Rosemary Ingham & Liz Covey	(Heinemann USA 2003)

## **Year One**

### **Theatre Skills 1**

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

### **Theatre Skills 2**

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

### **Theatre Studies**

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

## **Year Two**

### **Applied Theatre Skills**

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

### **Theatre Studies 2**

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

### **Principles of Stage Management**

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

### **Applied Stage Management 1**

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

### **Applied Stage Management 2**

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

### **Principles of Theatre Technology: Lighting**

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

## **Principles of Theatre Technology: Sound**

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

## **Principles of Film Technology**

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

## **Applied Theatre Technology 1**

Cadena, Richard. *Focus on lighting technology*. (Entertainment Technology Press, 2002)  
Reid, Francis. *Lighting the stage* (Entertainment Technology Press, 2001)  
Higham, Roland. *An introduction to live sound* (Entertainment Technology Press, 2015)  
Finelli, Patrick. *Sound for stage*. (Entertainment Technology Press 2002)

## **Applied Theatre Technology 2**

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

## **Principles of Theatre Production: Technical Stage Management**

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

## **Principles of Theatre Production: Scenic Artist**

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

## **Principles of Theatre Production: Prop Maker**

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

Wilson, Andy . *Making Stage Props* (Crowood Press 2003)

### **Principles of Theatre Production: Costume Supervisor**

Cabrera, Roberto & Flaherty Meyers, Patricia. *Classic Tailoring Techniques*. (Fairchild Publications, 1984)

Laver, James. *Costume*, 4<sup>th</sup> edition. (Thames & Hudson, 2002)

Waugh, Norah. *Corsets and Crinolines*. (Routledge, 1991)

### **Principles of Theatre Production: Set Construction**

Holt, Michael. *Stage Design and Properties*. (Phaidon, 1993)

Raoul, Bill. *Stock Scenery Construction: A Handbook*, 2nd Edition. (Broadway Press, 1998)

Troubridge, Emma. *Scenic Art & Construction— A Practical Guide*. (Crowood Press, 2003)

### **Applied Theatre Production 1**

Maclaurin, Alison *Costume.: Readings in Theatre Practice* (Palgrave MacMillan, 2015)

Ramsey Holloway, John. *Illustrated Theatre Production Guide* (Focal Press, 2014).

Covey, Liz. Ingham, Rosemary. *The Costume Technicians Handbook*. (Heinemann USA, 2003).

Hart, Eric. *The Prop Building Guidebook: For Theatre, Film, and TV* (Focal Press, 2013)

### **Applied Theatre Production 2**

Bicat, Tina. *Costume and Design for Devised and Physical Theatre* (Crowood Press, 2012)

Glerum, Jay O. *Stage Rigging Handbook, Third Edition*. (Southern Illinois University Press, 2007)

Sammler, Ben & Harvey, Don. *Technical Design Solutions for Theatre: v. 1: The Technical Brief Collection* (Taylor and Francis Ltd, 2002)

McClung, Mary. *Foam patterning and construction techniques: Turning 2D designs into 3d Shapes*. (Taylor and Francis Ltd, 2016)

Holloway, John. *Illustrated Theatre Production Guide, 2<sup>nd</sup> edition*. (Focal Press, 2010)

## **Year Three**

### **Advance Theatre Skills**

Steinmeyer, Jim. *Hiding the Elephant: How Magicians Invented the Impossible and Learned to Disappear*. (Da Capo Press, 2004)

Clancy, Deirdre. *Designing Costume for stage and screen*. (Pavillion Books, 2014)

Mobsby, Nick. *Lighting systems for TV studios*. (Focal Press, 2009)

Moran, Nick. *Electric Shadows*. (Entertainment Technology Press, 2013)

Sherwin, Stephen. *Scene painting projects for theatre*. (Focal Oxford, 2006)

### **Advance Theatre Skills**

Woodward, Anton. *Entertainment Electronics* (Entertainment Technology Press, 2015)

Campbell, Drew. *Digital Technical Theater Simplified: High Tech Lighting, Audio, Video and More on a Low Budget*. (Allworth Press, 2011)

Corey, Jason. *Audio Production and Critical Listening*. (Focal Press, 2010)

Ogawa, Toshiro. *Theatre Engineering and Stage Machinery*. (Entertainment Technology Press, 2016)

Crabtree, Susan. Beudert, Peter. [\*Scenic art for the theatre: history, tools, and techniques\*](#) (Focal Press, 2005)

Kincman, Laurie. *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production from First Meeting to Final Performance*. (Focal Press, 2013)

### **Industry Placement**

Hall, Michael. Harper, Julie. *Miscellany of Lighting & Stagecraft*. (Entertainment Technology Press Ltd, 2013)

Field, Anthony. *Pages from stages*. (Entertainment Technology Press Ltd, 2004)

Reid, Francis. *Theatre Space a Rediscovery Reported*. (Entertainment Technology Press Ltd, 2006)

### **Venue Technician 1**

Volz, Jim. *How to Run a Theatre: A Witty, Practical, and Fun Guide to Arts Management*. (Back Stage Books, 2004)

Reid, Francis. *Theatric Tourist*. (Entertainment Technology Press Ltd, 2007)

Van Beek, Marco. *A Practical Guide to Health and Safety in the Entertainment Industry*. (Entertainment Technology Press Ltd, 2000)

### **Venue Technician 2**

Cadena, Richard. *Electricity for the Entertainment Electrician & Technician*. (Focal Press, 2009)

Carlson, Marvin. *Places of performance, The Semiotics of Theatre Architecture*. (Cornell Press, 1993)

Ager, Mark. Hastie, John. *Automation in the Entertainment Industry* (Entertainment Technology Press, 2009)

## 11.1 STUDENT PERMISSION TO DISCLOSE PERSONAL INFORMATION FORM

Name of Student: .....

