



**DRAMA
LEAGUE *of* IRELAND** **52nd**
Residential

SUMMER SCHOOL 2017

Director:
Anne Mekitarian
Booking Enquiries
to Bernie
Tel. 087 233 3600



UNIVERSITY OF LIMERICK
29th July – 5th August 2017

Drama League of Ireland,
The Mill Theatre, Dundrum, Dublin 16
Tel: 01 2969343
Email: summerschool@dli.ie
www.dli.ie

MESSAGE FROM PRESIDENT MICHAEL D. HIGGINS

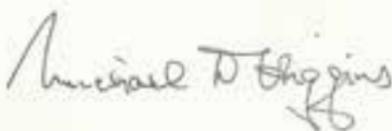


I would like to send my best wishes to everyone involved in the Drama League of Ireland 52nd Annual Residential Summer School.

The Drama League is an organisation of which I am very proud to be Patron. Amateur Dramatic companies play an important role in communities across the country and are a wonderful example of how citizens with different skills and talents can come together in a spirit of active participation to achieve a common goal. Amateur dramatics also play an important role in the cultural life of our country, introducing many people to the joys of viewing a live performance and to the works of many brilliant playwrights.

Every year, for more than half a century, this Summer School has provided a valuable opportunity for experienced and novice performers, writers and directors to come together in a spirit of friendship as they seek to further develop their talents and gifts. Here at the Summer School, the joy of creativity can be shared between like-minded people as they swap experiences and encourage each other in the development of their craft.

I wish you all an enjoyable time and every success in the future.



Michael D. Higgins
Uachtarán na hÉireann
President of Ireland



**DRAMA
LEAGUE
of
IRELAND**

52nd Residential
**Summer
School**

This is the 52nd DLI Summer School and we return again to the beautiful and peaceful campus of the University of Limerick.

Founded in 1972 and achieving university status in 1989, the University of Limerick is situated five miles from Limerick City in a spectacular park on the banks of the River Shannon. The campus is ideally situated for bus and rail travel connections within Ireland and Shannon Airport is only a short distance away.

Sports facilities are first-class and those attending the summer school will be able to access the magnificent 50m swimming pool and state of the art gym at specially reduced rates.

University of Limerick has a strong connection with the art world and is home to the National Self-Portrait Collection and the Watercolour Society of Ireland Collection.

Living accommodation is provided in attractive village-style 5/6 bedroom apartments, each with ensuite facilities. All apartments have a comfortable living-room/fully fitted kitchen.

There will be a full social programme for the week centred in The Stables where everyone can meet and mingle each evening. The University of Limerick was named 'University of the Year 2015' in the Sunday Times Good University Guide.



Anne Mekitarian



Bernie Harten

All The World's A Stage...

Céad Míle Fáilte romhaibh go léir! Heartiest welcome to DLI 52nd Residential Summer School. I am very pleased that you have decided to take part. An especially warm hand of friendship is extended to all of you first-timers. I hope you'll savour the relaxed atmosphere and infectious good humour. Our cherished regular participants are welcomed back once more. My wish for each and every one of you is that you may find a space in which to grow, recharge your creative batteries, and, above all, have some FUN!

Ours is a special summer school where new friendships are forged and existing ones renewed. Total immersion in drama is the order for the week: indulge in the special camaraderie of the shared experience while exploring texts, sharing stories, creating magic, learning new skills and techniques. You know you will enjoy the hard work, the late nights and early mornings, as you play at your favourite past-time – what's not to love about that?!

Full details of the courses and tutors are in the following pages. A very special welcome is proffered to **Geoffrey O'Keeffe** and **Niall Henry** who are first-time tutors with us. Warmest regards are extended to **Thomas Conway, Veronica Coburn, Louise Lowe, Bairbre Ní Chaoimh** and **Paul Meade** who are all making a very timely return. Our professional practitioners will ensure an exciting, and challenging week ahead and there will be a full extra-curricular social programme. Prepare to be busy!

Registration: at Dromroe Village Hall on Saturday 29th July 2017 from 2pm – 4pm. Bring comfortable working clothes, soft shoes etc.

