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MA/MFA Movement: Directing and Teaching

PROGRAMME SPECIFICATION 2023/24

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# **KEY INFORMATION**

|  |  |
| --- | --- |
| **Award Title** | MA/MFA Movement: Directing and Teaching |
| **Award Aim** | Master of Arts (MA) or Master of Fine Art (MFA) |
| **Possible Exit Awards** | Postgraduate Certificate (60 credits)  Postgraduate Diploma (120 credits) |
| **Awarding Body** | University of London |
| **Mode(s) of Study** | Full-time and part-time [part-time suspended for 2023/24, recruiting for 2024/25] |
| **Full Length of Study** | 1 year (MA full-time), 2 years (MFA full-time and MA part-time) |
| **Admissions Requirements** | You will normally have a degree or equivalent in a subject that includes an element of movement or dance. Graduates of other disciplines will be considered if they can provide evidence of previous training and experience in movement or dance. If you have a strong movement background and professional experience of working with movement for at least two years, you will be considered for non-standard entry.  Further information is available here: <https://www.cssd.ac.uk/how-to-apply/postgraduate-applications> |
| **Primary Location of Study** | London |
| **Professional Accreditation** | None |
| **Language of Study** | English |
| **European Credit Transfer Scheme (ECTS)** | The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits  The MFA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 120 ECTS credits |

# **PROGRAMME OVERVIEW**

## Educational Aims

The MA/MFA Movement: Directing and Teaching give you the opportunity to:

* gain knowledge at the forefront of professional discipline
* broaden academic knowledge of and approaches to movement within academic and professional disciplines
* understand how your specialisms are advanced through research and practice
* work innovatively
* be intellectually rigorous and show originality in your application of knowledge e.g., through practical realisation, models of practice and sustained written argument.
* take creative risks through reimagined ways of practicing and thinking
* understand how the boundaries of movement directing and teaching are advanced through research
* collaborate with peers and share learning with students on other programmes
* show originality in tackling and solving problems independently
* deal systematically and creatively with complex movement related issues in unpredictable environments
* develop practice and scholarship pertinent to aspects of the field.

Additionally, the MFA gives you the opportunity to:

* extend your understanding of critical debates and practices within a specific area of movement within theatre or performance training, production or creation (these might include opera, film, puppetry, animation, dance theatre, HE, FE, conservatoire or community setting, or company-based settings)
* develop as a contributor to the field of movement for actors
* extend experience and outputs through a prolonged engagement with relevant practices

## Programme Schedule

**Full time MA Movement: Directing and Teaching**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Term 1 | | Term 2 | Term 3 | | | Term 4 |
| Bodies in Movement | |  |  | | |  |
| Pedagogies: Movement | | Pedagogies: Movement | Practices Movement Placement | | |  |
|  | Performing Research | | |  | |  |
|  | | Movement Direction |  | | |  |
| Learning group | | Learning group | Learning group | | |  |
|  | |  |  | | SIP | |

**MFA Movement: Directing and Teaching Year One**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Term 1 | | Term 2 | Term 3 | |
| Bodies in Movement | |  |  | |
| Pedagogies: Movement | | Pedagogies: Movement | Practices: Movement Placement | |
|  | Performing Research | | |  |
|  | | Movement Direction |  | |
| Learning group | | Learning group | Learning group | |

**MFA Movement: Directing and Teaching Year Two**

|  |  |  |
| --- | --- | --- |
| Term 1 | Term 2 | Term 3 |
| MFA SIP | | |
| MFA supervisions to be organised through terms one to three | | |

## Learning and Teaching

On the MA/MFA Movement: Directing and Teaching your learning grows out of several interconnected schemata:

* Tutor led processes
* The Learning Group (second year for part time students)
* Deep knowledge of your own strengths and specialism in relation to movement, as explored and challenged through practice and analysis
* Your individual learning objectives
* Working Journal

Practical skills are developed through:

* taught classes
* self-led tasks
* practice in placement activity
* working relationships with mentors
* tutor and peer feedback
* tutor assessment of your practice in action.
* Collaborations with peers

Reflective and analytical skills are developed mainly through:

* discourses in practical environments
* reflection on your own practice and that of others
* the documentation and analysis in a Working Journal
* through written papers, presentations, group projects
* one on one tutorials.

Thinking skills might be developed through:

* questioning practical work
* lectures
* observations
* research into your field (literature, workshops, journals, performances, workshops)
* written and presentation tasks.

***Learning Group***

The Learning Group provides a reflective space for students to share and process their experiences on the course. The group meets regularly throughout the three academic terms. Full-time astudents are members of the group through their time on the programme, while part-time take part in their 1st year. In the opening two terms, the work of the group will be facilitated by a tutor and is non-assessed – it purposefully lies outside of any one unit.

The aim is for the group to create a platform for free and nuanced expression, and to explore potentially challenging ideas. The function of the Learning Group is to provide a meeting point for students to discuss

* insights and questions about learning, practice and research
* concerns, complications and conflicts that affect students’ learnings
* ways to support each other’s development and deepen their understanding of group dynamics
* development of autonomous learning

In the first term, sessions are facilitated by a facilitator/tutor and are built around reflective exercises. The focus of the first term is on creating a group culture conducive to deep and precise learning.

The facilitator/tutor remains with the students for the second term, but the group starts to transition into a student-led space guiding the reflective space.

The third term is wholly student-led and the format will be negotiated and agreed with the group. The facilitator/tutor might be invited into a session by the Learning Group in term three.

**Individual Learning**

Learning objectives are evolved in an aspirational and reflective dialogue with your personal academic tutor (PAT). Evaluation of the learning opportunities in each unit, negotiated objective setting, and individual research interests form the basis of this dialogue. Tutorials are a way to focus your personal learning and develop areas of research throughout the year and can, and should, evolve. Tutorials and briefings will take into consideration any special requirements or interests you may have and will inform the basis for the selection of placements.

**Working Journal**

The practical and reflective nature of the programme is highlighted in the keeping of a working journal. You are encouraged to make full use of the journal as you document, analyse and reflect upon your work. The journal also helps to inform the programme team of the extent of your consideration of movement facilitation, research, analysis of teaching and learning, investigation and analysis of processes.

The Working Journal can take any form, but the programme team would welcome a variety of visual documentation, recording, videoing, notations, storyboarding etc. The journal is an integral part of your personal work. You are required to evidence reflective thinking and learning from your Working Journal in your written submissions, and you may be asked to present the artefact to your tutors if called upon at any point during the programme.

## Assessment

**Assessment Tasks**

You are assessed through practice, presentations, essays and portfolios.

**Assessment Criteria**

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Masters degree. (The compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Work is assessed on evidence of the extent to which you have met the learning outcomes demonstrated through:

* sustained, independent written argument.
* progress in relevant practice-based techniques.
* taking creative risks, selecting and implementing from these appropriately.
* originality in the application of knowledge in relation to the matter of the unit.
* analytical and critical awareness of relevant contemporary issues.
* intellectual engagement.
* understanding and effective use of research and advanced scholarship.
* recognising practice that is at the boundaries of the specialism.
* successful collaborative processes.
* tackling and solving problems and dealing with complex situations in professionally related environments.

**Marking descriptors**(relating to the assessment criteria)

Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will refer to the learning outcomes and whether these have therefore been achieved.