Course ..... Title:  
.....

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

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

To fulfil the objectives of the Professional Diploma in Stage Management and Technical Theatre

To promote Lir students to industry

To support students' future careers

To promote The Lir

To promote the courses offered by The Lir

**I hereby agree to allow The Lir to use my name, image, likeness, agreed biography, voice recording or video recording for the purposes outlined above**

Student signature..... Date .....

*Please note that this form complies fully with Data Protection legislation*



## 11.2 STUDENT PERMISSION TO DISCLOSE INFORMATION FORM

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

Circulated to the appropriate members of staff at the discretion of the Director  
OR  
Retained in the student confidential file.

Name of Student: .....

Course ..... Title:  
.....

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

Condition / disability: .....

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

Please complete one of the sections below:

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

Student signature ..... Date.....

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

Student signature..... Date .....

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

Student signature..... Date .....

*Please note that this form complies fully with Data Protection legislation*

### 11.3 ESSAY 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>	
<p><i>Please tick the course in which you are enrolled:</i></p> <p>Foundation Diploma in Acting and Theatre Studies <input type="checkbox"/></p> <p>Bachelor in Acting (Hons) <input type="checkbox"/></p> <p>Professional Diploma in Stage Management and Technical Theatre <input type="checkbox"/></p> <p>Master in Fine Art <input type="checkbox"/></p> <p>For undergraduate courses please tick:</p> <p>Year 1 <input type="checkbox"/> Year 2 <input type="checkbox"/> Year 3 <input type="checkbox"/></p> <p>For the MFA course, please tick your specialism:</p> <p>Playwriting <input type="checkbox"/> Directing <input type="checkbox"/> Stage Design <input type="checkbox"/> Lighting Design <input type="checkbox"/></p>	
<b>Essay Title:</b>	
<b>Course Tutor:</b>	
<b>Course Title:</b>	
<p><i>Please tick which term this essay is for:</i></p> <p>Term 1 <input type="checkbox"/> Term 2 <input type="checkbox"/> Term 3 <input type="checkbox"/></p> <p><b>I also confirm that I 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></b></p> <p><b>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></b></p> <p>Date of submission: _____ Signature: _____</p> <p><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></p>	

## 11.4 Guidelines for Writing Essays

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

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

- A. All essays should be typed / word processed on A4 paper, paginated, with ample left and right margins. Use double - spacing and print on one side of the page only. They **MUST** also be accompanied by a completed essay cover sheet.
- B. Titles of books, films and plays should be italicized: eg. Samuel Beckett, *Waiting for Godot*. Words or short phrases in languages other than English should also be italicized.
- C. Titles of articles, essays, chapters, songs (which do not have the status of a book) should be placed in 'quotation marks': eg. Bertolt Brecht, 'A Short Organum for the Theatre'.
- D. Short quotations can be integrated into the body of your text, using quotation marks. Longer quotations (more than 4 lines) should be indented from the left, and do not need quotation marks. If your quotation has some material omitted, indicate the omission with an ellipsis, e.g. three dots (...). **Always quote accurately.**
- E. Plagiarism, Acknowledgments and Footnotes.

### (i) PLAGIARISM

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

**SEE THE FULL PLAGIARISM STATEMENT BELOW.**

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

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

- (iv) After quotation or reference to someone else's work, indicate the note by a raised number thus.<sup>1</sup> Number each footnote consecutively through your essay. Notes should be placed after punctuation.
- (v) Footnotes adding information to the main text - e.g. dates, opinions, explanations or cross-references - have no special requirements of form. Beware of using them often or coming to depend on them, as they tend to interrupt the main flow of your argument.
- (vi) In a footnote whose function is to identify a source, the object is to make the identification both as clear and as economical as possible. Full references should be given in your bibliography, so that it is sufficient in a footnote to give an abbreviated reference provided that enough information is given to identify clearly which work you are referring to.

F. STYLE GUIDE: FOOTNOTES AND BIBLIOGRAPHY

A bibliography must be included at the conclusion of all essays and dissertations. This should include the books you have used -even if you have not quoted from them directly. A bibliography may be divided into Primary Sources e.g. plays, historical documents, original reports, productions, films etc., and Secondary sources, e.g. critical works offering opinion and commentary. At undergraduate level the Department recommends the Chicago Manual of Style for referencing. Please bookmark the following webpage and follow the style for all written submissions (essays and dissertations):

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

- G. Proof read your essay carefully before submitting it in order to eliminate spelling and typing errors, misquotation and unsatisfactory presentation.
- H. Please note that all course work elements have deadlines. Work submitted without valid medical certification will have 10% deducted up to one week late, 20% up to two weeks late, after which work will receive a mark of 0, and face a FAIL for the year.
- I. Computer Equipment Failure. The Lir recognises that the computer equipment in college does not always function properly. If a student has difficulty printing out an essay at the last minute, they can get an extension of one day only, provided they obtains a written note signed by the receptionist in the Computer Laboratory confirming that the computer equipment has broken down. Back up your files often and in several ways including flash drive, external hard drive and cloud storage.

University Policy on Plagiarism

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

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<sup>1</sup> Footnote

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:

- (i) fail to distinguish between their own ideas and those of others;
  - (ii) fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn;
  - (iii) fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement;
  - (iv) come across a distinctive methodology or idea and fail to record its source.
- All the above serve only as examples and are not exhaustive.

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

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

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

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

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

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

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

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