6.6 Module 6   Application of the Creative Process

6.6.1   Headline information about the module

Module title	Application of the Creative Process (Parts 1-3)
Module NFQ level (only if an NFQ level can be demonstrated)	8
Module number/reference	6
Parent programme(s) the plural arises if there are embedded programmes to be validated.	Higher Diploma in Arts in Drama Education (HDDE)
Stage of parent programme	1
Semester (semester1/semester2 if applicable)	1 and 2
Module credit units (FET/HET/ECTS)	ECTS
Module credit number of units	10
List the teaching and learning modes	Part-time
Entry requirements (statement of knowledge, skill and competence)	Applicants are required to have successfully completed a degree at NFQ level 8. Learners are additionally required to have completed Grade 10 examinations in speech and drama either with the college's Leinster School of Music and Drama or with another nationally or internationally accredited examination body. Mature applicants with equivalent professional experience may also apply for consideration. All applicants are met in advance of their enrolment by the programme team to ensure the suitability of the programme to the learners' needs.
Pre-requisite module titles	The Creative Process
Co-requisite module titles	Preparing the Performer, The Creative Process, Pedagogy and Teaching Placement, Professional Practice, Psychology of Teaching and Learning.
Is this a capstone module? (Yes or No)	N/A
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Lecturers are expected to hold at least a level 8 qualification, preferably with an educational and/or performance background. Guest lecturers are expected to have a high level of industry experience. It is an advantage to have completed the Certificate in Training and Education provided by Griffith College
Maximum number of learners per centre (or instance of the module)	20
Duration of the module	24 weeks

Average (over the duration of the module) of the contact hours per week (see * below)	3
Module-specific physical resources and support required per centre (or instance of the module)	Lecture room with moveable furniture to facilitate practical based lectures with internet access and digital projector.

Analysis of required learning effort		
*Effort while in contact with staff	**Minimum ratio teacher / learner**	**Hours**
Classroom and demonstrations	1:5	45
Monitoring and small-group teaching		
Other (specify)		
Independent Learning		
Directed e-learning (hours)		3
Independent Learning (hours)		202
Other hours (specify)		
Work-based learning hours of learning effort		
Total Effort (hours)		250

Allocation of marks (within the module)					
	Continuous assessment	**Supervised project**	**Proctored practical examination**	**Proctored written examination**	**Total**
Percentage contribution	100				100%

6.6.2 Module aims and objectives

Part 1: Theatre Histories aims to:
· Provide learners with an awareness of the diversity of theatrical styles.
· Encourage the learner to consider ways to relate historical works and conventions in a classroom setting.

Part 2: Production and Technical Theatre aims to:
· Provide learners with a knowledge base and planning strategy to develop and present a theatre production in a managed and safe way.
· Encourage the learner to apply these principles in the classroom.

Part 3: Application of Directing aims to:
Put into further practice the skills that have been developed throughout the previous module, (Module 2, The Creative Process) with regard to directing. Learners direct a scene, from a period covered in Theatre History, and use theatrical elements of Production to enhance the performance

6.6.3 Minimum intended module learning outcomes

On successful completion of this part of the module, learners can:
(i) Interpret a range of theatrical periods and styles from Greek Theatre to the present day.

(ii) Acknowledge the place of Theatre History in the teaching of modern and contemporary drama practices.

Part 2: Production and Technical Theatre:

On successful completion of this part of the module, learners can:
  (i) Show an understanding of the principles of the History of Western Theatre staging, Technical Theatre, the Design Process and the Production process.
  (ii) Apply this knowledge in order to plot and stage a piece for performance in various media including the classroom

Part 3: Application of Directing:

On successful completion of Part 3 of this module, learners can:
  • Analyse a script.
  • Implement appropriate rehearsal techniques in order to direct and stage a piece of theatre.
  • Demonstrate the ability to tie elements of production together to produce a cohesive performance.

6.6.4 Rationale for inclusion of the module in the programme and its contribution to the overall MIPLOs

Part 1

Theatre Histories provides the learner with a foundation for learning which is applied across the wider ACP module. Similarly, by providing the learner with an awareness of the diversity of theatrical styles and by encouraging the learner to consider how historical convention can be utilised and conveyed in a classroom setting.

Part 2:

This part of the module prepares the learner for the practical production side of the sector. It allows the learner to apply the learning by creating a link between the theoretical content of the course and putting it to practical use in the form of a production plan. It directly address MIPLO vii *take on the role of artistic director in dramatic interpretation of text, and collaborate with other professionals in the performing arts in the planning and production of school or community based artistic projects.*

Part 3:

As was previously stated in the rationale for Creative Process, directing theatre is a huge part of the job of a drama teacher, so it is vitally important that there is not only and understanding of the role of a director, but that there is proven ability as a director also. This, Part 3 of the module puts to the test the skills that are looked at during Creative Process.