80% and over (distinction)

**Practice:**There is clear and sustained evidence of originality in your applications of knowledge in practice. You display strikingly effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at the highest of standards in group situations (if relevant), exercising most effective collaborative strategies. You show exceptional evidence of progress in specific techniques relevant to the practical work of the unit. There is evidence of exceptional ability in tackling and solving problems and addressing complex situations in professionally related environments. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

**Written work or presentations:**Your written work demonstrates a fluent, lucid, and advanced argument of a near-publishable level. You have demonstrated excellent qualities of analysis and critical awareness of contemporary issues throughout the unit. Your levels of intellectual engagement are exceptional; you have developed original knowledge making use of extensive and highly complex research. You have demonstrated a highly impressive exploration of creative risks and options and selected and implemented ideas with acuity. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

70% and over (distinction)

**Practice:**You show outstanding evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally related environments. The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

**Written work or presentations:**Your written work /presentation demonstrates sustained, advanced argument at an academically high level. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making use of extensive and complex research. The work is characterised by excellence and is of equivalent achievement to professional work at the forefront of its field.

60% and over (merit)

**Practice:**You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You display effective practice, demonstrating a good understanding of the boundaries of your specialism. You work well in group situations (if relevant), frequently exercising effective collaborative strategies. The work is of a good standard and, on several occasions, is equivalent to professional practice at the forefront of its field.

**Written work or presentations:**

Your written work demonstrates a sustained and clear argument. You have demonstrated good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are good; you have often made use of detailed research. There is evidence of good ability in tackling and solving problems and addressing complex situations in professionally related environments. The work is of a good standard and, on several occasions, is equivalent to professional practice at the forefront of its field.

50% and over (pass)

**Practice:**You show evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is evidence of originality in your applications of knowledge in practice. Your practice is at a reasonable standard, and you have demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, adopting reasonably effective collaborative strategies for most of the time. There is evidence of some ability in tackling and solving problems and addressing complex situations in professionally related environments. The work is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

**Written work or presentations:**Your written work demonstrates a developed argument that is reasonably sustained. You have demonstrated reasonably good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are adequate; you have made use of research at times. The work is of a fair or good standard and, on occasion, is equivalent to professional practice at the forefront of its field. The work is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

40-49% (fail)

**Practice:**You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. Your practice is not always of a reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally- related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

**Written work or presentations:**Your written work demonstrates an argument but one that is only sporadically sustained. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

Less than 40% (fail)

**Practice:**You show insufficient evidence of progress in specific techniques relevant to the practical work of the unit. You have rarely or never demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is little or no evidence of originality in your applications of knowledge in practice. Your practice is not of a good enough standard, and you have not demonstrated an understanding of the boundaries of your specialism. Your contribution to group situations is very limited, as are your effective collaborative strategies. There is little or no evidence of ability in tackling and solving problems and addressing complex situations in professionally related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

**Written work or presentations:**Your written work does not sufficiently demonstrate an argument. You have rarely demonstrated qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were inadequate; you have made little or no use of research. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

## Placements

Movement teaching, directing and coaching placements take place in the Spring (term 2) and Summer (term 3) terms of the full-time programmes (in the first year of the MFA). In the part time mode of the MA programme these can happen across terms 3, 5, 6 or 7 in agreement with the tutors.

Placement learning happens in two units of work. Firstly, the Mentored Placements (forming part of the Pedagogies: Movement Unit and External facing Movement Placements (forming the main activity of Practices: Movement Placement Unit)

In the first instance placements will usually be held at Central, although you may be placed on a project that might tour or rehearse elsewhere (e.g., with a professional theatre company or site-specific work) if it was thought that a particular opportunity would more appropriately benefit your development as a practitioner.

With external placements the placement and programme team will contact hosts to establish current availability and suitability. Suitable placement hosts will be able to offer a placement that will normally involve class teaching and movement direction support for projects

Central has a Placement Policy for all placements.

**MFA Attachments**

In negotiation with the programme team, MFA students may use their own work-based learning (i.e., paid work) as the heart of the second-year practice or they may undertake unpaid practice with key, experienced leaders, or relevant organisations in the field. This experience may take place in any organisation in the world within which movement work has a recognised, professional profile, including theatre, opera, film, puppetry, animation, dance theatre, HE, FE, conservatoire or community setting, or company-based settings.

The MFA programme deploys the guidelines in Central’s Attachment Handbook for second year attachment practice.

## Learning Outcomes

If you successfully complete the MA/MFA Movement: Directing and Teaching programme at Central:

**You will obtain knowledge and understanding of:**

* (A1) critical debates, concepts and discourses in movement in training and movement in production
* (A2) relevant theories and research methodologies including those most appropriate for the field of movement in training and production
* (A3) experiential anatomy and physiology in relation to the teaching or directing of the performer.

**You will develop the thinking skills that will enable you to:**

* (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon your practice and other practices in movement teaching and movement direction
* (B2) develop intellectual rigour and conceptual understanding enabling you to undertake advanced scholarship and sustained research independently
  + critically evaluate and reflect upon your own and others’ relevant current practice, research and research methodologies
  + evaluate and contextualise work in the field of movement training and movement direction
* (B3) apply new knowledge and skills to develop your practice as a movement teacher and/or movement director in a variety of settings

**You will develop the practical skills that will enable you to:**

* (C1) use and evaluate relevant practices in movement teaching and movement direction sometimes experimenting with new and/or original ideas
* (C2) design and implement movement activities and outcomes for the development of embodied experience and physical skills in a given context
* (C3) work, safely, ethically, professionally as a movement teacher and/or director engaging within relevant professional settings
* (C4) develop informed and creative approaches in movement teaching and movement direction.

**You will develop the broader workplace skills that will enable you to:**

* (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
* (D2) engage with relevant industries as a movement teacher and/or movement director
* (D3) take creative risks

**In addition to the above, MFA students will also:**

* (B4) engage creatively with planning, delivery and evaluation of movement work in the interest of trainee performers, actors and directors over sustained periods of practice
* (D4) document and reflect on your professional practice in a working journal.

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|  | **UNITS** | | | | | | |
| Bodies in Movement | Pedagogies: Movement | Performing Research | Movement Direction | Practices: Movement Placement | MA SIP | MFA SIP |
| A1 | X | X | X |  |  | X | X |
| A2 |  |  | X | X |  |  |  |
| A3 | X |  |  |  |  |  |  |
| B1 | X | X |  |  |  | X | X |
| B2 |  | X | X |  | X | X | X |
| B3 | X |  |  | X |  |  |  |
| B4 |  |  |  |  |  |  | X |
| C1 |  | X |  |  | X |  |  |
| C2 |  | X |  | X |  |  |  |
| C3 | X | X |  | X |  |  |  |
| C4 |  | X |  | X |  |  |  |
| D1 |  |  |  | X | X | X | X |
| D2 |  |  |  |  | X |  |  |
| D3 |  |  |  |  | X | X | X |
| D4 |  |  |  |  |  |  | X |

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| --- |
| UNITS |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Bodies in movement | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | Notional Student Study hours 200  Tutor Contact hours: 42,  Timetabled hours: 42 self-led studio work,  Student Managed 116 | | | | | |
| Unit Leader | Ayse Tashkiran | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Movement: Directing and Teaching | | | | MA/MFA Movement: Directing and Teaching | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

The Experiential Anatomy element enables you to:

* develop practical understanding of the fundamental elements of the human in motion
* implement appropriate research strategies for practical application and formulate presentations of that knowledge
* develop and communicate appropriate, creative, and safe movement strategies for the teaching/direction of others.

The **Encountering systems** element enables you to:

* research and contextualise influential movement systems
* develop new understanding of how movement systems have influenced movement in theatre and movement in life, in particular with regard to the performer’s body and training
* Centralise and investigate on your own movement heritage through critical reflection and practical exploration

**Learning Outcomes**

On completion this unit you should be able to:

* (A3) understand and translate principles of anatomy and physiology in relation to the teaching or directing of the performer; and communicate this knowledge in practice
* (B3, C3) analyse, assess and research anatomy and physiology to inform safe and holistic approaches to movement
* (A1) engage in critical debates, concepts and discourses in movement in training and movement in theatre production i.e., develop critically informed analysis of influential movement systems in relation your own movement lineage
* (B1) understand the movement influences on the teaching and direction of performers in the contexts of contemporary movement training.

