

## 6.2 Module 2 The Creative Process

### 6.2.1 Headline information about the module

<b>Module title</b>	The Creative Process
<b>Module NFQ level</b>	8
<b>Module number/reference</b>	2
<b>Parent programme(s) the plural arises if there are embedded programmes to be validated.</b>	Higher Diploma in Arts in Drama Education (HDDE)
<b>Stage of parent programme</b>	1
<b>Semester (semester1/semester2 if applicable)</b>	1 & 2
<b>Module credit units (FET/HET/ECTS)</b>	ECTS
<b>Module credit number of units</b>	10
<b>List the teaching and learning modes</b>	Part-time
<b>Entry requirements (statement of knowledge, skill and competence)</b>	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.
<b>Pre-requisite module titles</b>	N/A
<b>Co-requisite module titles</b>	Preparing the Performer, Pedagogy and Teaching Placement, Professional Practice, Psychology of Teaching and Learning, Application of the Creative Process.
<b>Is this a capstone module? (Yes or No)</b>	N/A
<b>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)</b>	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
<b>Maximum number of learners per centre</b>	20
<b>Duration of the module</b>	12 weeks

<b>Average (over the duration of the module) of the contact hours per week (see * below)</b>	3
<b>Module-specific physical resources and support required per centre (or instance of the module)</b>	Lecture room with moveable furniture to facilitate practical based lectures; with internet access and digital projector. Physical resources are versatile to accommodate rehearsal, practical workshop and movement space.

<b>Analysis of required learning effort</b>		
<b>*Effort while in contact with staff</b>	<b>Minimum ratio teacher / learner</b>	<b>Hours</b>
Classroom and demonstrations	1:5	36
Monitoring and small-group teaching		
Other (specify)		
<b>Independent Learning</b>		
Directed e-learning (hours)		
Independent Learning (hours)		214
Other hours (specify)		
Work-based learning hours of learning effort		
<b>Total Effort (hours)</b>		250

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

### 6.2.2 Module aims and objectives

The Creative Process aims to introduce learners to the craft of directing. Learners engage in improvisation and character work, moving on to text and technique. This module covers the basic principles required in order to work with different age groups on a wide range of material, including the creation of an original piece of devised theatre.

### 6.2.3 Minimum intended module learning outcomes

On successful completion of this module, learners can:

- i) Employ the basic principles of improvisation
- ii) Construct a character.
- iii) Develop a piece of theatre from improvisation to devised performance.
- iv) Apply the basic principles of directing.
- v) Identify various strategies involved in directing students of different ages.
- vi) Critique and evaluate their own work and the work of their peers.

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

A large part of drama teaching involves the skill of directing. Whether working in the private or public sector, performance, of some kind, is ultimately expected. This module gives learners a grounding in improvisation, which is the basis for devising, and then moves on to working with text. Learners are introduced to a variety of situations where they might need to draw on these different skills and tools, from entering grade exams, putting on their own school productions or devising with community/youth groups.

This module directly addresses those learning outcomes relating to critique and reflection on their own practice and specifically deals with MIPLOs, such as 'creatively leading and directing participative classroom performances' (7), 'taking on the role of artistic director in the interpretation of text' (8) 'designing and planning suitable programmes for a variety of teaching situations' (1) plus 'demonstrating knowledge of vocal and physical techniques in relation to performance' (4).

#### 6.2.5 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.

Additionally, this material is made available through Moodle, the College Virtual Learning Environment, along with other relevant resources and activities.

#### 6.2.6 Module content, organisation and structure

The module is divided into 3 sections. Topic 1 deals with improvisation techniques, the structuring of a story and character development. Topic 2 explores the devising process. Topic 3 moves to text based work, applying the basic principles of directing, from text analysis to staging.

##### Topic 1: Improvisation

- Introduction to improvisation (Creation of a safe environment, making an offer, side coaching)
- Planned improvisation (Structuring a story)
- Observation and Character (Developing a character through physical and mental exercises)
- Observation and Character (Hot seating)

##### Topic 2: Devising

- Introduction to Devising (Using different stimuli to generate ideas)
- Brainstorming in groups
- Research (Presentation of research topics)
- Work in progress (Presentation of rough idea for formative assessment)
- Devising performance

##### Topic 3: Principles of Directing

- Text Analysis (Extracting information from the text)
- Communication (Effectively communicating with performers)
- Technique (Blocking a scene)
- Scene Directing (Observation of these principles in motion)

### **6.2.7 Module teaching and learning (including formative assessment) strategy**

The module is taught through informal lectures, workshops and practical group work. It is essential that learners are comfortable within the learning environment and with each other, in order to feel free to express themselves and create.