This part of the module directly addresses learning outcome 8-that learners would be able to 'take on the role of artistic director in the dramatic interpretation of text' and also 'demonstrate a knowledge of vocal and physical technique in order to prepare for performance.' (4)

6.6.5 Information provided to learners about the module

Learners receive the following resources and materials in advance of commencement: module descriptor, module learning outcomes, class plan, assignment and presentation briefs, assessment strategy, reading materials, notes etc.

Module content, organisation and structure

Part 1:
Theatre histories is delivered via seminar over eight weeks in semester one. The seminars are a combination of lecture style presentation and seminar style student interaction. Each week the learners engage with one topic, which is analysed via a relevant case study (see below).

Topic 1: Greek Theatre
· Development of theatre
· Tragedy and Comedy in Ancient Greece
Case Study: Oedipus the King by Sophocles

Topic 2: Early Modernism
· Shakespeare's life, work and legacy.
· Commedia dell'arte.
Case Study: Hamlet by William Shakespeare

Topic 3: Romanticism and the Enlightenment
· Evolution of theatre as entertainment.
· The rise of melodrama
Case Study: Faust by Johann Wolfgang von Goethe

Topic 4: Naturalism and Realism

· The trend towards the 'everyday'.
· Prominent practitioners.
Case Study: A Doll's House by Henrik Ibsen

Topic 5: Modern Irish Theatre
· The Irish National Theatre
· Literary Revival
Case Study: Cathleen Ni Houlihan by Lade Gregory and W.B. Yeats

Topic 6: Modernism
· Modernist movements.
· Breakdown of Form.
Case Study: The Resistible Rise of Arturo Ui by Bertolt Brecht.

Topic 7: Postmodernism
· 20th Century Theatre Practice
· The changing role of the audience
Case Study: 4.48 Psychosis by Sarah Kane

Topic 8: Contemporary Irish Theatre
· The relationship between space and place.
· Audience participation
Case Study: Portia Coughlan by Marina Carr

Part 2:
Technical Theatre
The content as delivered provides a basic understanding of technical theatre and the design process, which is critical to understanding the production process.

The Design process
An awareness of the relationship and development of how design supports a production. i.e.: how lighting can influence the audience's perception of a particular scene.

The Production process
This is the central element of this part of the module. It details the steps, periods and systems necessary to deliver a well-managed, safe production. Focusing on communication, responsibility and a structured approach to Theatre making, aims to enable the learner to manage a production

Part 3:
Application of the Creative Process comes after Theatre History and Production. Following on from the previous module (Creative Process) the three strands of Text Analysis, Communication and Technique are looked at in greater detail and applied to a chosen piece of text.

Topic 1: Applied Directing

- **Scene Selection and Text Analysis** (Scenes are read to ensure suitability, initial responses to text, gathering of essential information)
- **Technique** (Initial rough blocking of scene)
- **Communication** (Looking at methods to enhance communication with performers)
- **Rehearsal** (Refining the action, trajectory of the scene, introducing props)
- **Final Performance** (Performance for assessment, including all elements of production)

6.6.7 **Module teaching and learning (including formative assessment) strategy**

Part 1: Theatre Histories
The assessment for this portion of the module take the form of a portfolio of classroom exercises worth 25%. This portfolio is based on each week of the module, and should engage with an aspect of theatre history covered that week. Each of the eight exercises must engage practically with theatre history conventions as a means of transferring this knowledge to the students.
The second mode of assessment for this portion of the module is a process folio entry worth 10%. This entry should reflect how the learner has engaged with the learning outcomes for the module.

Part 3
This part of the module is taught primarily through practical group work. After the initial work on text, learners split into groups and focus on their chosen scene. The aim of each week is to look at one of the key aspects, in relation to their summative assessment-technique, communication (characterisation) and overall presentation (tying together theatrical elements of production). Each group presents a work in progress each week, where formative assessment is given, and the scene is gradually refined and shaped for the final performance.

6.6.8 Work-based learning and practice-placement

As the focus in this programme is on drama education, the Teaching Placement accounts for a very significant element and is the opportunity for the learner to put into practice, the theoretical and practical elements of the various modules. Learners are required to engage in a Teaching Placement of 3 hours per week for the duration of the programme (minimum 60 hours in total) in a setting that is deemed suitable to the course content.

6.6.9 E-learning

Moodle is used to disseminate notes, advice and online resources to support the learners. The learners also have access to lynda.com and dramaonlinelibrary.com as a resource for reference.

6.6.10 Module physical resource requirements

Requirements are for fully equipped classrooms. The classroom is equipped with a PC and Microsoft Office, no other software is required for this module. The classroom must have furniture that can be easily moved around in order to facilitate any practical/workshop style classes.

6.6.11 Reading lists and other information resources

Primary Reading

Zarilli, P., 2010. Theatre histories: an introduction, New York: Taylor & Francis.
Aveline, J., 2002. Production management, Royston, Hertfordshire: Entertainment Technology Press.
Mitchell, K., 2010. The Director's Craft: a handbook for the theatre, New York: Routledge.