**Indicative Unit Content**

The work of this unit is to reveal the body’s systems and the systems of movement that you embody. This unit works on two interconnected and yet distinctive schema:

* **Experiential Anatomy -** this element serves as an introduction to anatomy and physiology and has a specific focus on the moving, performing body. Safe and holistic practice underpins the learning. A series of experiential classes will provide the framework for your practical and academic investigation of anatomy and physiology in respect to safe, holistic movement practice. These will run concurrently with structured individual research and studio time for independent study and/or practice. A presentation to the peer group of a practical physical exercise and an individual research presentation, with anatomical explanations, will take place/be submitted at the end of the Autumn term.
* **Encountering Systems of Movement -** in this element you will explore the work of selected movement practitioners and movement systems that have influenced actor training and movement teaching. You will be encouraged to look at your own movement traditions in the light of examples of other training systems. The exploration of movement is both experiential and practical, as well as reflective and analytical. Movement principles and philosophies of these systems will be contextualised. Experiential workshops and allied lectures will form the basis of this element. You will be able to present your own movement systems in the light of work of the unit. Practitioners from various, relevant systems will teach principles and philosophies of their embodied system/s.

**How You Learn**

* Tutor-led classes and seminars.
* Independent research and practice.
* Student-led presentation and planned demonstration.
* Practice-based workshops.
* Individual research and prepared reading.

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| --- | --- | --- |
| **Assessment Summary** | | |
| Type of task  *(e.g., essay, report, group performance)* | Magnitude  *(e.g., No of words, time, etc.)* | Weight within the unit  *(e.g., 50%)* |
| Experiential Anatomy Movement exercise | 15 minutes | 25% |
| Experiential Anatomy Research presentation | 15 minutes | 25% |
| EncounteringSystems Critical Analysis of a movement system with Working Journal as an appendix | 2,000 words | 50% |
| You must pass all elements to pass the unit. | | |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes c. 11% to the mark for the MA degree and c. 8% for the MFA degree. | | |
| **Assessment Criteria** | | |
| On the Anatomy element you will be assessed on your:   * understanding of fundamental principles of Experiential Anatomy and physiology in relation to the teaching or directing of the performer * ability to communicate Experiential Anatomy and/or physiological knowledge in practice. to, for e.g., accurately, to inform safe and holistic approaches to movement teaching/movement directing.   For the **Encountering** Systems, you will be assessed on your:   * engagement in critical debates, concepts and discourses in movement in training and movement in theatre production i.e., develop critically informed analysis of your own movement lineage * understanding of the movement influences on the teaching and direction of performers in the contexts of contemporary movement training. | | |

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| PEDAGOGIES: Movement | | | | | | |
| **Level** | 7 | Credit value | 20 | ECTS points | | 10 |
| Notional Student Study Hours | **200 hours**  Notional 76 studio activity, 32 placement activity, 16 self-led pedagogy, 76 research/preparation | | | | | |
| Unit Leader | Vanessa Ewan | | | | | |
| Programme(s) for which the unit is mainly intended | **MA/MFA Movement: Directing and Teaching** | | | | ***Compulsory*** | |
| **Prerequisite Learning** | None | | | | | |

Aims

* Develop and apply specialist pedagogic skills in movement for training and production.
* Develop reflective, analytical, and interrogative skills in relation to your practice.
* Develop appropriate research and planning skills for pedagogic practice.
* Identify and articulate theoretical underpinning of your practice.
* Develop and communicate appropriate, creative, and safe movement strategies for teaching
* Collaborate with peers, tutors, and external practitioners

**Learning Outcomes**

On successful completion of this unit, you should be able to:

* + (A1) develop conceptual understanding of your movement through analysis and evaluation of practice (e.g., through observation, movement class)
  + (B1) demonstrate critical awareness of contextual pedagogic issues relevant to your practice as a movement teacher/movement director
  + (C1, C2) work safely and ethically in the movement training of others
  + (B1, B2) reflect in depth, upon your practice as a facilitator/teacher, drawing upon comparative models of practice
  + (C1, C3, C4) plan and deliver appropriate classes, working effectively as a teacher within a particular context.

Transferable Skills Developed

Observational analysis, self-reflection, management of a group, learning and teaching competence in movement, discussion skills.

Indicative Unit Content

This unit is concerned with core pedagogic skills in movement training. Key ideas and theories about teaching and learning will underpin the work on this unit. Throughout the unit your microteaching will be developed through class work with tutors and peers. Tutor-led seminars will underpin your practice with pedagogic theory. Regular meetings of the Learning Group (full time and part-time terms 1,2,3) will develop for your own relationship to teaching and learning.

You will be involved in teaching, workshop and/ or rehearsal observation throughout the unit, with opportunities to apply your developed understanding in an actual teaching situation.

This unit is taken in two ‘phases’, where the first encourages you to experiment and explore pedagogic strategies and the second provides you with opportunities to demonstrate developing competence in a live work setting.

This unit is concerned with movement practice and core teaching skills. You will focus on movement training in performance-related contexts and encounter a variety of settings with a variety of performers, for e.g., actors in training.

**Phase One - Term One P/T and F/T**

Work of this phase will be an exploration of the underlying principles of teaching of movement to actors and performers, and will consider breath, space, time, flow, improvisation, planning, languages of movement, and touch.

Observational work (COVID protocols permitting) will aim to give you a varied vision of the realms of movement teaching and work in theatrical environments. Indicatively, these will include movement and dance classes, combat class, and may include, animal studies, acting class, devising workshops, puppetry workshops, varied rehearsal processes, and rehearsals. Direct observation will enable you to familiarise yourself with a diverse range of teaching situations at Central (or elsewhere for the P/T).

Theories underpinning praxis will be explored in a lectures/seminars that are shared with other relevant Pedagogic Programmes e.g. MA/MFA Applied Theatre that may include:

* session planning
* individual learning styles
* teaching modalities
* group dynamics
* holistic approaches to teaching and training
* ethics
* analysis of movement, physicality
* the assessment of individual needs
* assessment of learning and achievement.

***Limber class for Performers***is the terminology for aclass that is designed to awaken and develop the actor/performer’s physical and emotional readiness for work.You will create your own plan for a limber class designed for actors and performers and lead your MA MFA Movement peers in an un-themed limber.

**Phase Two** (**Term Two MA F/T and MFA) and (Term Two and Three MA P/T)**

The work of the second phase develops your knowledge and practice in practical settings and class situations. You will do this in a placement that will enable you to work with an individual teacher and a group of students, and undertake close observation, as well as beginning to teach/ facilitate/assist. The placement will be chosen in relation to your developing interest and your developing skills. You may teach whole sessions or parts of sessions depending on the context. Examples of project opportunities are contact improvisation adapted for performers, movement fundamentals, and actor’s body classes. This entails movement work with a diversity of student actors and performers. Your learning this term will be directly supported by classes led by the MA/MFA Movement: Directing and Teaching programme team, along with contributions from your placement mentor, where appropriate.

Classes and seminars will focus on your development as a movement facilitator and will consider breath, movement and voice, class planning, structuring movement in time and space, communication and critical incidents.

Placements will be negotiated with you on a one-on-one basis.

