



**DRAMA  
LEAGUE *of* 54th  
IRELAND Residential**

# SUMMER SCHOOL 2019

**Booking Enquiries  
to Willie O'Brien  
Tel. 087 2326259**



**UNIVERSITY OF LIMERICK  
27th July – 3rd August 2019**

**Drama League of Ireland,  
The Mill Theatre, Dundrum, Dublin 16  
Tel: 01 2969343  
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[www.dli.ie](http://www.dli.ie)**



## The Drama League of Ireland 54th Residential Summer School

**DLI Patron:** Michael D. Higgins,  
Uachtarán na hÉireann

**DLI Chairman:** Joanne Keane

**Organising Committee:** Mary Egan, Ollie Kenny,  
Elaine McLoughlin, Christine O'Brien  
and Willie O'Brien

**DLI Administrator:** Valerie McGuile

### Welcome to the programme for the 2019 DLI Summer School.

This is the 54th DLI Summer School and we return again to the beautiful and peaceful campus of the University of Limerick.

The University 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 en-suite 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  
Voice of  
Amateur  
Drama

## Welcome

On behalf of the Summer School Organising Committee, I am delighted to present our 2019 programme. Six of our tutors are Summer School veterans and they are joined by Aaron Monaghan who is making his first appearance with us this year. Many of you will be familiar with them, either as students or through their work.

If you need advice on any of the courses or if you have any queries, please do not hesitate to contact me or any of the committee. We look forward to meeting you and making your stay as pleasant and fruitful as possible.

**Willie O'Brien**  
**Chairman**  
**Organising Committee**



## DLI Chairman's Address

It is my great pleasure to welcome you to the 54th DLI Summer School and what a super line-up we have for you - Kevin O'Connor, Aaron Monaghan, Geoff O'Keeffe, Maree Kearns, Peter McAllister, Conall Morrison and Louise Lowe – seven excellent courses catering to experienced and inexperienced actors and directors, all aimed at guiding you to hone your craft, dig deeper into your creative selves and refine the skills that will help add to the wealth of dramatic arts in Ireland.

The sponsorship of scholarships from many county councils, drama festivals, kind individuals and drama groups all around the country is really appreciated. It has helped us keep fees at last year's level despite rising costs.

I'd like to say a special word of thanks to Anne Mekitarian who invested so much into the Summer School in her long term as director. She is owed a huge debt of gratitude for the countless hours she put in, and all on a voluntary basis. The members of the Summer School team of Ollie Kenny, Christine O'Brien, Mary J. Egan and Elaine McLoughlin, led by Willie O'Brien and assisted by Valerie McGuile, are all working hard to fill her shoes.

Many of you come back year after year. We look forward to seeing you again and to welcoming those who come for the first time to the lovely campus of the University of Limerick. We hope you find the week enjoyable, sociable and invigorating!

**Joanne Keane**  
**DLI Chairman 2019**

## Course A

# A Safety Net and a Beanbag



## Tutor: Kevin O'Connor

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This beginners' course offers an introduction to acting in a friendly and supportive atmosphere. It will be ideal for those with little or no acting experience, and for those wishing to recharge their theatrical batteries. We will provide the chance to explore a variety of acting techniques and approaches in a playful, accessible and practical way. Participants will get the chance to practice team-building vocal and communication skills as well as how to work with a script and build empathy for the character. Whether you are an aspiring performer, wish to revitalise your creativity, or simply want to try something new and build self confidence, you will find this course active, fun and rewarding. The techniques learned here will be transferable not just to your drama work but also to your working and social life - enhancing communication, learning about yourself and how you relate to others - building confidence and developing your imagination and creativity.

Topics covered include:

- Group exercises, drama games and improvisation.
- A range of approaches to acting technique.
- Understanding and developing characters.
- Rehearsing scenes from selected plays.
- Exploring the use of voice and body through vocal and physical exercises.

**Kevin O'Connor** is a drama facilitator and theatre director, currently lecturing in Drama at Limerick University and Performance Theatre in Cavan Institute. He has previously worked in The Betty Ann Norton Theatre School and Dundalk IT and has close links to Gonzo Theatre and is Artistic Director of the Gonzo Youth Theatre. Kevin has a passion for drama and believes in its power to change and transform. Apart from his teaching and lecturing Kevin works as a community drama facilitator on both sides of the border. He wrote and directed a Verbatim Theatre play called *Troubled Conversations* which was performed in Cavan, Monaghan and Fermanagh. Kevin also works in a number of schools, particularly in national schools on a freelance basis teaching Primary School Process Drama. A proponent of the Boal and Stanislavski methods, his work is characterised by the creation of a highly distinctive environment on stage, by the intensity of the emotions portrayed and by the realism of the acting.

