



THE GAIETY
SCHOOL OF
ACTING
DUBLIN-IRELAND

Full-Time Professional Actor Training



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EXCELLENCE
INNOVATION
EXPERIENCE

Ireland's Premier Drama School



EXCELLENCE

WE TRAIN ACTORS

At the Gaiety School of Acting we build artists who will go on to work in theatre, television and film, and who take with them a commitment and a confidence that reflects a deep conviction about the world in which they live.

Talent and potential are only part of what we look for in a prospective actor – dedication, imagination and awareness are essential qualities which will be tested to the limit during our rigorous two-year, full-time programme.

The committed student leaves our school with a finely tuned instrument, a solid foundation of technique, and an array of tools for beginning the extraordinarily tough and rewarding journey of becoming an actor.

The Gaiety School of Acting was founded in 1986 by Joe Dowling, who now serves as Chairman. Patrick Sutton is the school's Director. Our patrons include Brenda Fricker, Rosaleen Linehan, Liam Neeson, and Milo O'Shea.

THE PROGRAMME OVERVIEW

Students engage in an intensive, two-year regime of physical, emotional and intellectual training, a wholesale cultivation of the skills demanded of a fully rounded actor. Drawing upon a range of 20th-century schools of practice, students are given the opportunity to build a personal technique through an array of core courses.

These are supplemented by an ongoing series of once-off workshops, given by visiting professionals over the duration of the programme.

The current faculty is comprised of top practitioners from Ireland, Great Britain, Europe, Canada, and the United States. These tutors work toward a high degree of professional excellence and treat each student's creative journey individually.

Our programme also draws upon working relationships with Dublin's professional arts community, in theatre, film and television – this includes associations with the Gate, Gaiety and Abbey theatres, RTE, Ireland's

national television station, and Ardmore Film Studios. Visiting professionals from Ireland and abroad also contribute to our programme, so that graduates carry with them a wide-ranging grasp of practical technique.

First-year training concerns itself with 'learning the language' of acting: a basic attention to inner and outer awareness; an introduction to various performance principles; and a full-bodied preparation for physical, intellectual, and emotional growth.

The second year immerses students in 'speaking the language': Building aggressively upon the first-year foundation, second-year training proceeds to strengthen and tune the actor's instrument, while maintaining a strong emphasis on performance and the presentation of work to directors, casting directors and agents.





INNOVATION

CORE COURSE WORK PERFORMANCE TECHNIQUE

ACTING

The focus in the first year is on developing concentration, imagination, discipline, and a strong group dynamic.

At the core of the work throughout the year is the need to develop, nurture and understand the presence of the actor, with its rooting in honesty and integrity.

The first year culminates in a showcase to which faculty, friends and family attend.

The second year is spent developing a strong, versatile rehearsal-and-performance technique, first through an immersion in the works of William Shakespeare, then in widely divergent styles, ranging from Sophocles to Caryl Churchill.

These classes are complemented by a full term of workshops in Stanislavski technique.

CORE COURSE WORK PERFORMANCE TECHNIQUE

IMPROVISATION

Improvisation is central to the development of a strong actor, and so the first year sets about to challenge the imagination, while promoting spontaneity and building confidence. Improvisation in the second year is focused on developing ideas, characters, narratives, thoughts and images, which, in turn, feed the process of developing the commissioned graduation play.

DEVISING

In this innovative course, student actors learn practical ways in which new ideas can be developed and new work created. European and American techniques (ranging from Theatre de Complicité to Ann Bogart) are used as reference points for the development of students' original works.

At the end of the second year a devising showcase takes place in which directors, casting directors and agents get to see exciting and original work in presentation.

FILM AND TELEVISION

First-year students receive a one-week intensive introduction to film and television acting. Second-year students undertake an intensive film and television project, which focuses on audition technique, scene work, and the making of short films which are showcased at the end of the year.

RADIO

Students are introduced to the world of radio and radio drama. This practical course gives students an understanding of the potential and possibilities of radio.





CREATIVITY

CORE COURSE WORK PERFORMANCE TECHNIQUE

SHOWCASE AND GRADUATION PLAY

At the end of second year students present an advanced scene showcase in Dublin's famous Gate Theatre. In the past this showcase has also been seen in RADA London.

The year finishes with students going into a four-week rehearsal period with a professional support team (director, designers, and production managers) for the graduation

plays. These plays are original pieces of theatre, emerging from the improvisation class and crafted into an original text by a writer in residence.