The work of this phase develops your knowledge and practice in class situations. Pedagogy will focus on movement in relation to curriculum delivery, working successfully and professionally with other teachers, and communication skills. A teaching placement will be found within Central’s postgraduate and/or undergraduate provision enabling you to follow a group of students or a teacher and undertake direct teaching. The placement will be chosen in relation to your developing interest and your learning plans. You will enter a negotiated and dynamic relationship with a mentor where you will be able to interact with the movement training in several possible ways:

* through collaboration and discussion with a mentor/movement teacher.
* leading some aspect of the class and/or applying a further developed Limber for Performers class
* one-on-one movement tutorials with student performers working on specific curricular activities
* working on movement within project work.

**P/T only** or where you are already in an appropriate post (e.g. in an HEI), your placement can comprise your existing work setting. Your ‘placement’ might more properly be described as work-based learning therefore. (This is in accordance with Central’s Placement Policy.)

How You Learn

Throughout the unit your learning will be supported by:

* specialist, staff-led class-based learning
* student-led learning
* mentored teaching practice
* staff-led seminars
* observation
* Learning Group
* individual research
* keeping a working journal.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g., No of words, time, etc.)* | Weight within the unit  *(e.g., 50%)* |
| Limber Class | 20 minutes | PASS/FAIL |
| Limber Plan | 2 sides A4 | PASS/FAIL |
| Self - Evaluation Viva | A VIVA in a tutorial setting | PASS/FAIL |
| Critical Analysis | 1,500-word | 40% |
| Teaching Practice in term 2 or term 3 practice | 30 minutes | 60% |
| You must pass all elements of assessment to pass the unit | | |
| **Assessment Detail** | | |
| **Movement Pedagogy phase one PASS/FAIL**   * A Limber Class for Performers (an appropriate sequence of activities for a 20-minute limber) Assessment is through observation of your Limber Class for Performers with your peer group. * A Limber Class for Performers Plan. Submission of a class plan (c. 2 sides of A4) that will detail an appropriate sequence of activities for a 20-minute limber with student performers. * Self-Evaluation is documented in your Working Journal. During a VIVA you will evidence critical engagement with the planning, objective and outcome of the limber.   **Movement Pedagogy phase two**   * Pedagogic Practiceapproximately **.**30-minute teaching/ facilitation session. This practical point of assessment focuses on the pedagogical practice you have developed throughout the unit. You may have worked towards leading this one session or have delivered a series of sessions and asked for this one to be assessed. The 30-minute (approx.) session will be observed and assessed by a tutor and/ or a placement host. (60% of the final mark for this unit). * 1,500-word Critical Analysis of Practice which addresses your own emerging/ developing pedagogic practice in relation to broader considerations, such as the context of your work, the needs of specific groups or the pedagogical or theatrical movements and theories that have influenced you. (40% of the final mark for this unit) | | |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes c. 11% to the mark for the MA degree and c. 8% for the MFA degree. | | |
| **Assessment Criteria** | | |
| * Progress in relevant practice-based techniques; for example, planning, preparation, structuring of material, organisation of time and space, proposing movement material suited to the student actor/performer, leading a Limber, effective teaching skills, ability to present practical pedagogical exercises of imagination and depth. * Analytical and critical awareness of relevant movement ideas e.g., the ability to communicate safe and holistic movement strategies to learners. * Intellectual engagement; through analytical and interrogative skills in relation to your practice and the capacity to locate them in a wider frame of reference (i.e. movement/teaching/performance theories) a critical awareness of current pedagogic issues in movement teaching. * Tackling and solving problems and dealing with complex situations in professionally related environments. | | |

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| PERFORMING RESEARCH | | | | | | |
| **Level** | 7 | Credits | 20 | ECTS | | 10 |
| Notional Student Study Hours | 200 hours (30-40 taught hours; 160-170 student managed) | | | | | |
| Unit Leader | Nominated unit leader/s and Course Leaders | | | | | |
| Programme(s) for which the unit is mainly intended | All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen) | | | | *Compulsory*  *Please note: year 2 of the part-time MA* | |
| **Prerequisite Learning** | None | | | | | |

**Aims**

This unit aims to enable you to:

* acquire an understanding of current theoretical and practical debates concerning research within the broad discipline of drama
* investigate relevant research methods
* experience the challenges of presenting at a research conference.
* contribute to a research task, collaborating in an appropriate context.

**Learning Outcomes**

On successful completion of this unit, you should be able to:

* (A1, B2) demonstrate your engagement with critical debates, concepts, and discourses relevant to researching in the broad field of drama, theatre and performance
* (A2) identify and apply appropriate research methodologies
* (B2) critically evaluate and contextualise your understanding of research methodologies and specific methods

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice and presentation.

Indicative Unit Content

The unit takes place over three terms, commencing with introductory sessions and culminating with the Postgraduate Conference. You will be given the opportunity to meet other MA students at Central to discuss your research.

You will be introduced to a range of issues and processes, problems and opportunities, theories and methodologies involved in undertaking research at postgraduate level, and tools and resources appropriate to such work, through a one-and-a-half to two-day intensive introduction in the Spring term shared with other MA/MFA students during the first week.

After the ‘intensive’, you will form a group of between 3 and 6 members under the supervision of a unit tutor to focus on a specific research project. You may be working with students from another course. Your research ideas will be identified according to personal and shared specialisms or interests. You will develop an appropriate body of knowledge and relevant skills of analysis as part of this research project. You will work towards a group presentation which explains, summarises and analyses your research project.

The unit concludes with the Postgraduate Conference, which takes place during the first week of the summer term. It is here that you will deliver your group presentation.

**How You Learn**

You will learn through engaging with the material offered in keynotes, practitioner-researcher seminar sessions, lectures, and course-specific guidance sessions. You will learn, also, through undertaking a research project with a group of peers in your field and presenting this at a research conference.

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| Group conference  presentation | Normally 5 minutes each member | 100% |
| **Assessment Detail** | | |
| The unit is assessed through one component:   * A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate. * A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.   You must participate in the conference presentation to pass the unit. | | |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes c. 11% to the mark for the MA degree and c. 8% for the MFA degree. | | |
| **Assessment Criteria** | | |
| * Taking creative risks, selecting and implementing from these appropriately. * Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus). * Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue). * Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods). * Understanding and effective use of research and advanced scholarship; * recognising practice that is at the boundaries of the specialism; * successful collaborative processes.   (Other assessment criteria from the M Framework may be referred to in your feedback.) | | |

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| MOVEMENT DIRECTION | | | | | |
| **Level** | 7 | Credit Value | 20 | ECTS | 10 |
| Notional Student Study Hours | 200  c.64 tutor led (32 taught and 32 mentoring)  32 independent rehearsal room practice  104 preparation, research and written work | | | | |
| Unit Leader | Ayse Tashkiran | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Movement: Directing and Teaching | | | | *Please note: year 1 of the part-time MA* |
| **Prerequisite Learning** | Successful completion of the Pedagogies: Movement Unit Phase One | | | | |

**Aims**

This unit aims to enable you to:

* develop and communicate appropriate, creative and safe movement strategies in the movement direction of others within given circumstances
* understand and translate cultural, social and historical influences on production genres and be able communicate them to performers and collaborators through movement processes
* develop your knowledge of approaches to movement for performance and investigate them within rehearsal/ production scenarios
* analyse, interrogate and apply your own skills base
* implement appropriate research strategies through the development of a working journal, research plans and visual sources.

**Learning Outcomes**

On successful completion of this unit, you will have:

* (C2, C3) developed relevant practical movement strategies appropriate to professional theatre as a movement director
* (B3) applied new knowledge and skills to develop your practice as a movement director in a variety of settings
* (D1) negotiated the challenges of working in complex and unpredictable situations e.g., taking creative risks; making decisions independently or in dialogue with peers and/or external practitioners.
* (A2) engaged with relevant theories and research methodologies including those most appropriate for the field of movement in production
* (C4) developed informed and creative approaches in movement teaching and movement direction.