## Course B

# Approaches to Directing

**Tutor: Aaron Monaghan**



This course for directors and actors of all level of experience, will explore various approaches to directing and the practicalities involved in mounting a production. The work will be practical, hands on, and will experiment with the differing techniques required to meet varying styles of work.

Among the course content there will be specific focus on:

- Physical Theatre
- Composition
- Collaboration with creative teams
- Working with actors
- How to get the best out of performers
- Taking an idea from the embryonic stage to full production
- Scene studies of specific texts.

Throughout the week, participants will alternate between actor and director, and a full enthusiastic collaboration will be expected in improvisational and devised exercises. Participants are encouraged to suggest specific texts (in advance) to work on over the course of the week.

**Aaron Monaghan** trained as an actor in the Samuel Beckett Centre, Trinity College Dublin, and at the British American Drama Academy, Oxford, for which he received a scholarship. He founded **Living Dred Theatre Co** with Padraic McIntyre and Mary Hanley in 2004, producing much of their work and appearing in a number of their productions including *The Tinker's Curse* and *Emerald Germs* which he co-directed and devised. In 2017 he became Artistic Director of the company. His directing credits include work performed at the Dublin Fringe Festival, The Ark, Ramor Theatre and the Mick Lally Theatre. He will be directing *Trad* by Mark Doherty at The Abbey in April/May this year, and *Minefield* later in 2019. His work in The Abbey includes *Translations*, *King Lear*, *Romeo & Juliet*, *She Stoops to Conquer*, *Christ Deliver Us! Tales of Ballycumber*, *The Shaughraun*, *Arrah Na Pogue*, *Finders Keepers*, *The Burial at Thebes*, *The Wolf of Winter*, *I Do Not Like Thee Dr Fell* and *Drama at Inish*. He is an Ensemble member of Druid, and was recently nominated for an Irish Times Theatre Award for his critically-acclaimed performance of the titular role in their production of *Richard III*. Aaron has received numerous awards for his work, most notably **The OBIE Award for Outstanding Performance**.

## Course C

# Creating with Courage: An Actor's Workshop

**Tutor: Geoff O'Keeffe**



For actors with experience who wish to challenge themselves to dig deeper and be more courageous in their creative response to the work, this course affords the opportunity to work within an industrious, yet supportive environment. For one special week we will create a space where the imagination is ignited, where stories are sometimes whispered, sometimes roared. A space where we give ourselves permission to fail. There is no paying audience, but we will critique, refine and reconsider. We will do it again and again and then we will probably do it again. Using scenes from a range of contemporary texts which challenge and provoke, from Caryl Churchill, Philip Ridley and Marina Carr amongst others, we will seek to be brave and bold in our playing. Exploring a range of techniques, we will find ways of playing the truth of the characters and unravelling their stories. In the knowledge that there are many ways to tell a tale, we will harness the potential of the actor's physicality, the power of ensemble movement and the expressiveness of choral voice to create dynamic and engaging pieces of theatre. You will be advised of texts/scenes to be prepared in advance of the course. Bring your heart, your mind, your sense of adventure and jump on board!

**Geoff O'Keeffe** is a theatre director, actor and drama adjudicator. His recent credits include: *Fantastic Mr Fox*, *James and The Giant Peach* by Roald Dahl, Shakespeare's *Romeo and Juliet*, *Hamlet*, *King Lear*, *Othello* and *Macbeth*, Yasmina Reza's *God of Carnage*, Tennessee Williams' *Talk to Me Like the Rain and Let Me Listen*, *Frank Pig Says Hello* by Pat McCabe and *Dickens' A Christmas Carol* for Mill Productions at The Mill Theatre, Dundrum. He has also written and directed eight highly successful Christmas shows for young audiences in The Mill. Personal highlights as an actor include, Mahon in *The Playboy Of The Western World*, Paul in *My Second Self* for No Tears Productions; David/Divina in *Aul' Divina and Me/I for Biscuits* for Breakfast Theatre Company; James in *Dinner for One* for Offaly Drama Project; Mikey in *The Highest House on the Mountain* for Tavistock Arts Theatre Company at Smock Alley Theatre; Ms. Kitty in *Billy Redden* for IYT at The International Dublin Gay Theatre Festival, 2010, where he received the Micheál Mac Liammóir Award for Best Male Actor. He has facilitated workshops for drama groups all over the country and has been in great demand as an adjudicator. He holds an MA in Theatre Studies from DCU.