Both these performance projects draw directors, agents, casting directors, friends and family, and the theatre community in general. The graduation play is open to the public.

CORE COURSE WORK

VOCAL TECHNIQUE

VOICE

Classes in the first year concentrate on anatomy and posture. The main focus is on breathing, tone, resonance and articulation. Time is spent using the voice to explore play texts, political speeches, and poetry.

The second year concentrates on the discipline of regular technique classes, with the focus on meeting the vocal demands of classical and contemporary genres. Dialect work is also undertaken. Many of the classes take place away from the school, where students test their voices on the stages of the Abbey, Gate, Gaiety, and Project theatres.

SINGING

Students must become confident in presenting a song individually and as part of an ensemble. Initial classes concentrate on choral singing – one-on-one attention provides each student with the opportunity to work on a song for presentation.

The second year furthers the opportunity to expand the range of songs learned so that each student can present confidently in an audition situation.





CONFIDENCE

CORE COURSE WORK

PHYSICAL TECHNIQUE

MOVEMENT

The effective and controlled use of the actor's body is central to any comprehensive training.

Regular movement classes encourage students to express themselves through their bodies. These classes provide an opportunity to learn about effective uses of space, balance, and imagination.

MIME

Throughout the two years a wide range of mime skills are developed with emphasis on gesture, energy, and focus. Original works are developed for presentation.

SHIATSU

This practice is undertaken as a means of stretching the body, promoting good blood circulation and condition, opening the joints and making the body more supple.

DANCE / TAP

Regular classes in dance and tap cultivate a sense of ensemble, discipline, rhythm, co-ordination and presentation.

STAGE COMBAT

Students study fencing and other basic combat modes, for direct relevance to the actor's craft as well as control and reliability.

CORE COURSE WORK

CAREER COURSES

STAGECRAFT

These classes deal with the practicalities of working on the stage, in terms of professional language, etiquette, and rules of thumb for working with directors and other actors.

SIGHT READING

This course is designed to help students prepare for the challenges of cold reading at auditions. The focus is on speed reading, assessing the emphasis points in a speech, and ensuring effective and confident delivery.

AUDITION TECHNIQUE

This second-year course is designed to equip each student with a number of contrasting monologues, delivered to a series of directors working in Ireland, who watch and offer constructive criticism.

CAREER PREPARATION

This course gives each student the relevant information prior to launch into the 'real' world. Areas that are covered include: agents and casting directors, Actors' Equity, C.V. preparation, photographs, and personal taxation.

THEATRE COMPANY FORMATION

Students are offered a practical guide to forming a theatre company. Successful companies are analysed, as are issues of policy, audience development, raising money, booking a theatre, producing the play, and ensuring media coverage.

THEATRE VISITS

Going to the theatre is an essential element of an actor's education, and so weekly mandatory theatre visits give students the opportunity to see a wide range of work, which is then discussed in class.

THEATRE STUDIES

THEATRE HISTORY

Students are given an overview of Western theatre from its dawn to the present day, with a focus on Irish theatre from the start of the 20th century.

TEXT ANALYSIS

Students in both years are taught how to read and analyse plays across the Western canon from a practitioner's point of view. Historical, cultural, and ethical issues are also discussed with reference to concerns of the working artist. Students are expected to read widely along with a detailed reading of the plays being studied.



EXPERIENCE

OUR LEADERS

All our staff are experienced, working, theatre/film professionals, reflecting our deep-seated philosophy that students should engage from the start with the industry into which they will move upon graduation.

CHAIRMAN

Joe Dowling is former Artistic Director of the Abbey Theatre, Ireland's national theatre, and Managing Director of the Gaiety Theatre.

He has directed plays in all major Irish theatres and also in London, New York, Washington, Montreal and the Banff Festival of the Arts, Alberta. He is currently Artistic Director of the Guthrie Theatre in Minneapolis, MN, USA.

DIRECTOR

Patrick Sutton is Director of the Gaiety School of Acting. He was formerly Director of Team Theatre in Education Company and Director of the Wexford Arts Centre.

As an actor he performed in Ireland, Britain and France and as a director he has worked with several major theatres and companies in Ireland. He holds an honours theatre degree from Dartington College of Arts.

He is a member of the Arts Council and a board member of the Irish Museum of Modern Art.

