

## *Creating Drama: From Theory to Practice 1*

<b>Section A: Headline Information</b>	
<b>Module title</b>	Creating Drama: From Theory to Practice 1
<b>Module NFQ level (only if an NFQ level can be demonstrated)</b>	8
<b>Module number/reference</b>	TBC
<b>Module Co-ordinator</b>	Mr. Gerry Morgan
<b>Parent programme(s)</b>	BA (Honours) in Arts and Humanities
<b>Stage of parent programme</b>	4
<b>Semester (semester1/semester2 if applicable)</b>	1
<b>Module credit units (FET/HET/ECTS)</b>	ECTS
<b>Module credit number of units</b>	5
<b>List the teaching and learning modes</b>	The module will be delivered through a combination of lectures, workshops and scheduled rehearsals which will be directed by learners themselves and mentored by the module coordinator.
<b>Entry requirements (statement of knowledge, skill and competence)</b>	Successful completion of Stage 3 of the programme or equivalent is required.
<b>Pre-requisite module titles</b>	N/A
<b>Co-requisite module titles</b>	N/A
<b>Is this a capstone module? (Yes or No)</b>	No
<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>	Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in drama, performance or a closely cognate area. The co-ordinator must have appropriate experience in the required practice area.
<b>Maximum number of learners per module</b>	20
<b>Duration of the module</b>	1 Semester
<b>Average (over the duration of the module) of the contact hours per week (see * below)</b>	2
<b>Module-specific physical resources and support required per centre (or instance of the module)</b>	Creative room with space for workshop/rehearsal and audio-visual equipment.
<b>Analysis of required learning effort</b>	
<b>*Effort while in contact with staff</b>	

Classroom and demonstrations		Mentoring and small-group tutoring		Other (specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1: 10			10	1: 6	21	35	35		125 hours
<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%		

<b>Section B: Module Descriptor</b>	
<b>Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs</b>	This module is designed to give the learners the confidence and skills to read a text, research and analyse it and to create material for the stage. This will not only benefit learners in terms of their capacity with the art form but also build skills and confidence in areas such as leadership, creativity, innovation and organisational ability.
<b>Module Aims and Objectives</b>	This module aims to introduce the principles and practice of creating for the theatre (mise-en-scène, writing or devising). Beginning with an overview of the history of the role of the director in theatre, it introduces the learner to innovators in twentieth and twenty-first century theatre from Artaud to Romeo Castelluci. It also looks at key philosophical and psychoanalytic theories as they apply to theatre. On a practical level, it will introduce learners to key functions of the director (casting, blocking, interpretation, developing the production concept etc.) and finally it will give each learner the opportunity to synthesise their knowledge through a practical creative theatre project.
<b>Minimum Module Learning Outcomes</b>	On successful completion of this module, learners should be able to: <ul style="list-style-type: none"> <li>1. Relate key theories to creating theatre, performance and directing. (MIPLO 3, 4, 5)</li> <li>2. Demonstrate a critical understanding of the philosophical and psychological issues that concerned key figures in the development of theatre art in the twentieth century. (MIPLO 3, 5)</li> </ul>