Play texts: you will be notified of any required reading.

DLI Summer School is run entirely by volunteers. The tutors have been primed, the parties planned, and the curtain is about to rise on a week of personal challenges, innovative ideas and inspired tuition. My colleague, Bernie Harten, and I will do our utmost to ensure that you experience a week to remember and one that will live up to your expectations!

Anne Mekitarian
DLI Summer School Director 2017



Chairman's Address

Welcome to this our 52nd year of the DLI Summer School! The Summer School has proved to be one of the most important functions that the DLI carries out each year and, with your ongoing support, it continues to grow. We really appreciate all those who return year after year, and who support DLI in its goals and aspirations. To those of you here for the first time: WELCOME! I hope this is the beginning of a long and beneficial relationship with our Summer School. You will have an exhilarating week of fun, full of quality instruction, renewing old friendships and making new ones.

Anne Mekitarian will be in charge for the week. She devotes much of her time each year to this venture: an enormous undertaking. Our Assistant Summer School Director, Bernie Harten, took over the mantle from the legendary Jane Leslie last year, and has done so with fervour and enthusiasm. Valerie McGuile DLI Administrator will also be on hand to aid and abet. DLI is extremely lucky to have such a fine team working on this project.

As we head into our 52nd year of Summer School, we promise to keep our standards high, our courses relevant and our prices keen. We are a fully amateur organisation, so your course fees are not used on administrative costs. As we are all involved in our local organisations, we appreciate the issues facing you and can tailor our courses to suit your needs. In this respect I wish to thank all DLI Board Members for their selfless dedication to the Drama League of Ireland.

A sincere word of welcome to our professional instructors: Geoff, Thomas, Veronica, Bairbre, Louise, Niall and Paul, I look forward to meeting you all and hope you have a great week in Limerick.

DLI is greatly appreciative of the support we receive from Member Groups, Individual Members, Drama Festivals and County Councils in providing scholarships to attend Summer School, recognising that DLI Summer School has in no small way contributed to the very high standard of amateur theatre in Ireland.

Our commitment to you, our participants, is that you will be entertained, enriched, exerted, enhanced, exercised and enlivened by your week with us so that you go back to your communities energised and enthusiastic about future projects. Enjoy ... enjoy ... enjoy ...

Jackie Scanlan
DLI Chairman 2017

Course A

Leap Before You Look

Tutor: Geoff O’Keeffe



From the complete beginner to the person with some experience, to the director who wants to see the world from the actor’s perspective - this is the course for you. Working within a supportive and nurturing environment, this hands-on, practical course will introduce participants to the fundamentals of the actor’s craft. We will explore how the actor uses voice and body and look at ways to unlock the imagination and create dynamic engaging theatre. We will work as a group and investigate the power of ensemble acting. We will work with and without texts and create pieces with and without words. We will explore characterisation and how to play the truth. In doing this we will strive to create moments of theatrical magic that will inspire and nourish us. We will work very hard and push ourselves, stretch the creative muscles, but always having lots of fun along the way. **Strike out, take a breath. Leap before you look and don’t let the fear of falling keep you from flying!**

Geoff O’Keeffe is a theatre director, actor and drama adjudicator. Recent credits include, *Romeo and Juliet*, *Hamlet*, *King Lear*, *God of Carnage*, *Othello*, *Macbeth*, *Talk To Me Like The Rain And Let Me Listen*, *Frank Pig Says Hello* and *A Christmas Carol* for Mill Productions at dlr Mill Theatre, Dundrum. He has also written and directed six highly successful Christmas shows for young audiences. Other work as a director includes *Cock* (The New Theatre), *The Astonished Heart* (Players Theatre), *At the Black Pig’s Dyke* (Cavan Culture Theatre Project) and *Lost Weekend* (Axis Theatre).

Geoff has worked as an actor for stage, film, T.V. and radio. Personal acting highlights include, Paul in *My Second Self*; David/Divina in *Aul’ Divina and Me*; James in *Dinner for One*; Ms. Kitty in *Billy Redden* at International Dublin Gay Theatre Festival, 2010, - awarded Michael Mac Liammoir Award for Best Male Actor.