The first assessment is the group Devising Performance. At the beginning of the Devising process, an assessment rubric is created within the group. Following discussion of what should be important in the final performance, a marking criterion is decided by the group. This is to try to eliminate some of the subjectivity connected to assessing performance and to make sure learners create their piece with this rubric in mind. Formative assessment is included in this process, as learners present a work in progress, which receives critique plus further refining on the day of the performance.

A similar approach is taken with scene directing. Learners take on different texts over a number of weeks, actively learning by doing, and receiving formative assessment on their work throughout. This critique goes on to inform their final summative assessment, where they direct a scene in front of their peers.

An overall mark for Participation is included to encourage learners to be present at all times, to engage with exercises to the best of their ability and be vocal in their critiques of their peers as well as themselves. Learners independent hours will also be monitored by the lecturing team as the final presentation is prepared.

The devising logbook is a chance for learners to demonstrate their role within the process, exactly what they contributed in terms of research and ideas and to analyse how the final performance went. Although this is assessed summatively, formative assessment is given throughout the process on what should be included in the final document.

There is also an entry in the Process Folio, which is detailed separately.

### **6.2.8 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 for 3 hours per week for the duration of the programme (minimum 75 hours in total) in a setting that is deemed suitable to the course content.

### **6.2.9 E-learning**

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

### **6.2.10 Module physical resource requirements**

Physical resources are versatile to accommodate rehearsal, practical workshop and movement space. Lecture theatre with internet access is required for theory classes. Access to auditorium is required for final showcase.

### 6.2.11 Reading lists and other information resources

#### Primary Reading

Mitchell, K., 2010. *The Director's Craft: a handbook for the theatre*, New York: Routledge.  
Oddey, A., 1996. *Devising Theatre: a practical and theoretical handbook*, London: Routledge  
Spolin, V., Sills, C. & Sills, P., 2000. *Improvisation for the Theatre: a handbook of teaching and directing techniques*, Evanston.: Northwestern University Press.

#### Irish Reading

O'Gorman, Siobhán, and Charlotte Mclvor. *Devised Performance in Irish Theatre: Histories and Contemporary Practice*. 2015.  
Singleton, Brian. 'Irish Theatre Devised'. *The Oxford Handbook of Modern Irish Theatre*, Oxford University Press, 2016.

#### Secondary Reading

Donnellan, D., 2005. *The Actor and the Target*, London: Nick 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.  
Heddon, D. & Milling, J., 2006. *Devising Performance: a critical history*, Basingstoke: Palgrave Macmillan.  
Johnstone, K., 1979. *Impro: Improvisation and the Theatre*, London: Methuen Drama.  
Poulter, C., 2018. *Playing the Game (Second Edition)*, Macmillan International Higher Education.  
Swale, J., 2012. *Drama Games for Devising*, London: Nick Hern Books.  
Wood, D., Grant, Janet, 1999. *Theatre for Children: a guide to writing, adapting, directing, and acting*, Chicago: Ivan R. Dee.

### 6.2.12 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.

### 6.2.13 Module summative assessment strategy

#### Assignment 1: Devising Performance

To create a piece of original theatre, no longer than five minutes, with a specific target audience in mind.

#### Assignment 2: Devising Logbook

To chart the Devising Process, documenting all relevant research and rehearsal techniques, plus reflection and evaluation on the performance itself.

#### Assignment 3: Scene Directing

To direct a short scene (monologue or duologue) under peer observation.

#### Assignment 4: Participation

Contribution to class exercises, group work and peer feedback.

#### Assignment 5: Process Folio

To record and reflect on learning throughout the module.

The assessed work breakdown can be seen in the table below.

No.	Description	MIMLOs	Weighting
1	Devising Performance	i, ii, iii	25%
2	Devising Logbook	iii, vi	20%
3	Scene Directing	iv,v	25%
4	Participation	i-vi	10%
5	Process Folio	i-vi	20%

#### 6.2.14 Sample assessment materials

*Please see separate accompanying Sample assessments handbook.*