CORE STAFF

Patrick Sutton is a leading improvisation teacher in Ireland and also teaches and leads Irish Theatre and Theatre Devising Projects abroad.

John Boylan (TV and Film) – an accomplished actor and teacher, with over 40 films to his credit, and one of Canada's leading acting coaches.

Adrienne Brown (Movement) – Artistic Director of New Balance Dance Company; A+ distinction teacher's certificate from the Martha Graham School of Contemporary Dance in New York; a founder of the Association of Professional Dancers in Ireland.

Paul Burke (Stage Combat) – member of the Irish Stunt Register and the Irish Dramatic Combat Association; trained with the British Fencing Association and under fight director Mark Shelley; has staged fights for Second Age and Loose Canon.

Mary Elizabeth Burke-Kennedy (Acting) – Ireland's leading teacher of Stanislavski technique; director, playwright and former artistic director of Storytellers Theatre Company; also lectures at University College Dublin's Drama Studies Centre.

Tara Derrington (Audition Technique, Graduation Showcase / Play) – trained at Birmingham School of Speech and Drama; directed for New Birmingham Theatre Company, Riff Raff and Kickswift theatre companies, Bristol; co-artistic director of ReadCo theatre in Dublin.

Caroline McSweeney (Devising) – M.A. in Modern Drama Studies from UCD; Artistic Director of Locus Theatre Company.

Sharon O'Doherty (Mime) – studied with Marcel Marceau at his school in Paris and toured Europe with Theatre de la Sphere mime troupe; in Ireland she has been extensively involved in writing, directing, and performing for stage and television.

Cathal Quinn (Voice) – trained as an actor at the Royal Scottish Academy, and still works in theatre and radio; post-graduate diploma in voice from London's Central School of Speech and Drama; taught voice at Central, Rose Bruford, and Oxford.

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CORE STAFF

cont'd

Diane Richardson (Dance, Tap) – studied tap in the U.S. with Honi Coles, Brenda Buffalino, and Heather Cornell; has choreographed shows in Dublin for professional and amateur groups; founder and director of Tapestry, a rhythm tap dance company.

Donal Courtney (Sight reading, Stagecraft) Donal is a graduate of the Gaiety School of Acting full time programme. Since 1991 he has worked as an Actor, Director and Playwright throughout Ireland, Europe and Australia.

Liam Halligan (Acting) Trained as an actor at the Focus Theatre. Has worked extensively as an actor in theatre, film, TV and radio in Ireland and the UK. He is Artistic Director of Quare Hawks Theatre Company and Storytellers Theatre Company.

Kristian Marken (Text, Film and T.V.) Kristian studied English, Acting and Theatre Directing at St Olaf College (Minnesota), University of Saskatchewan, and The University of Sussex. He has worked as an actor, director and teacher across North America and Europe.

Russell Smith (Singing) - a graduate of the GSA, who works on stage, television and film; has studied both classical singing and the Roy Hart technique.

Maureen White (Acting) - a teacher and director from Toronto, Canada, where she was a founding member of Nightwood Theatre; also works as a dramaturge and has directed for companies including Charabanc, Opera Theatre Company and Skipalong.

John Rogers (Shiatsu) - founder/director of the Natural Health Training Centre; Director of the Irish Aikido Federation; teaches extensively in America and Europe.

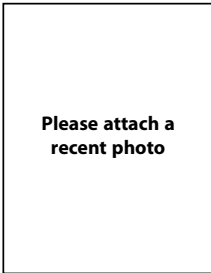
Roger Gregg has written extensively for theatre and radio. He is Artistic Director of Crazy Dog Audio Theatre and is a leading voice over artist. As a composer, Roger has written for many theatre companies.

Richard Cook is a former administrator of The Gaiety School of Acting and is currently Artistic Director of The Cat Laughs Comedy Festival in Kilkenny and Director of The Lisa Richards Actors Agency.

APPLICATION

Please complete, detach and return the application form to: The Gaiety School of Acting, Meetinghouse Square, Temple Bar, Dublin 2, Ireland.

Important: Please attach an additional page that clearly states your reasons for wishing to do the Two Year Full Time Course in Acting.



I would like to be auditioned in: **Dublin** **London** **New York** **Minneapolis**

Please attach a PHOTO of yourself and the €50 audition fee (non-refundable).

Full Name.....

Address

Telephone..... E-mail

Age/Date of Birth.....