He has facilitated workshops for drama groups all over the country and is in great demand as an adjudicator: including All Ireland One Act Finals 2013, All Ireland Confined Drama Finals 2014 and RTE All Ireland Drama Final Athlone, 2017. He holds an MA in Theatre Studies from DCU.

Course B

Put Down Your Plays And Get Up On Your Feet!

Tutor: Thomas Conway



Is it possible to rehearse the actors on their feet from day one? Can you rehearse a scene without blocking it? Can the director inspire actors to put down the play and explore its world physically, intuitively, and spontaneously? How can theatre games assist in the exploration of a play? How can the exuberance and collective creativity of improvisation be harnessed towards the performance of text?

This is a course on directing for beginners/ improvers and those who wish to refresh their practice. It offers practical tools for exploring plays physically, and outlines a rehearsal process that relies on discoveries made on the floor. It equips directors to make the bridge between theatre games and performing text. It further looks at the specific physical dynamics to farce, melodrama, tragedy, and contemporary realism and sets out exercises for exploring each genre separately. It enables directors to encourage their actors to live in their bodies when they perform – and not just in their heads. It believes that improvisation offers the most fun that rehearsals can be and the most in-depth way to explore a play.

*'Competent actors **make** things happen, good actors **let** things happen... A performance should be a disciplined improvisation.'*
- Mike Alfreds

Thomas Conway works as a director, dramaturg and lecturer. Directing credits include the world première of Enda Walsh's *Gentrification*; *Whoop It Up for Liberty!* *The Crown Jewels*, *The Gimmick*, *The Winter's Tale*, *The King of Friday's Men*, *Once Upon a Barstool*, *Closer*, *In the Blood*, *Beowulf*, *What Where*, *Rockaby* and *Catastrophe*. He has been assistant director on *DruidSynge*, *Bailegangáire*, Gate Beckett Festival at the Barbican and the world première of Brian Friel's free version of Chekov's *Uncle Vanya*.

As a dramaturg, he has worked extensively with *Druid*, and with *Painted Bird*, *Pan Pan*, and Michael Keegan Dolan, among others. He is the editor of *The Oberon Anthology of Contemporary Irish Theatre*. He teaches Contemporary Theatre at The Lir Academy and at NUI Galway.

Course C

Clown Through Mask

Tutor: Veronica Coburn



If we ever faced all directions of ourselves at once we could only laugh at the beauty of our own ridiculousness. (Richard Pochinko)
Clown is the most beautiful, magical art form. The red nose is a mask. All masks have an inherent character, a master that must be served. The red nose, the smallest mask in the world, articulates the character of the wearer: the clown. The clown's function is to say what needs to be said and do what needs to be done. The clown's tool is the clown's own humanity - the clown's experience. The clown's modus operandi is play - the clown's innocence.

Clown Through Mask was devised by Canadian Richard Pochinko (1946 – 1989), and draws from the Amerindian tradition of clown and modern European performance clown (Lecoq) to provide a comprehensive system of work that articulates:

- A function for the modern performance clown
- A definition of clown theatre

and provides:

- The Building of a Personal Mythology to release the individual performer's creativity
- Exercises to allow students implement & practice new performance skills

This course will be fun, challenging and a fantastic experience. Bring some clothes to share – old ones, posh ones, silly ones. Hats are especially welcome. There will be some singing: Debra Salem – writer and composer based in Perth Scotland - will join Veronica for the final 2 days. Debra's unique way of working with music and song is inclusive and inspirational. You do **not** need to be a singer to take part in this course!

Veronica Coburn is the author of *Clown Through Mask – The Pioneering Work of Richard Pochinko as Practised by Sue Morrison*, it is published by Intellect Press. She was a founder member of Barabbas – Ireland's first dedicated physical theatre/clown company. As Draíocht's artist in residence, 2012 – 2015, she ran Hallelujah! Draíocht's Community Clown Choir. For Tiger Dublin Fringe 2014, Veronica wrote and directed Bernarda's House, a poetic retelling of Lorca's *The House of Bernarda Alba* for red nose, nominated for Best Production, Best Performer & Best Design.

