



MAGEE LIVE

Schedule of Events

5.30pm	Memorial for Dr Paul Devlin
5.30pm	Exhibition: Costuming the Mechanized Body
6.30pm	Performances: Theatre for Young Audiences
7.40pm	Performances: Directing Showcase
8.30pm	Performances: Independent Project

Foyle Arts Building, Magee campus, Derry~Londonderry
Supported by DARO, Arts & Culture



“Tell me and I will forget, show me and I may remember, involve me and I will understand.” Confucius

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MAGEE LIVE

End of Year Shows 2016

DRAMA

26 MAY 2016

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Welcome

This year's showcase of student and staff work demonstrates the high quality of the teaching at Ulster and the ways in which it reaches beyond the University, into the community, the creative industries, and other sectors.

We enjoy fruitful partnerships with employers across Northern Ireland and further afield. Among other things, we draw on the successes of our own alumni. Our courses provide a strong basis of employability in theatre and related fields and give a foundation for careers in many other areas. Our work has been recognised for the second successive year with the Students' Union Award for Subject Team of the Year, and an Excellence in Teaching Award nomination for Dr Tom Maguire.

The Drama programmes are informed by world-leading research, illustrated by the notable ratings achieved in the recent Research Excellence Framework exercise. With a strong community of learning and buoyant recruitment, Drama at Ulster has never been in a better position to make a real contribution to the growth of local culture and the economy. The new MA in Contemporary Performance Practices adds a further dimension to this critical role.

Professor Jan Jedrzejewski
Dean of the Faculty of Arts

Memorial for Dr Paul Devlin

The Drama team lost a good friend and colleague last Summer, and our students lost a dedicated and passionate teacher, when Dr Paul Devlin passed away while on holiday with his family. We would like to take time at this year's Showcase to remember Paul, and to celebrate his work.



Exhibition

Costuming the Mechanized Body

This exhibition was created by Chloe Gamble as part of the final year Independent Project module. Chloe was inspired by Oskar Schlemmer's Triadic Ballet to explore the relationship between costume and the movement range of the performer. The exhibition shows how Chloe explored this type of artwork from the Bauhaus, the impact it made on her designs, and includes a selection of sample pieces of constructed costume.

TYA Performance

This performance comes out of our module called Theatre for Young Audiences - the only one of its kind in Ireland. It aims to expand students' understanding of performance and focuses on the specific demands of creating work for young audiences. It

develops a range of critical and theoretical perspectives and practical skills that complement earlier parts of the Drama programme. It aims to produce practitioners who can integrate theory and practice in all that they do.

The module is coordinated by Dr Tom Maguire. He teaches and researches into contemporary performance, particularly in British and Irish theatre. Tom co-edited *Theatre for Young Audiences in the UK: a critical handbook* (2013) and his monograph *Performing Story on the Contemporary Stage* was published by Palgrave MacMillan in 2015. He helped bring the All-Ireland TYA event, The Gathering to Magee in 2014. He has recently completed a project with CAHOOTS NI involving child spectators with visual impairments in the production of *The Gift* by Charles Way.

The technical aspects of all practical work in Drama are supported by the work of Adrian O'Connell. Having returned to education, Adrian graduated with a First Class Honours degree in Drama from Ulster and is currently working towards his PhD.

Directing Showcase

These performances come from our second year Directing module, which introduces students to the craft of the Director. The actors are first year students. In these modules, second year Directors learn to audition, cast and direct work for public performance, working with first year actors and stage managers.

The Directing module is taught by Dr Giuliano Campo. Giuliano is a performer, Director and scholar whose research and teaching interests include attention and

precision in actor training, world traditional disciplines of the self, and theatre anthropology. He is co-founder of the Roman research group Ypnos Teatro and former Director of the theatre laboratory "Towards an Active Culture" in Rome. His monograph *Zygmunt Molik's Voice and Body Work - The Legacy of Jerzy Grotowski* was published in 2010. His works are published in several countries in English and in translation. Giuliano is the Course Director and the Subject Director for Drama.

The first year Acting modules are taught by industry professionals, Rachael Devir and Kieran Lagan.

Rachael Devir is an Irish-based professional performer and Director and has worked with more than 25 companies over the last fifteen years. Recently her work has involved creating and directing large-scale spectacle pieces for festivals and events across Ireland. Last year she devised a show for early-years that is currently touring. Rachael has been teaching with us since 2006.

Kieran Lagan trained as a professional actor and has an MA in Actor Training and Coaching from the Central School of Speech and Drama. He currently offers training and coaching to professional actors and students at The Lyric Theatre Drama Studio, Queen's University Belfast and SW Regional College. His teaching includes work from the acting practitioners Stanislavski, Lecoq, Meisner and is proficient in the Michael Chekhov technique. He is currently researching 'Imagination and the Actor'.

Independent Project Performances

The Independent Project module is taught by all staff. Third year students identify a research question and then work individually or in small groups with a supervisor who advises them on readings and working processes whilst monitoring the development of the work.

This year, two students have written and performed one-person shows that explore their interest in storytelling performance.

Written and performed by Robert Emmett
Written and performed by Rebecca Morgan

Staff involved in these productions are:

Dr Lisa Fitzpatrick studied at Trinity College Dublin, University College Dublin, and the University of Toronto. She teaches in areas of critical theory and contemporary theatre. Her research interests are in violence and performance, Irish theatre, Canadian drama, and gender and performance. As well as a wide range of published essays and articles, she edited *Performing Violence in Contemporary Ireland* (2010) and *Performing Feminisms in Contemporary Ireland* (2013). Lisa is Head of the Faculty of Arts Research Graduate School.

Lauren Graffin is a tutor and doctoral researcher. She completed her degree in Drama with Irish History where she was awarded both the No Alibis and Evelyn Burgess prizes. She went on to receive her MA with Distinction in Applied Drama from the University of Exeter (2011). Her doctoral project focuses on the overlap between situated performance and community performance, looking at the role of space, place and community in a performative context.

Originally from Sydney, **Dr Matthew Jennings** has worked professionally as an actor, musician, writer, director and facilitator in the UK, Australia, Ireland, Italy, Morocco and France since 1985. Matt has been based in Northern Ireland since 2001 where he has contributed to numerous music, film, television and theatre projects, as well as producing, directing, teaching and facilitating in the field of community and applied drama. In 2010 Matt completed a PhD on the impact of community drama in Northern Ireland. He has published a number of articles on this and related subjects. He is in the process of developing further collaborative research projects in the field of arts participation and health. His research interests include: Applied Drama; Performance and Health; Conflict Transformation; Cultural Policy; Political Theatre; Intercultural Performance; Performance Ethnography; Performance and Philosophy; and Performance as Research.