## Course D

# How to Make a Scene

**Tutor: Maree Kearns**



If you are the one always figuring out what the world of the play looks like, or a director trying to figure out how to achieve a dynamic space for your cast to inhabit, then this is the course for you! This very hands-on, practical course will look at the creative process of the theatre designer and the many challenges that are faced when creating a show. We will go through the design process step by step and break down how set and costume designs go from page to stage; from the first reading of the script to opening night. We will work in teams from a preselected script and examine the visual aspects of the play. We will examine the role of design and designer within a production and how that works with the rest of the cast and crew, uncovering how, when and why design decisions are made. Topics to cover include:

- Applying the creative process to any production, no matter how big or small.
- Brainstorming designs into life, using the whole creative team.
- Methods to help think creatively and visually
- How to break down, research and get to know the world of your play.
- How to use colour, scale and texture in set, costume & lighting design.
- How to storyboard, build a scenic model and see why they are important tools for the entire cast and crew
- How the right costume choices help build a character.
- Design choices for a touring production.

**Maree Kearns**, Theatre Designer, has designed *Two Pints* at the Abbey Theatre, *Light a Penny Candle* in the Gaiety, *The Odd Couple* in the Everyman in Cork and *Bronte* at the Lir Academy in 2019. 2018 designs include *Torch* for Anu Productions, *Rathmines Road* for Fishamble Theatre Company, *Class* for Inis Theatre (Edinburgh Fringe First 2018) and *The Wizard of Oz* at the Cork Opera House. Other work includes *Maz and Bricks* and *Invitation to a Journey* (CoisCéim/ Crash Ensemble coproduction), *Giselle* for Ballet Ireland *Annie the Musical*; *Prodijig the Revolution* for Cork Opera House, 2018, 2016; 2014 for R.I.A.M, *Monsters, Dinosaurs; Ghosts* at the Peacock, *The Dead School*; *Observe the Sons of Ulster Marching Towards the Somme* for Nomad Theatre Network (Irish Times Best Set Designer 2009). Maree has also worked extensively in television and film and is the MFA Stage Design Course Director in the Lir Academy of Dramatic Art in Dublin.

## Course E

# Scenes from Chekhov's Plays

**Tutor: Peter McAllister**

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In this workshop for advanced actors, we will explore scenes from the plays of the Russian playwright, Anton Chekhov, in versions by Brian Friel and Thomas Kilroy.

Using a range of acting techniques taken from Stanislavsky's System, we will look at a variety of scenes from the major plays. In the mornings we will work on creating the characters - using exercises involving paintings, music and/or improvisation - while in the afternoons we will work on selected scenes - using active analysis or the *étude* method - as in a professional theatre laboratory.

Note that the key texts will be *The Seagull*, *Uncle Vanya*, and *Three Sisters* - some preparation and pre-reading will be required for this workshop.

**Peter McAllister** is Senior Lecturer in Acting at the Royal Central School of Speech and Drama in London where he has taught on the BA in Acting Course for nearly twenty years. Previously he was Course Co-ordinator of the BA in Acting at the Samuel Beckett Centre, Trinity College Dublin, as well as Lecturer in Acting and Direction at the Royal Scottish Academy of Music and Drama in Glasgow.

His former students have appeared in many award-winning film, theatre and television productions in the Republic of Ireland, the UK, and the USA.



## Course F

# The Art and Craft of Directing



## Tutor: Conall Morrison

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**Conall Morrison** will lead a week's work, for directors and actor-directors, on the art and craft of directing for the theatre.

We will explore a wide range of techniques which the director needs to master:

- Text analysis - from the classics to the contemporary.
- Mise-en-scene - how the director creates the visual world for the play.
- Analysis of different styles and genres - how to realise the unique aesthetic of each individual project.
- Improvisation in the rehearsal room - how improvisation can inform and extend performance.
- How to approach new writing - how the director can function as dramaturg.
- How to learn from great directors - Peter Brook, Lev Dodin, Declan Donnellan, Katie Mitchell, and how to fruitfully build their techniques into one's own work.