**Indicative Unit Content**

This unit is designed to enable you to develop skills in relation to the demands of the role of the movement director, coach and specialist working on a creative production. Work on the unit explores the triangular relationship between the movement director, the actor and a director, with particular focus given to facilitation skills in theatre production. Workshops and seminars with internal and visiting practitioners working in this field will bring a professional focus to this unit.

This unit aims to develop your work through negotiated assignments and practical workshops that investigate key aspects of movement work in diverse professional contexts. The focus will be upon processes of facilitation (extending to performers and other members of a creative production team); and research (involving the planning and completion of relevant research tasks). Aspects of the movement director’s work to be addressed may include:

* preparation, identifying research, working to a brief
* textual analysis.
* understanding other professional roles (in conventional and unconventional settings)
* movement in relation to the *mis en scene*
* historical research into movement
* the demands of specific media
* compositional skills
* choreography for the actor or performer

Rehearsal laboratories will support your practice as a movement director in a speculative production scenario – usually framed a movement rich play. In tutor-led workshops, you will have the opportunity to work on micro projects in a group or on an individual basis with combination of specialist collaborators, for e.g. one director and two actors.

**How You Learn**

* Staff-led studio work.
* Student-led studio work.
* Research and field-trip research.
* Staff mentoring.
* Seminars.
* Learning Group.
* Preparatory tasks

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| Rehearsal Room Practice | 30-40 minutes | 75% |
| Critical Analysis | 1,500 words | 25% |
| **You must pass both elements of assessment to pass the unit** | | |
| **Assessment Detail** | | |
| 1. Rehearsal Room Practice (tutor observation of processes on micro project*). (75% of the final mark for this unit.)*  2. Critical Analysis *(25% of the final mark for this Unit.)* 1,500 words providing a concise critical analysis of an aspect of your movement direction: this might be addressing a principle, new learning, planning, development across the projects and teaching on the unit, and drawing upon current debates in performance and theatre. This *must* includeextracts and references taken from your Working Journal that evidences critical engagement with processes and content of the programme and project activities.  In an appendix you *may* include relevant plans, rehearsal notes, research, visual stimuli and longer extracts of your Working Journal | | |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes c. 11% to the mark for the MA degree and c. 8% for the MFA degree. | | |
| **Assessment Criteria** | | |
| Your work will be assessed on the following:   * development and communication of appropriate, creative, and safe movement strategies in the direction of others * analysis and research of movement strategies in diverse creative scenarios * evidence of planning and creative responses to tasks * development of your practice as a movement director in a variety of production settings * ability to work in complex and unpredictable situations. * Contextualising your process within relevant theories and research methodologies within the field of movement in production. | | |

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| PRACTICES: MOVEMENT PLACEMENT (double) | | | | | | |
| **Level** | 7 | Credit value | 40 | ECTS points | | 20 |
| Notional Student Study Hours | 400 hours  The nature of the practical work will determine the particulars of contact time with a tutor, placement host, director etc., and the time spent learning independently. Study hours in this unit are likely to include ‘taught’ sessions, time spent being directed, contact time with a placement host, as well as time working independently in small groups or preparing extensively independently.  40 hours of tutor-led and peer learning  20-60 hours of placement practice, depending upon placement project(s)  200-240 hours research, preparation, reflection, evaluation  50 hours host/company planning and interaction  50 hours personal debrief, assessment planning and work for submission  This unit may comprise one or more practical projects within the 400 hours. | | | | | |
| Unit Leaders | Ayse Tashkiran and Vanessa Ewan | | | | | |
| Programme(s) for which the unit is mainly intended | MA/MFA Movement: Directing and Teaching | | | | Core | |
| **Prerequisite Learning** | Successful completion of the ‘Pedagogies: Movement’ and Movement Direction units as prerequisite learning | | | | | |

Aims

The unit aims to enable you to:

* understand key practical issues and debates of relevance to your own practice e.g., develop, through observation and practice, commitment to an appropriate range of activities for which the movement teacher/director is responsible
* develop and apply skills and techniques relevant to the contexts e.g., develop and communicate appropriate, creative, and safe movement strategies whilst working with a host
* engage critically and creatively with current and emergent processes in your field
* undertake sustained practice/s, developing your understanding, application, and critical processes of practice within your discipline through an extended range of experience.

**Learning Outcomes**

On successful completion of the unit, you should be able to:

* (C1) demonstrate a capacity to apply practical, informed, and creative movement skills in movement teaching and movement directing in relevant contemporary contexts
* (C1, D1, D3) demonstrate an ability to operate at a professional level appropriate to your field of movement e.g., take decisions in complex and unpredictable situations independently, consistently and in dialogue with peers and/or external bodies
* (B2, D2,) evaluate your movement practice, (including research, planning, self-reflections) interrogating the application of current principles and ideas in your field paying particular attention to extended learning gained through a sustained engagement.

Transferable Skills Developed

Practice in your field; evaluation of practice (self and others); working to a brief, engaging in professional work settings; managing time and scheduling independently.

**Indicative Unit Content**

In this unit you have the opportunity to apply learning from the previous terms, in particular drawing on your experiences from the internal placements, in a hosted workplace setting. You will undertake one or potentially more placements in the fields of movement teaching or movement direction. You will detail the prospective allocation of your time during this term and will aim to balance areas of your expertise and interests with those of areas of development. You are expected to give considerable attention to research and preparation in relation to the dynamics of the project/class and the specific needs of the performers/participants. Such preparation should include on-going liaison with members of the production team/teaching staff and is likely to include sizable observation in the rehearsal room/classroom above and beyond your own contact work as movement facilitator.

Movement direction placements and teaching practice placements take place in term 3 for F/T and for P/T in terms either 5 or 6 or 7 of the second year. You are required to complete one or more placements during the period. The programme team will establish links with a range of appropriate institutions, professional and near-professional companies, and practising movement directors on your behalf. You may also include your own work-based environment as a potential placement setting.

Working closely with you, the process of identifying and arranging your placement will be overseen and administrated by the School’s Placement Officer. The team will also source opportunities to work on external projects within Central.

Weekly classes and seminar sessions with tutors will focus on placement support. This is an opportunity to contextualise your placement learning within your overall learning. You may also report findings and discuss strategies and processes in regular meetings of the Learning Group. You will also address your work during this unit in liaison with your tutors. Some of the learning hours of the unit are taken up in planning and preparation in advance and practically in movement.

This term will follow the shape of the demands created by your placement/s, with additional support for your learning and teaching in the form of programmed tutor-led seminars, regular meetings of the Learning Group, tutorials and a tutor visit.

**Teaching placements** will normally be within an HE or FE institution providing performing arts training that includes within its curriculum an element of movement. Opportunities may also be found within Central, depending upon the needs identified in your tutorials. Such placements will normally involve class teaching for between 20- 60 hours with a varied amount of direct contact time – depending on the host

**Movement direction placements** are normally with small-scale theatre companies or on productions in drama schools in the HE sector. This may involve movement directing or assisting a movement directors or theatre choreographers. Contact time with the project would normally be between 20-60 hours. Opportunities may also be found within Central, depending on the needs identified in your tutorials.

You will be asked to research three possibilities for your placement in your *Area of Interest form.* Together with the Placements Officer, the programme team is then responsible for supporting and allocating placements with respect to the following criteria: your preferences and demonstration of your trajectory; the programme team's assessment of your competencies and learning needs; and the specific placement opportunities.

MA F/T and MFA You will be consulted about the development of your placement/s during term two for term-three placements.