Irish Reading
Jordan, Eamonn, and Eric Weitz, editors. The Palgrave Handbook of Contemporary Irish Theatre and Performance. Palgrave Macmillan UK, 2018.
Leeney, Cathy. Irish Women Playwrights, 1900-1939: Gender and Violence on Stage. Peter Lang, 2010.
Maguire, Tom. Making Theatre in Northern Ireland: Through and beyond the Troubles. Univ. of Exeter Press, 2006.
Morash and Richards. The Oxford Handbook of Modern Irish Theatre. Oxford University Press, 2016.
Wallace, Clare. Suspect Cultures: Narrative, Identity, and Citation in 1990s New Drama. Litteraria Pragensia, 2008.

Secondary Reading
Beckley, R. (2014) Open Book Theater Management: Ethical Theater Production. London: Zero Books.
Dean, P. (2001) Production Management: Making Shows Happen - A Practical Guide. Ramsbury: The Crowood Press Ltd.
Donnellan, D., 2005. The Actor and the Target, London: Neck Hern Books.
Esslin, M., 1988. The Field of Drama: how the signs of drama create meaning on stage and screen, London: Methuen Drama.
Giannachi, G. & Luckhurst, M., 1999. On Directing: interviews with directors, New York: St. Martin's Griffin.

Gillet, C. and Sheehan, J. (2017) The Production Manager's Toolkit: Successful Production Management in Theatre and the Performing Arts. London: Routledge.
Moseley, N.,2016. Actioning and How to Do It, Nick Hern Books.

6.6.12 Specifications for module staffing requirements

Lecturers are expected to hold at least a level 8 qualification, preferably with an educational and / or performance background. Guest lecturers are expected to have a high level of industry experience. It is an advantage to have completed the Certificate in Training and Education provided by Griffith College.

6.6.13 Module summative assessment strategy

Participants submit an essay, which contains 3,000 words. The essay allows them to research and design a learning strategy for learners in a context, most probably their own scenario though not necessarily. The essay allows them to show how they might combine learning theories, instructional design models and individual difference to design an effective learning strategy informed by psychology.

Participants are also asked to complete a 1,000 word reflective piece on how they might apply what they have learned about the three main learning theories in their classroom. The assessed work breakdown can be seen in the table below.

No.	Description	MIMLOs	Weighting
1	Theatre Histories - Lesson Plan Portfolio	i, ii, iii	25%
2	Theatre Histories – Process Folio Entry	i, ii	10%
3	Production and Technical Theatre - Plan	i, ii, iii	20%
4	Production and Technical Theatre – Process Folio Entry	i, ii	10%
5	Applied Directing Practical	i, ii, iii	25%
6	Process Folio	i, ii	10%

6.6.14 Sample assessment materials

Please see separate accompanying Sample assessments handbook.

7 Programme Staff

7.1 Programme director and board

The programmes are directed and managed by programme boards. The boards comprise the Head of School, Programme Director, School Administrator and all those who have a formal role in the delivery of the programmes. The programme boards include learner representation from the constituent learner cohorts.

CV details in respect of all members of the programme board are provided in the supplemental CV document submitted along with this proposal.

7.2 Complement of staff (or potential staff)

It is proposed that the programmes are primarily delivered by the school's existing team of lecturers with additional staff members being appointed as required. An indicative allocation of programme lecturers to the constituent modules is provided in Appendix 4.

7.3 Arrangements for the interface for work placement of employer-based personnel involved in apprenticeship or traineeship programmes

The programmes do not involve apprenticeships or traineeships.

7.4 Programme-specific staff performance management arrangements

The programmes are delivered in accordance with the LSMDs existing practices, sharing common staffing arrangements. These shared resources and practices relate to the following:

- Staff performance management arrangements
- Arrangements for the approval of staff who have a formal role in a programme
- Recruitment plan for staff not already in place

7.5 Arrangements for approval of staff who will have a formal role in this programme

Full-time and part-time staff are appointed by the Head of School in consultation with the Programme Director and other senior academic staff within the school. These decisions are informed by discipline expertise, existing teaching load, and other academic or administrative commitments. Where extra human resources are required, they are recruited. Full-time appointments are managed in association with the college's Human Resource Department and the college's management board.

7.6 CVs for the programme's key staff (e.g. the programme leadership) and for the identified complement of staff

The staff CVs are included in the supplemental CV document.

7.7 Recruitment plan for staff not already in post

These arrangements are common across all programmes. Where additional lecturing staff are required, the normal recruitment procedures as set out in QAE I1 are followed. Appointment of any applicant for a lecturing post is the responsibility of the Head of School who agrees the job specification with the Human Resources department. The HR department is responsible for advertising the post, filtering applicants, and arranging interviews. The Head of School sits on the interviewing panel. All applicants for lecturing posts need to supply complete and

accurate information and references. Applicants are required to deliver a sample lecture selected by the panel in order to demonstrate their ability to deliver material clearly and effectively, demonstrating good communication skills and discipline knowledge.

Newly appointed lecturers are supported in their introduction to the LSMD by their programme director and the Head of School. The Teaching and Learning Faculty arranges support sessions for new lecturers before the start of each semester. A lecturers' handbook is also available containing the necessary information to ensure a new lecturer is well informed of college supports and requirements.