1. **Title of the module**
   
   Skills 3 - The Director and the Script – LAMDA810

2. **School or partner institution which will be responsible for management of the module**
   
   LAMDA

3. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**
   
   7

4. **The number of credits and the ECTS value which the module represents**
   
   10 (5 ECTS)

5. **Which term(s) the module is to be taught in (or other teaching pattern)**
   
   2 (Spring)

6. **Prerequisite and co-requisite modules**
   
   n/a

7. **The programmes of study to which the module contributes**
   
   MA Directing

8. **The intended subject specific learning outcomes.**
   
   On successfully completing the module students will be able to:
   
   Note: subject benchmark statement references follow each item.

   8.1 Understand the craft of the writer and role of dramaturge A2, 3, C4, 6, D3, 4, 5, 7

   8.2 Develop analytic skills in identifying subject, content, theme A2, 3, B3, 6, C4, 6, D3

   8.3 Develop awareness of underlying structures in script writing A2, 3, 4, 6, B3, 6, C6, D3

   8.4 Be able to implement and use dramaturgical skills when working with writers A1, 3, 4, 6, B1, 3, C4, 5, 8, 9, D1, 2, 3, 4, 5, 7

   8.5 Be able to produce effective critiques so as to develop new writing and assist artistic programming A1, 2, 3, 6, B3, 6, C4, 6, 8, 9, D1, 2, 3, 4, 5, 7

9. **The intended generic learning outcomes.**
   
   On successfully completing the module students will be able to:

   9. 1 Advanced literary skills A2, 3, 4, B1, 6, C4, 5, 9, D3, 4, 5, 7

   9. 2 Ability to observe and respond creatively to scripts A1, 2, B1, 3, 6, C4, 6, D3, 4, 5

   9. 3 Develop personal critical thinking A2, 3, 4, B1, 6, C4, 6, 8, D3, 4, 7

   9. 4 Working to deadlines A1, 6, B3, C6, 8, 9, D3, 4, 5

   9. 5 IT & research skills D5

   9. 6 Independent learning A1, B3, 6, C6, 8, 9, D3, 4, 5, 7

   9. 7 Communication and presentation A1, 6, B3, 6, C6, 8, D1, 2, 4

10. **A synopsis of the curriculum**

    The emphasis of practice-based analysis and vocational training-based research necessitates that the curriculum content of the module is listed as a summary of subject areas studied, as opposed to lecture/seminar titles.

    Students are expected to engage in participation and subsequent critical evaluation of these activities, a process that promotes M-level work as appropriate to the subject discipline.
The curriculum for this module covers the following foci:

- The role of the literary manager and dramaturge
- The process of script writing
- The use and purpose of dramaturgy in the creation of new work
- Exercises on writing the short play or screenplay
- Exercises to enable the student to take on the roles of writer, dramaturge and director
- Writing critiques of plays for literary managers
- Developing strategies to help writers develop plays

11. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Fountain, T. (2007). *So You Want to be a Playwright?*. London: Nick Hern

12. **Learning and teaching methods**

The content of this module is delivered as follows:

- External specialist led seminars
- Practical exercises to explore the different roles of writer, dramaturge and director in the creation of new writing
- Dramaturgical exploration of script
- Re-writing the script
- First read-through experiences
- Script evaluations for Artistic Directors

This module comprises 100 hours of study, approximately broken down as follows:

- 12 hours of external specialist led seminars
- 88 hours of self-directed learning

Students will work with a leading professional literary manager/ dramaturge throughout this module. The dramaturge will set exercises for the student to complete that will give him/ her the opportunity to gain an insight into the writer’s craft and the development process of new writing in relation to current models of dramaturgical practice.

Students will be required to develop ideas that can be turned into the first draft of a short script. The dramaturge will then lead students in a series of supported exercises to replicate the development process, whereby one student will act as dramaturge to another’s writing. This will enable each student to learn the necessary dramaturgical skills, and promote peer- learning within the year group.
This process is repeated, the students writing two further drafts of their scripts, and at the delivery point for each draft they will be led in further exercises designed to enable them take on the role of dramaturge. The professional dramaturge will observe the students’ application of the dramaturgical conversation/process, offering suggestions and advice throughout these encounters.

The relatively high number of hours apportioned to self-directed learning is indicative of the nature of the writing process.

At the completion of the module the external practitioner will write a report on the observations of the students’ use of dramaturgical skills. The student will also reflect on his/ her experiences in order to develop a critical awareness of one’s own learning process.

The literary content of the written play/ scene is not an assessed element of the module but the means by which the skills and understanding necessary to work with new writing can be acquired. As such it does not form part of the assessment of this module.

13. **Assessment methods**

13.1 **Main assessment methods**

Assessment is made according to the University of Kent's assessment bands, and its available percentage grades. The criteria applied are as outlined in LAMDA's postgraduate assessment form which identifies the competencies of student work according to the appropriate classifications.

All first marking is undertaken by the module tutor, and second marking is provided by either the Head of Department of the relevant discipline, or a staff tutor involved in delivering this module.

All marks are moderated in the end-of-term Heads of Department meeting, which is attended by the Vice Principal, the Head of the Drama School, the Heads of Department for Acting, Movement, Screen and Audio, and Music, as well as the Head of Studies.

First and second marking procedures follow the regulations as set out by the University of Kent.

The competencies listed as specific learning outcomes under 11) all apply to a successful completion of this module.

Assessed course work and its percentage of the overall module weighting:

1. Writing of a short play/ scene: 0%
2. Re-finishing the play through the dramaturgical process: 50%
3. Critical assessment of the creative process: 50%

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Word count or equivalent</th>
<th>Percentage of assessment</th>
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<tbody>
<tr>
<td>Writing of a short play/ scene</td>
<td>1500 words</td>
<td>0%</td>
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<tr>
<td>Re-finishing the play</td>
<td>See above</td>
<td>50%</td>
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<tr>
<td>Critical assessment of process</td>
<td>500 words</td>
<td>50%</td>
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</table>
By successfully completing this module students are expected to demonstrate ‘mastery of a specialized area of knowledge and skills’, indicative of their ability to engage effectively in a ‘professional activity, thereby accepting accountability for related decision making, including use of supervision’ (QAA Credit Framework 2008, level 7 descriptor, p.19)

Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)

<table>
<thead>
<tr>
<th>Module learning outcome</th>
<th>8.1</th>
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<tbody>
<tr>
<td>Learning/teaching method</td>
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<td>Self-directed learning</td>
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14. Inclusive module design
LAMDA recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum
b) Learning, teaching and assessment methods

15. Campus(es) or centre(s) where module will be delivered
LAMDA, 155 Talgarth Road, London W14 9DA

16. Internationalisation
LAMDA auditions for students in France, Ireland and right across North America, has active partnerships with organisation in India and Hong Kong, and regularly attracts students from over fifty different countries. We have an increasingly diverse staffing body, and consistently seek to broaden the range of material we work with beyond the standard canon. Before and after graduation, students are paired with mentors in their own region of the world, and those eligible to work in the US and/or Canada are showcased to the industry in New York and Los Angeles or Toronto, as appropriate. Although our English language entry requirements are high, we have recently introduced additional support for those students whose first language is not English.

If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.

17. **Partner College/Validated Institution**
   London Academy of Music and Dramatic Art (LAMDA)

18. **University School responsible for the programme**
   School of Arts

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**FACULTIES SUPPORT OFFICE USE ONLY**

Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

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<th>Date approved</th>
<th>Major/minor revision</th>
<th>Start date of the delivery of revised version</th>
<th>Section revised</th>
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Module Specification Template (October 2017)