P/T We will work with you to allocate an appropriate placement in the term prior to your placement where possible

**Roles and Responsibilities**

While you are encouraged to research and develop your own placement opportunities, the programme team has the final responsibility for agreeing and co-ordinating the arrangements for placements, together with the Placements Officer, and for ensuring that reasonable adjustments are made for learners with disabilities. Once contact has been established between you and your placement host, it is your responsibility to continue liaison with the host institution in a consistent and professional manner. Support during your placement is provided by way of group seminars and tutorials, as appropriate. Administrative support is also offered by the school’s Placement Officer.

During placement, you are a representative of the Royal Central School of Speech and Drama, and so are expected to behave in a professional manner in terms of attendance, punctuality, preparedness and respect for others within the host institution. You will be following Central’s Student Code of Conduct and any additional guidance offered by your host in the Learning Agreement.

Please refer to The Placement Handbook document for details of travel costs, confidentiality and responsibilities

**Teaching and Learning Pattern**

Upon allocation of placements, a timeline will be agreed between you and the host (tutor, mentor or company), setting out your practice in relation to programme requirements, the expectations of specific activities you will be involved in and contribute to, and the role of the host (tutor, mentor or company). This planning phase will be documented by you and the host in your Learning Agreement, and include acknowledgement of the ways in which your work and/or progress on the placement may be appropriately monitored in line with Central’s Placement Policy

**How You Learn**

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from an experienced professional (tutor, host, director etc.) with whom you will work. You will also be expected to maintain your Working Journal as the basis for the Portfolio of Placement Evidence (planning, research, documentation, evaluation).

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| **Assessment Summary** | | |
| Type of task | Magnitude | Weight within the unit |
| Observation of Movement Practice Placement i.e., movement teaching or movement directing by arrangement | 60 minutes tutor observation  **OR** in the event of international placement- a 60 minute video of the practice | 100% |
| Critical Analysis | 2,000 words | PASS/FAIL |
| Portfolio of Placement Evidence | 20 sides of A4 | PASS/FAIL |
| Host Report |  | PASS/FAIL |
| **Assessment Notes** | | |
| * You must achieve a pass in all the above elements of assessment to pass the unit. * This unit contributes c. 22% to the mark for the MA degree and c. 17% for the MFA degree. | | |
| **Assessment Criteria** | | |
| You will be assessed on:   * evidence of skill in planning, preparation, structuring of material, organisation of time and space * ability to develop and communicating appropriate, creative, and safe movement strategies within a teaching or directing environment specific needs of the particular participants * evidence of engagement with the brief as offered by the host * development of your critical awareness of current pedagogic issues in movement teaching and the ability to process these ideas in a living environment * demonstrate effective skills in the teaching or directing of movement * demonstrate an ability to work with contingencies in the teaching or directing of movement * development of analytical and interrogative skills in relation to your practice and located in a wider frame of reference (i.e., movement/teaching/performance theories) * evidence of understanding of principles and processes that underpin practice * development of planning ability and research strategies: reference made to research, class plans, research plans and rehearsal plans * evidence of on-going reflection as demonstrated by extracts/ citation of a working journal. | | |

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| MA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credit value | 60 | ECTS points | | 30 |
| Notional Student Study Hours | 600 hours  The exact breakdown of hours will be specified in the unit briefing paper and verbal briefings. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. For the MA MFA Movement supervision take place in July, and September ie 2 hours of PAT tutorials by arrangement  This unit constitutes an extensive piece of independent research and writing, engaging you in a sustained enterprise and providing the opportunity to build on and develop skills and knowledge gained in the previous terms. | | | | | |
| Unit Leader | Ayse Tashkiran | | | | | |
| Programme(s) for which the unit is mainly intended | All MA programmes | | | | Core | |
| **Prerequisite Learning** | Successful completion of all previous units | | | | | |

Aims

* Extend your understanding of critical debates and practices within a specific area of drama/theatre/performance.
* Make appropriate, intelligent, and informed selections from a wide range of possibilities of approach or research materials.
* Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your programme.
* Develop as a contributor to the field.

Learning Outcomes

On successful completion of this unit, you should be able to:

* (B2) undertake sustained and extensive research
* (A1, B1) demonstrate your understanding of critical debates and practices in your field
* (D1) demonstrate your capacity to manage complex work independently
* (D1, D3) realise a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field.

Transferable Skills Developed

Independent research; awareness of contemporary and/or historical practice; reflexivity; ability to bring an extended, independent piece of work to completion.

Indicative Unit Content

The content of the Sustained Independent Project (SIP) will be programme-defined. The work must be relevant to the matter of the discipline and agreed by tutors.

**How You Learn**

You will learn through engaging with an individual, sustained task.

Two hours of tutorial support will be available to you during the last term and is to be arranged with your Personal Academic Tutor

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| **Assessment Summary** | | |
| Type of task  *(e.g. essay, report, group performance)* | Magnitude  *(e.g. No of words, time, etc.)* | Weight within the unit  *(e.g. 50%)* |
| The proposal. | 2 sides of A4 | PASS/FAIL |
| Portfolio | 12,000 written words  OR  3,000 written words + 40 minutes verbal account + mind map  OR  8,000 written words +  20 minutes verbal account + mind map  OR  any agreed combination that must include 3,000 words | 100% |
| **Assessment Detail** | | |
| 1. **The proposal.**   This will be submitted to a relevant tutor and agreed by a selected programme-specific date. The student cannot proceed with the Sustained Independent Project (SIP) until the proposal has been accepted by the programme team. Significant changes to the proposal must be approved.  (See Sustained Independent Project (SIP) Proposal Form, Appendix B)  The proposal is not assessed but must be ‘passed’ before you undertake the work.   1. **The work.**   A portfolio comprising of the following and together adding up to the equivalent of 12,000 words or any agreed combination that must include 3,000 words:   1. **Critical Analysis of Learning** c. recorded verbal account 15-20 or 3,000 words evaluating your development and learning throughout the programme and the ways in which your work can be contextualised within a broader field of practice. 2. **Critical Analysis of Research:**  30–40-minute recorded verbal account, with a supporting road-map and academic bibliography **or** 8,000words addressing an area of interest developed by way of your Proposal. This may be a system of movement, the work of a practitioner or a company or your own praxis. 3. **Professional Plan**: c. a mind map or 1,000 words of a personal plan for development for the period following completion of the programme. In an appendix you ***must*** *include* extracts and references taken from your **Working Journal:** that evidences critical engagement with processes and content of the programme and project activities. In an appendix you **may** include relevant plans, rehearsal notes, research, interview and other consent forms, and longer extracts of your journal.   Where the work is divided between elements, the weighting will be decided within the validated programme document. | | |
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| * You must achieve a pass in all the above elements (where applicable for multiple elements) of assessment to pass the unit. * This unit contributes c. 33% to the mark for the MA degree. | | |
| **Assessment Criteria** | | |
| * Originality in the application of knowledge in relation to your learning on the programme, individual research, and professional planning. * Analytical and critical awareness of relevant contemporary issues in movement teaching and movement direction. * Intellectual engagement with each element of the portfolio. * Understanding and effective use of research and advanced scholarship. * Sustained, independent written argument that is supported by your Working Journal. | | |

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| MFA SUSTAINED INDEPENDENT PROJECT (SIP) | | | | | | |
| **Level** | 7 | Credit value | 120 | ECTS points | | 60 |
| Notional Student Study Hours | Notional student study hours: 1200 Total Hours  Supervision: 20-30 hours of supervision (per student, some in live or virtual seminars, spaced out across the two years.)  Independent study: 1170-1180 hours | | | | | |
| Unit Leader | Dr Jane Munro | | | | | |
| Programme(s) for which the unit is mainly intended | All MFA programmes | | | | Core | |
| **Prerequisite Learning** | All other units. | | | | | |

**Aims**

* Extend your understanding of critical debates and practices within a specific area of movement within theatre or performance training, production, or creation (these might include opera, film, puppetry, animation, dance theatre, HE, FE, conservatoire or community setting, or company-based settings)
* Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials.
* Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your programme.
* Develop as a contributor to the field of movement for actors
* Extend practices and outputs to a sophisticated, independent, and professional standard through a prolonged engagement.