Testimonials: (Veronica is) *the perfect facilitator: calm, clear, unbiased, and yet forthright and passionate... (She is) incredibly smart... emotionally as well as creatively astute. I felt totally safe in her hands from start to finish.*

Course D

Comedy – A Serious Business!



Tutor: Bairbre Ní Chaoimh

'Laughter is the shortest distance between two people'

- Victor Borge

With an emphasis on creativity and fun, this practical course will offer a challenge to both new and experienced performers. It will explore why we laugh, what we laugh at and how comedy helps us communicate with audiences. Participants will be encouraged to explore and enhance their own unique sense of humour and their comic potential on stage through improvisation and an exploration of a variety of dramatic texts. Focusing on comedy disciplines, timing and techniques it will also highlight the perils of stereotyping and 'playing for laughs'. Topics covered will include improvisation, physical and vocal characterisation, and the thin line that separates laughter and pain, comedy and tragedy. **Comedy is simply a funny way of being serious.** (Peter Ustinov) Participants will learn how to work closely with other performers or solo, to create compelling characters that resonate with audiences. We will examine the veracity of statements like Eric Idle's: **Life doesn't make any sense, and we all pretend it does. Comedy's job is to point out that it doesn't make sense, and that it doesn't make much difference anyway;** and Angela Carter's: **Comedy is tragedy that happens to other people!** Let's have some FUN!

Bairbre Ní Chaoimh is an award winning actor and theatre maker. She has worked nationally and internationally with all the major Irish theatre companies. She received an Irish Times award for her directorial work with *Calypso* and was an Associate Artist at The Abbey Theatre.

Directing credits include *Act without Words II*, *Play and Come and Go* (Gate Beckett Festival in Dublin, London and New York); *Master Harold and the Boys*, *Operation Easter* and *The Wonderful World Of Dissocia* (Calypso); *Catalpa* (Ireland, Scotland, USA, Canada, Australia) and *When The Wall Came Down* (Dublin, Berlin).

Recent productions include: *Charolais*, (winner of Little Gem and Stewart Parker awards; 2017 tour to New York); *If You Could Read My Mind* and *Say Our Names* (Smashing Times); *Your Beautiful Life* (TEEU), *As Time Goes By* (The Viking), *The Quiet Land* (Bewleys, Irish tour and Oran Mór, Glasgow), *My Aunt Bee* (Big Guerilla Productions) and *The Seagull* (Bottom Dog Theatre Co.)

Course E

All Theatre is Physical

Tutor: Niall Henry



Niall Henry's workshop will centre round the different ways that theatre shows are made and performed: the different styles of theatre, and the different approaches needed in building them. The workshop will examine traditional theatre and the techniques usually employed to perform them, as well as examining other methods used today in modern theatre.

Improvisation will be an important element of the workshop, so it is also important that all those taking part are aware of that. Experience in improvisation is not needed but a willingness to apply oneself to the skill is. It is advisable to wear comfortable clothing that the participant can move easily in and a certain degree of fitness is preferable.

Niall Henry is from Sligo and is Artistic Director of Blue Raincoat Theatre Company, a professional theatre ensemble, producing between 4 and 6 productions annually, with an emphasis on modern European classics, new writing and new adaptations for stage.

Niall trained in Paris with Marcel Marceau and Corrine Soum. He returned to Sligo in 1991 to co-found Blue Raincoat Theatre Company with Malcolm Hamilton, John Carty and Fionnuala Gallagher and has been Artistic Director for the company ever since. He is also co-founder of Cárde Arts Festival, Sligo Youth Theatre, The Mad Hatter Children's Theatre Festival, Tread Softy....Yeats Festival and The Factory Performance Space.