The work will be very hands-on, and participants will alternate as actors and directors throughout the week, exploring the topics and texts by thoroughly working them through on the workshop floor.

Participants would need to undertake to have read some set texts in advance. A challenging but enjoyable week!

**Conall Morrison** is a writer and director. He has directed twenty shows for the Abbey and Peacock Theatres. He has also directed for the Lyric Theatre, Landmark/GIAF, Fishamble Theatre Co., the RSC, the RNT, English National Opera, the Globe, and Cameron Mackintosh. With John Comiskey, he co-directed *The Bailout* for TV3, produced by John Kelleher Media.

His play *The Ministry of Deliverance* was recently performed in Belgrade, Serbia. His Fishamble production of *Haughey/Gregory* by Colin Murphy is touring the country in April/May this year.

## Course G

# The Play Is Not The Thing

**Tutor: Louise Lowe**



Sometimes the play is not the actual thing... sometimes we start without the play. Sometimes we start with a play as the inspiration to make something else and sometimes the play we make is not for a stage... Theatre can be made in a myriad of ways. This course is for those who are interested in devising and using the devising process to script and create brand new work. Using different methodologies, we will explore how classical texts can be used as a framework for devising and how these in turn can be presented in a variety of immersive settings. Led by theatremaker Louise Lowe, this playful and challenging course is for those with some experience and an adventurous spirit. Participants will be expected to work with classical and contemporary texts, move physically, act and direct each other... and step off into the unknown!

As a theatre maker **Louise Lowe** makes site-specific and immersive art works within communities of space, place and interest. Since co-founding ANU in 2009, she has directed all of the company's multi-award winning work to date, including: *The Anvil* (Manchester International Festival), *The Lost O'Casey* (Abbey Theatre, Dublin Theatre Festival) nominated for 5 Irish Times Theatre Awards), *Torch*, St. Helens UK (Arts Council England, Ambition for Excellence award), *Hentown* (Dublin City Council / Winner of Irish Times Theatre Award), *These Rooms* in collaboration with CoisCeim for London International Festival of Theatre, *NOW1418*, Dublin Theatre Festival and TATE Liverpool, *PALS* in collaboration with the National Museum of Ireland, *Angel Meadow* (Winner Best Production and Best Ensemble Awards at Manchester Theatre Awards, Nominated for Best Director Award, UK National Theatre Awards / HOME Manchester) and the Multi Award Winning Monto Cycle encompassing: *Laundry*, *The Boys of Foley Street* and *World End's Lane*.

At the LIR Academy (Trinity College Dublin) Louise teaches devising theatre and the MFA Directing Course. She was awarded the International Artist Residency at the Robert Wilson Center, New York and is on the Board of Theatre Forum Ireland.

Louise trained at the Royal Central School of Speech and Drama (University of London) and Samuel Beckett Centre, Trinity College, Dublin. She is currently Artist in Residence at the Gate Theatre.

# FEES

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

## **OPTION A - Residential**

Tuition, Single room en-suite	Members	€450
lunch, evening meal and full social programme.	Non-members	€530

## **OPTION B – Non-residential**

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

It is now possible to pay online on the Drama League of Ireland website [www.dli.ie](http://www.dli.ie)

(Click "Theatre Training" and you will find the Booking Form at the end of the Summer School page)

Payment can also be made in Euro by cheque/money order/bank transfer made payable to The Drama League of Ireland.

If paying by bank transfer, please remember that it is **ESSENTIAL** to include your own name on EFT.

DLI Bank details are on the Booking Form

Cheques/Postal Orders to be sent to:  
*Willie O'Brien, Scurlogstown, Trim, Co. Meath*

Members include DLI group and individual members, and associates of Youth Theatre Ireland.

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 54th IRELAND Residential

## DRAMA LEAGUE OF IRELAND 54th RESIDENTIAL SUMMER SCHOOL Saturday 27th July – Saturday 3rd August 2019 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.

### DLI BANK DETAILS:

**Bank: AIB, 52 Upper Baggot Street, Dublin 2**

**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**

*Please note that deposits are NON-REFUNDABLE*

Signature: .....

**Booking enquiries to Willie: 087 2326259**

**E-mail: summerschool@dli.ie**