**Learning Outcomes**

On successful completion of this unit, you should be able to:

* (B2) Undertaken sustained and extensive research.
* (A1, B1) Demonstrated your understanding of critical debates and practices in your field.
* (D1) Demonstrated your capacity to manage complex work independently.
* (D1; D3) Realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks
* (B4) engage creatively with planning, delivery and evaluation of movement work in the interest of trainee performers, actors and directors over sustained periods of practice
* (D4) document and reflect on your professional practice in a working journal.

Transferable Skills Developed

Independent research; awareness of contemporary and/or historical practice; reflexivity; ability to bring an extended, independent piece of work to completion.

Indicative unit content

This unit is a significant piece of independent work comprising professional practice (known as attachments), and a dissertation or portfolio. As an MFA Movement student, you will undertake field experience as well as independent research. The MFA focuses the realisations and developments of the first year into a second year characterised by continuity of practice, and scope and depth of understanding. Your practice might have a movement teaching focus or a production focus (ie movement director, coach, theatre choreographer), or a combination of the two.  In a teaching environment, you might be typically teaching movement over a period of two terms or three terms, or two semesters. Or in a production environment, you might be working as a lead movement practitioner on 2 productions or an assistant on 3 projects. In the event of combining movement teaching and movement direction – the programme team will advise the scope of your practical work.  In negotiation with the programme team, you may choose to use your own work-based learning (i.e., paid work) as the heart of the practice or you may undertake unpaid attachments with key, experienced leaders or relevant organisations or companies in the field. This experience may take place in any organisation in the world within which movement work has a recognised, professional profile, including theatre, opera, film, puppetry, animation, dance theatre, HE, FE, conservatoire or community setting, or company-based settings. It is most important that you generate working relationships in which your specialism of movement can be extensively exercised and developed over a duration.

You will contribute to the development of the movement for actors’ field by presenting a **20000-word Dissertation** or **Portfolio Submission with 5 elements**which will articulate a movement directing or movement pedagogy research question that has developed out of your practice. You will be expected to draw upon theoretical research and analysis of practice for the body of this **Dissertation**or **Portfolio Submission.** The question will be born out of the practical experiences of the second year and may also draw on other sources such as practitioner interviews, field study or investigation of key practitioners in the field.

The question and scope of the **Dissertation** or **Portfolio**will be agreed with your Unit tutor and PAT tutor but might draw its theme from the following practices:

* Teaching practice
* Movement curriculum design
* Observation of teaching
* Rehearsal room practice
* Rehearsal research for movement direction/theatre choreography
* Workshops series and laboratory practice
* Movement coaching for performers

This will be a significant artefact that will contribute to the field of movement and may form part of a developing web archive of the International Centre for Movement. You will reference, as appropriate, to theoretical and other sources.

Your Working Journal continues to grow through your second year and acts as a detailed documentation of the MFA SIP year. You are advised to keep this journal throughout the experience/s and then select from it appropriately for the final submission. A timeline, description of movement activities and relevant documentation allied to the practical work of the year including a substantial scheme of work for one attachment/workplace. Documentation might take the form of field notes, additional research, visual imagery and filmed extracts of practical work, storyboards, photographs, session plans, and curriculum designs. It will represent a thorough summary of the practical processes and responses to the work of the year.  The working journal is cited and used with in your final **Dissertation** submission or within the body text.  Or the working journal then is cited and used with in your final **Portfolio** submission of element **IV. Documentation of practice** and/or within the body text of other sections where you must also include a professional development plan looking at how you might continue to develop movement teaching or movement directing in the future.

The MFA SIP is the culmination of your learning on the programme. It gives you the opportunity to develop to a professional and rigorous standard. You are expected to have worked closely in and within the industry.  Your scheme of work will outline the timeline of your practical work, research and writing processes.  A draft of the Dissertation or Portfolio will be handed in **one month** before the final submission date to enable your Unit tutor to make final suggestions for both content and format.

Your contact time is to be negotiated according to your own needs, those of other MFA students and your tutor’s availability. Time spent with professional colleagues will be negotiated with him/her/them and agreed with your tutor.

In undertaking attachment/s practice to support your study, you will follow Central’s Attachment Guidelines Your attachment/s will not be assessed.  You may wish to reference any feedback from your host within your Working Journal as well as submitting them in full as part of your final work.. Discussion and analysis of the development of your practice will take place within your PAT tutorials. PAT tutorials will be spaced out across the year to support assessment and agreed in advance of the 2nd year.

**How You Learn**

* You will learn through engaging with an individual, sustained task.
* Tutorials/seminars
* Individual research and writing
* Extended experience with professionals

**Roles and Responsibilities**

While you are encouraged to research and develop your own Attachment opportunities, the programme team has the final responsibility for agreeing and co-ordinating the arrangements for attachments, together with the Placements Officer, and for ensuring that reasonable adjustments are made for learners with disabilities. Once contact has been established between you and your attachment host, it is your responsibility to communicate this to the Programme team and continue liaison with the host institution in a consistent and professional manner. Support during your attachment is provided by way of unit tutor meetings and PAT tutorials, as appropriate. Administrative support is also offered by the school’s Placement office who oversees attachments.

During attachments, you are a representative of the Royal Central School of Speech and Drama, and so are expected to behave in a professional manner in terms of attendance, punctuality, preparedness and respect for others within the host institution. The planning phase will be documented by you and the host in your Learning Agreement and include acknowledgement of the ways in which your work and/or progress on the attachment may be appropriately monitored in line with Central’s Placement Policy which extends to Attachments too. You will be following Central’s Student Code of Conduct and any additional guidance offered by your host in the Learning Agreement.

Please refer to the Attachment Handbook document for details of confidentiality and responsibilities