Productions directed for Blue Raincoat include *Hamlet*, *A Midsummer Night's Dream*, *The Tempest*, *Macbeth*, Jocelyn Clarke's adaptations of *Alice's Adventures in Wonderland* and *Through the Looking Glass* (co-production Peacock Theatre) and Brendan Ellis' *Hollow in the Sand*. For the National Theatre he has directed *The Playboy of the Western World* (2002), and Colm Tóibín's *Beauty in a Broken Place* (Abbeyonehundred). In 2017, Niall presented *Shackleton* at Project Arts Centre Dublin.

Course F

Hold On Tightly – Let Go Lightly

Tutor: Louise Lowe



If you are interested in making devised theatre that is fearless, vibrant, challenging and meaningful in a changing society then this is for you. Launching head first into the world of physically precise, emotionally rich and imaginatively constructed ensemble-devised theatre, this course will prepare you for the challenging task of creating your own work.

We will choose topics that will unlock spontaneity and curiosity, combining rigorous research with task based exercises to create structured spontaneous performances which have something to say about the world in which we live. During the week you will explore key aspects of contemporary devising processes such as deconstructing texts, physical movement and ensemble to help build your own devising methodology.

Louise Lowe makes site-specific and immersive art works as a theatre-maker within communities of space, place and interest. Since co-founding ANU in 2009, Louise has directed all of the company's productions to date, a selection of which includes: the multi-awarding *THESE ROOMS* (Art: 2016) in collaboration with CoisCéim; *SUNDER*; *ON CORPORATION STREET* (Home Manchester / Culture Ireland); *PALS* (National Museum of Ireland); *REFLECTING THE RISING* (RTE); *REBEL REBEL* (National/International tour); *BEAUTIFUL DREAMERS* (Limerick City of Culture).

Other directing credits include: *Test Dummy* (Theatre Upstairs); *Deep* (Cork Opera House); *The End of the Road* (Fishamble); *Across the Lough* (Performance Corporation); *Secret City*; *Right Here Right Now*; *The Baths*; *Demeter Project*: Cultural Olympiad Production (Prime Cut Productions); *The Bell Room*; *Come Forward to Meet You* and *Evensong* (Upstate).

Louise teaches devising at the Lir Academy. She was awarded the Cathal Ryan Scholarship Award and the International Artist Residency at the Robert Wilson Centre, New York. She has currently been awarded an Arts Council England Ambition for Excellence Award.

Course G

Unlocking the Scene

Tutor: Paul Meade



Paul Meade will lead experienced directors (and actors prepared to engage with the process) in a practical and stimulating course designed to improve their practice. Using sample scenes from both contemporary and classical plays, participants will be given tools for exploring imagery, action, time, space and character. Areas covered will include, 'listening to the play', 'building the world of the play', 'thinking about context' and 'collaborating and communicating with actors, designers and other creatives.'

With a mix of games, reading, discussion, simulated rehearsal and exercises this workshop will be lively and stimulating. During the week we will engage in an experiential investigation of the craft of directing for the stage. We will explore script analysis, development of a production concept, collaboration and the role of the audience. We will also focus on developing skills in the area of composition and use of space. In addition to this work, the course asks **what it is to think as a director**, and encourages the group to bring different aspects of their own experience and identities to the work.

Paul Meade is a director and dramatist and teacher. He is Artistic Director of award-winning theatre company Gúna Nua.

For Gúna Nua Paul has directed: *Pondling* (Fringe First, Stewart Parker Award, Best Female Performer Dublin Fringe), *The Goddess of Liberty* (BBC/Stewart Parker Award), *Little Gem* (Best of Edinburgh Award, Stewart Parker Award, Best Female Performer Dublin Fringe) and *Scenes From a Water Cooler* (Best Production Dublin Fringe Co-directed with David Parnell), *Chicane*, *Meltdown*, *Shay* and *Aisling's Stories*, *Taste*, *The Real Thing* and *Trousers*.

Most recently Paul directed the new musical *The Unlucky Cabin Boy* for Gúna Nua and *King Lear* and *Hamlet* for Second Age.