	<p>3. Critically examine the processes involved in drama and how they apply to performance, education and community work. (MIPLO 6, 7, 8)</p> <p>4. Draft a proposal for a creative theatre project which incorporates theoretical material and approaches introduced in the module. (MIPLO 3, 4, 5)</p>
<b>Information Provided to Learners about the Module</b>	<p>College Prospectus specifies module name, stage and ECTS.</p> <p>College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms.</p> <p>Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.</p> <p>Diploma Supplement contains module name, code, stage and ECTS.</p>
<b>Module Content, Organisation and Structure</b>	<p><i>The first four topics are delivered through lectures, group discussion and guided reading and relate to MIMLO's 1 and 2.</i></p> <ul style="list-style-type: none"> <li>- The historical context: an overview of the development of the role of the director.</li> <li>- The 20<sup>th</sup> Century 'Avant-garde' (e.g. Artaud, Grotowski, Brook and Kantor)</li> <li>- Semiotics and theatre</li> <li>- The work of art, introducing the ideas of Heidegger</li> </ul> <p><i>The next two topics relate to MIMLO's 3 and 4 and are derived through a combination of workshops, lectures and mentored small group work.</i></p> <ul style="list-style-type: none"> <li>- Introducing drama as therapy; psychoanalytic theory and theatre</li> <li>- Documentary and historical theatre</li> <li>- Improvising towards a text, devising scripts or theatre scores</li> <li>- Creating a proposal for a theatre project</li> </ul>
<b>Module Teaching and Learning Strategy</b>	Lectures and guided reading, workshops and mentored small group work, group reflection and evaluation.
<b>Work-Based Learning and Practice-Placement</b>	Not applicable
<b>E-Learning</b>	Guided reading on Moodle, e-portfolio, option to upload and view work in progress and projects
<b>Specifications for Module Staffing Requirements</b>	<p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 20 learners</p> <p>Staffing requirements: 1 lecturer with extensive professional experience in theatre and performance.</p>
<b>Module Summative and Formative Assessment Strategy</b>	<p>Proposal for essay on key theoretical area/ theorist/practitioner (Formative Assessment; MIMLO's 1 and 2) 10%</p> <p>Essay on key theoretical area/ theorist/practitioner - 2500 words (Summative Assessment; MIMLO's 1 and 2) 50%</p>

	<p>Continual assessment in the form of ongoing presentation of work in progress on proposal for creative project with feedback (Formative Assessment; MIMLO's 3 and 4) 10%</p> <p>Written proposal for a theatre project. 1500 words. (Summative Assessment; MIMLO's 3 and 4) 30%</p>
<p><b>Sample Assessment Materials</b></p>	<p><b><u>Essay (2500 words)</u></b>  Choose <b>one</b> of the following directors. Describe and evaluate their approach to making theatre.  Tadeusz Kantor  Augusto Boal  Jerzy Grotowski  Eugenio Barba  Ariane Mnouchkine  Robert Wilson  Robert Lepage</p> <p><b><u>Proposal</u></b>  Write a short proposal outlining your ideas for creating a ten-minute long performance piece based on either an historical document or a literary text. (1500 words)</p>
<p><b>Reading Lists and Other Information Resources</b></p>	<p><b><u>Essential Reading:</u></b>  Drain, Richard, (ed) <i>Twentieth-Century Theatre: A Sourcebook</i> (New York: Routledge, 1995)</p> <p>Fortier, Mark, <i>Theory/Theatre: An Introduction</i>, 2<sup>nd</sup> edn (London: Routledge, 1997)</p> <p>Pitruzzella, Salvo, <i>Introduction to Dramatherapy: Person and Threshold</i> (Hove, Sussex: Routledge: 2004)</p> <p><b><u>Other Reading:</u></b>  Andersen-Warren, Madeline and Grainger, Roger, <i>Practical Approaches to Dramatherapy: The Shield of Perseus</i> (London: Jessica Kingsley, 2000)</p> <p>Artaud, Antonin, <i>The Theatre and Its Double</i>, trans. Victor Corti, (London: Oneworld Classics, 2010)</p> <p>Barba, Eugenio, <i>On Directing (Drama and Theatre Studies)</i> (Oxon: Routledge, 2010)</p> <p>Boal, Augusto, <i>The Rainbow of Desire: The Boal Method of Theatre and Therapy</i> (London: Routledge, 1995)</p> <p>Boal, Augusto, <i>Theatre of the Oppressed</i> (London: Pluto Press, 1979)</p> <p>Davis, David, <i>Gavin Bolton: The Essential Writings</i> (London: Trentham Books, 2010)</p> <p>Delgado, Maria M. and Heritage, Paul, <i>In Contact With The Gods: Directors Talk Theatre</i> (Manchester, UK: Manchester University Press, 1996)</p> <p>Grotowski, Jerzy, <i>Towards a Poor Theatre</i>, (London: Methuen Drama: 1975)</p> <p>Heathcote, Dorothy and Bolton, Gavin, <i>Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education (Dimensions of Drama)</i> (London, Heinemann Drama, 1995)</p>