Educational History.....
.....
Please include more information on additional sheet if required

Drama Experience (if any).....
.....
Please include more information on additional sheet if required

Medical History (if any)

Have you ever applied to the GSA before? Yes No
(if so, what stage did you reach: Accepted Recalled Audition)

HAVE YOU ENCLOSED YOUR AUDITION FEE, PHOTO, AND APPLICATION STATEMENT?

Signature:.....

APPLICATION

FOR OFFICE USE ONLY:

Auditioned and interviewed by

Comments

.....
.....
.....
.....

CREDIT CARD PAYMENT

Credit Card Type: MasterCard Visa Laser Amex

Credit Card Details:

Expiry Date: Switch Number (Laser):

IMPORTANT INFORMATION PLEASE READ

Failure to include the €50 application fee will result in you being refused an audition and your application being returned to you. Application fees are non-refundable and are entirely separate to course fees. You will be called for an audition once your application has been processed. Due to the large number of applicants, auditions dates cannot be changed once agreed by you. BE PREPARED! You must prepare two contrasting monologues for the audition and be prepared to discuss your choices and the arts and theatre in general. Prepare to be challenged and to challenge us!

Places are limited, so please apply early. The closing date for applications is 1st August each year. The School reserves the right to change the application date at short notice depending on the demand for the course. Do not send cash in the post. We accept cheques, bank drafts or postal orders made payable to The Gaiety School of Acting, or credit cards.

The Gaiety School of Acting reserves the right to alter the training programme depending on the availability of staff and resources.

PLEASE ENSURE THAT YOU HAVE FILLED IN ALL SECTIONS OF THIS FORM CORRECTLY.



Return to:

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WHAT YOU NEED TO KNOW

LOCATION AND FACILITIES

The Gaiety School of Acting is situated on the south side of Dublin's city centre, on Meeting House Square in Temple Bar. Main studios are located on the first and second floors, together with a smaller studio for individual work. The facilities include changing rooms, common area, and showers.

THE AVERAGE WEEK

Prospective students should be aware that, from the outset, the programme is physically and emotionally demanding. Attendance to all classes is mandatory, as the essential work of the programme is a tireless process carried out day by day in the studio or classroom. Indeed, a commitment to one's craft and peers supplies the very foundation of an artist's technique, and so the daily discipline of full attendance remains integral to the training process.

An average day of formal classes begins at 8.30 a.m. and runs until 6 p.m., after which students are expected to prepare work for the following day. Students are expected to continue aspects of class work at home, and they may under certain circumstances be called to attend rehearsals or classes in the evening or on the weekend.

Although allowances are readily made for medical, family, or other problems, it should be noted that prolonged or recurring absence or tardiness will result in suspension or expulsion.

FEES*

Fees are currently €4,600 per year and are payable on the following schedule: 1st year - €1,600 on written acceptance, €1,500 on the first day of term 1 (October), and €1,500 on the first day of term 2 (January). 2nd year - €2,600 on or before the first day of term 1 (October), and €2,000 on the first day of term 2 (January).

*Fees correct at time of going to print and maybe subject to change. Please contact the school before applying to ensure you are quoted the correct price and installment details. Fees may vary from year to year.

FULL-TIME / PART-TIME OUTSIDE WORK

Students are not permitted to take on work which interferes with classes. In general, students are advised against taking on any work. The week is extremely full and each student must be physically and mentally present for the full day of classes.

SCHOLARSHIPS AND BURSARIES

Many students apply for and receive some measure of funding for their studies. Opportunities include the Gaiety Theatre Scholarship, and the Maureen Potter Scholarship sponsored by Riverdance; which are available to cover tuition, plus a range of bursaries from the Arts Council.



CONTACT



The Gaiety School of Acting

Contact us about our Part-Time Courses:

For Young People...

Young Gaiety
Youth Theatre

For Adults...

Introduction to Drama
Page to Stage
Creative Writing
Acting for Camera
Stage Combat
Comedy Improvisation
Improvisation for Adults
Voice Weekend
Make a "Short" Short Weekend
Stage Combat Weekend

Foundation Year In Acting
Performance Year in Acting

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DIRECTORS

Joe Dowling (Chairman)
Catherine Donnelly, Patrick Laffan
Prof. Christopher Murray, Fred O'Donovan
Mary Elizabeth Burke-Kennedy
Patrick Sutton, Tony O'Dalaigh