Paul's writing includes *Faith*, *Meltdown*, *Scenes from a Water Cooler*, *Skin Deep* (Stewart Parker Award Winner), *Thesis* and *Trousers* (Gúna Nua.) Also, *Mushroom* (Storytellers) *Light Signals* (Team) and *Begotten Not Made* (The Irish Council for Bioethics.) The latter won the Jim McNaughton / Business to Arts Bursary and received a radio production on RTE.

Most recently, Paul wrote *Conference Call* and *The Short Biography of Denis O'Rourke* for RTE radio drama. He teaches Classical Text at The Lir Academy and Acting at Inchicore CFE.

The Drama League of Ireland is the national body which promotes and fosters all aspects of amateur drama in Ireland.

Run by volunteers, the Drama League of Ireland offers a wide range of services and a network of support including:

Workshops and seminars throughout Ireland.

A public liability insurance scheme designed specifically for amateur groups.

A quality magazine focusing on Irish amateur theatre and articles of interest to amateur groups.

Training with renowned theatre practitioners at the annual residential summer school in theatre arts.

Library – access to over 200,000 play scripts.

Resource service providing information to member groups on facilities, tutors, training and equipment available in Ireland.

Advisory service for new amateur theatre groups.

Advice on hosting and programming one act theatre festivals.

The Drama League of Ireland is the sole rights agent in Ireland for Josef Weinberger Plays Ltd. and for many independent Irish playwrights including John B. Keane.

Yearly membership fee:

Groups: €120.00 Individuals: €35.00

FEES

Fees cover the following: tuition, single room en-suite accommodation at Dromroe Village, social programme, lunch and dinner (breakfast self-service).

OPTION A - Residential

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|--|-------------|------|
| Tuition, Single room en-suite | Members | €450 |
| lunch, evening meal and full social programme. | Non-members | €495 |

OPTION B – Non-residential

| | | |
|--|-------------|------|
| Non-residential | Members | €250 |
| Includes tuition, lunch, 2 evening meals and attendance at social programme. | Non-members | €295 |

Payment should be made in Euro by cheque/money order/ bank transfer made payable to *“The Drama League of Ireland”*.

If you wish to pay by bank transfer (EFT), please contact summerschool@dli.ie when you have done so. It is ESSENTIAL to include your own name on EFT.

Members include DLI group and individual members, and associates of National Association of Youth Drama.

A non-refundable deposit of €100 must be included with your booking form.

Deposits are non-transferable.

THE BALANCE OF THE FEE MUST BE PAID TWO WEEKS BEFORE THE COMMENCEMENT OF THE SUMMER SCHOOL

Intending participants

- must be over 18 years,
- must have a reasonable level of fitness
- must be responsible for their own needs.

The DLI reserves the right to replace a tutor if required.

The DLI reserves the right to refuse an application.

The DLI Summer School is run entirely by volunteers.

Please note that communication for the most part will be by email so please remember to include your email address when completing booking form.

DRAMA LEAGUE OF IRELAND
52nd RESIDENTIAL SUMMER SCHOOL
Saturday 29th July – Saturday 5th August 2017
Booking enquiries to Bernie: 087 233 3600
E-mail: summerschool@dli.ie

BOOKING FORM

Name:.....

Address:

.....

.....

Contact Telephone No.:.....

Email:.....

Age bracket: 18-25 26-35 36-50 >50

Membership No.:

Have you attended DLI Summer School before? Yes No

If so, how many times (including this year)?.....

Course Choice:

1

2

Accommodation Option choice:

Residential Non-residential

I enclose €100 as deposit for a place on the above course.

Payment should be in Euro by cheque/money order/bank transfer - payable to The Drama League of Ireland.

Bank: AIB Bank Centre Branch

Account name: Drama League of Ireland Ltd.

Summer School Account

National Sort Code: 93-13-65

Account No.: 08371-002

IBAN: IE03 AIBK 9313 6508 371002

BIC: AIBKIE2D

Cheques/Postal Orders to be sent to: Anne Mekitarian,
DLI Summer School Director, 'Mandel', Kill Village,
Co. Kildare, W91 P8P7

Please note that deposits are NON-REFUNDABLE

Signature:.....



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