	<p>Innes, Christopher and Shevtsova, Maria, <b>Directors/Directing: Conversations on Theatre (New York: Cambridge University Press, 2009)</b></p> <p>Kantor, Tadeusz, <b>A Journey Through Other Spaces: Essays and Manifestos, 1944-1990, Tr. and Ed. (Kobialka, Berkeley: 1993)</b></p> <p>Knill, Paolo J., Levine, Ellen G. and Levine, Stephen K. <i>Principles and Practice of Expressive Arts Therapy: Towards a Therapeutic Aesthetics</i> (London: Jessica Kingsley, 2004)</p> <p><b>Lehmann, Hans-Thies and Jurs-Munby, Karen, Postdramatic Theatre,(Oxon: Routledge: 2006)</b></p> <p>Levine, Stephen K., <i>Poiesis: The Language of Psychology and the Speech of the Soul</i> (London: Jessica Kingsley, 1997)</p> <p>Luckhurst, Mary, <i>Dramaturgy: A Revolution in Theatre</i> (UK: Cambridge University Press, 2006)</p> <p>Mitchell, Katie, <i>The Director's Craft, A Handbook for Theatre</i> (New York: Routledge, 2008)</p> <p>Roose-Evans, James, <i>Experimental theatre from Stanislavsky to Peter Brook</i> (London: Routledge, 1984)</p> <p>Szondi, Peter, <i>Theory of Modern Drama</i>, Tr. and Ed. Hays, (Cambridge: Polity Press, 1987)</p> <p><b>Essential Viewing:</b></p> <p>National Theatre Discover. <i>History of Movement Direction. YouTube, <a href="https://www.youtube.com/watch?v=8NjU8gttsZo">https://www.youtube.com/watch?v=8NjU8gttsZo</a>. Accessed 27 Jan. 2018.</i></p> <p>---. <i>Movement Direction: Creating Character. YouTube, <a href="https://www.youtube.com/watch?v=1RRc4tq2kpE&amp;list=PLJgBmjHpqgs4s6c0MrG-pniF OTtvKncpGandindex=3">https://www.youtube.com/watch?v=1RRc4tq2kpE&amp;list=PLJgBmjHpqgs4s6c0MrG-pniF OTtvKncpGandindex=3</a>. Accessed 27 Jan. 2018.</i></p> <p>Odin Teatret. <i>Andersen's Dream, 2004. YouTube, <a href="https://www.youtube.com/watch?v=qEWBgFaLePA">https://www.youtube.com/watch?v=qEWBgFaLePA</a>. Accessed 27 Jan. 2018.</i></p> <p>---. <i>Ur-Hamlet, 2006. YouTube, <a href="https://www.youtube.com/watch?v=9Zk0AdAn4To">https://www.youtube.com/watch?v=9Zk0AdAn4To</a>. Accessed 27 Jan. 2018.</i></p> <p>---. <i>Use of the Theatre Space at Odin Teatret. YouTube, <a href="https://www.youtube.com/watch?v=JR4Nk6Lp3rs">https://www.youtube.com/watch?v=JR4Nk6Lp3rs</a>. Accessed 27 Jan. 2018.</i></p> <p>The Guardian. <i>An Interview with Theatre Director Peter Brook. YouTube, <a href="https://www.youtube.com/watch?v=Sx2qHHFS5Yk">https://www.youtube.com/watch?v=Sx2qHHFS5Yk</a>. Accessed 27 Jan. 2018.</i></p>
<p><b>Module Physical Resource Requirements</b></p>	<p>Creative room with space for workshop/rehearsal and audio-visual equipment</p>