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| --- | --- | --- | --- |
| **Assessment Summary** | | | |
| Type of task *(e.g. essay, report, group performance)* | Magnitude *(e.g. No of words, time, etc.)* | Weight within the unit *(e.g. 50%)* |
| A) SIP Dissertation | Dissertation, 20000 words + Scheme of Work | 100% |
| OR | | |
| B) SIP Portfolio Submission | submission with 5 elements (assessed holistically)     1. **Contextual research** 5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture 2. **Analysis of practice project one with reference to the working journal**5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture demonstration 3. **Analysis of practice project two with reference to the working journal**5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture demonstration 4. **Documentation of practice with reference to the working journal and PDP** 5000 written words or 30 minutes verbal account or 40-50 sides of A4 5. **Schemes of Work** PASS/FAIL     Any combination of above with a minimum of one part submitted as words | 100% |
| **Assessment Detail** | | | |
| **The Scheme of Work**     * This is a plan detailing the practice and the research area of the MFA SIP * This will be submitted to a relevant tutor and agreed by a selected programme-specific date. The student cannot proceed with the Sustained Independent Project (SIP) until the Scheme of Work has been accepted by the programme team. Significant changes to the proposal must be approved by the Unit tutor. * The Scheme of Work is then submitted as part of your final work.     **The Dissertation**   * a **20,000-word dissertation** articulating a movement directing or movement pedagogy research question * Students will be expected to draw upon theoretical research and analysis of practice for the body of this dissertation.  The question will be born out of the practical attachment/s of the second year and may also draw on other sources such as practitioner interviews, field study or investigation of key practitioners in the field. * The terrain of investigation, the overall structure and the resulting research question will be agreed with the unit tutor.   **OR**    **The Portfolio Submission**   * A submission with 5 elements (100%) articulating a movement directing or movement pedagogy research question * Students will be expected to draw upon theoretical research and analysis of practice for the body of this portfolio.  The question will be born out of the practical attachment/s of the second year and may also draw on other sources such as practitioner interviews, field study or investigation of key practitioners in the field. * The terrain of investigation, the overall structure, format and the resulting research question will be agreed with the unit tutor.     The SIP Portfolio consists of 5 elements:     1. **Contextual research** 5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture 2. **Analysis of practice project one with reference to the working journal**5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture demonstration 3. **Analysis of practice project two with reference to the working journal**5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture demonstration 4. **Documentation of practice with reference to the working journal and PDP** 5000 written words or 30 minutes verbal account or 40-50 sides of A4 5. **Schemes of Work** PASS/FAIL     Any combination of above with a minimum of one part submitted as words  For the MFA Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, ‘taking creative risks, selecting and implementing from these appropriately’ might be appropriate. | | | |
| **Assessment Notes** | | | |
| * You must achieve a pass in all the above elements (where applicable for multiple elements) of assessment to pass the unit. * The mark awarded for this unit counts for 50% of the final mark for the award of MFA. | | | |
| **Assessment Criteria** | | | |
| * sustained, independent written/articulated argument * originality in the application of knowledge in relation to the development and application of your practice, individual research and professional approaches * analytical and critical awareness of relevant contemporary issues in movement teaching and movement direction * intellectual engagement with practice, dissertation/SIP Portfolio * understanding and effective use of research and advanced sustained, independent written/articulated argument that is supported by citation of your Working Journal. | | | |

# **READING LIST**

Please note that several resources are applicable across units – so please do check in with your PAT through the year

**BODIES IN MOVEMENT**

**Experiential Anatomy Element**

**Key Texts**

**Anatomy Element**

Eddy, M. (2009) A brief history of somatic practices and dance: historical development of the field of somatic education and its relationship to dance Journal of Dance and Somatic Practices, Volume 1 No 1.

Olsen, A. (2004) Bodystories: A Guide to Experiential Anatomy New England, University Press.

**Encountering Element**

Barba, E. and Savarese, N. (2005) The secret art of the performer: a dictionary of theatre anthropology, London; New York, Routledge.

Butler, J. (2006 [1990]) *Gender trouble: feminism and the subversion of identity.* London UK:

Routledge.

Goodridge, J. (1999) Rhythm and Timing of Movement in Performance: Drama, Dance and Ceremony, London, Jessica Kingsley Publishers.

Hodge, A. (2000) Twentieth-Century Actor Training London, Routledge.

Spatz, B. (2015) What a body can do: technique as knowledge, practice as research. Abingdon: Routledge.

**Supportive Reading for Experiential Anatomy Element**

Amory, K.K.(2010) ‘Acting for the Twenty-first Century: A Somatic Approach to Contemporary Actor Training’, Perfformio, Volume 1, No.2: pp 5-20, ISSN 1758-1524.

Calais-Germain, B. (2008) Anatomy of Movement, Seattle, USA, Eastland Press

Doran, G. edited by Susan Leigh Foster (2020) *The Natural Body in Somatics Dance Training* Oxford University Press, New York, USA

Hartley, L. (1995) Wisdom of the Body Moving, Berkeley, California, North Atlantic Books.

Hartley, L. ( (2004) *Somatic Psychology - Body, Mind and Meaning*Whurr Publishers Ltd.

Juhan, D. (2003) Job's Body, Barrytown, New York, Station Hill Press

Kapit, W and Elson, L. (2013) The Anatomy Colouring Book 3rd Edition, San Francisco, Benjamin searrpisk Cummings Publishing Company.

Menakem , R(2017, 2021) *My Grandmother’s Hands, Racialized Trauma and the Pathway to Mending Our Hearts and Bodies* Penguin Books UK

McHose, C. and Frank (2006) How Life Moves - Explorations in Meaning and Body Awareness California, North Atlantic Books.

Nicholls, C. (2008) *Body Breath & Being – a new guide to the Alexander Technique,*Sussex, D & B Publishing.

Stone, R and Stone, J. (2011) Atlas of the Skeletal Muscles, Maidenhead, McGraw-Hill Education.

Todd, M. (2015) The Thinking Body, Princeton NJ, Princeton Books.

Wirhed, R. (2006) Athletic Ability & the Anatomy of Motion, London, Mosby.

**Videos**

Solomon, R. (1998) Warm-up: Anatomy as a Master Image, London, Dance Videos.

**Supportive Reading for Encountering Element**

Akinleye, A. ed (2018) Narratives in Black British Dance: Embodied Practices Palgrave MacMillan

Allain, P. (2002) The Art of Stillness: The Theatre Practice of Tadashi Suzuki, London, Methuen.

Ashperger, C. (2008) The rhythm of space and sound of time: Michael Chekhov's acting technique in the 21st century, Amsterdam: Rodopi.

Auslander, P. (1997) From acting to performance: essays in modernism and postmodernism, London, Routledge.

Bainbridge Cohen, B. (2012) Sensing, feeling and action: The experiential anatomy of Body-Mind Centering, Third Edition. Northampton, MA: Contact Editions

Blocker, J. (2004) What the body cost: desire, history and performance, London, University, Minnesota Press

Butterworth, J. and Liesbeth Wildschut (2018). *Contemporary choreography : a critical reader*. Milton Park, Abingdon, Oxon ; New York, Ny: Routledge.

Callery, D. (2001) Through the Body: A Practical Guide to Physical Theatre, London, Nick Hern Books.

Chambers, C. (2011) Black and Asian Theatre in Britain: A History, London Routledge

Chamberlain, F M. (2003) Michael Chekhov, London, Routledge.

Chekhov, M. (1991) On the technique of acting: the first complete edition of Chekhov's classic "To the actor", New York: Harper Perennial.

Daniel, Y. (2005) Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé, University of Illinois Press, Urbana and Chicago

Dorinda, H. & Kapsali, M. (2016) *Yoga and Actor Training,*Oxon, Routledge.

Elswit, Kate, Miyagawa, Mariko, Otake, Eiko and Rodman, Tara (2018) [What We Know and What We Want to Know: A Roundtable on Butoh and Neuer Tanz.](http://crco.cssd.ac.uk/id/eprint/798/) In: The Routledge Companion to Butoh Performance. Routledge Companion. Routledge, New York, pp. 126-136.

Ewan, V.with Sagovksy,K.(2019) *Laban’s Effort in Action: A Movement Handbook for Actors* London, Bloomsbury, Methuen.

Feldenkrais, M. (1990) Awareness through Movement, London Harper and Row.

Fraleigh, S.H. (1999) Dancing into Darkness, Butoh, Zen and Japanese, Pittsburgh, Princeton Books.

Grieg, V. (1994) *Inside ballet technique,*Pennington, New Jersey, Princeton.

Gottschild, B.D. (2003) The Black Dancing Body, a Geography from Coon to Cool, USA, Palgrave Macmillan.

Hackney P. (2002). Making connections- Total body integration through Bartenieff fundamentals. New York, NY: Routledge.

Hall, S. in Rutherford Ed (1990). *Cultural identity and diaspora* in Identity Community and Cultural difference London: Lawrence and Wishart. P222 -237

Hay, C., and K. Landon-Smith. (2018.) “The Intracultural Actor: Embracing Difference in Theatre Arts Teaching.” In New Directions in Teaching Theatre Arts, edited by A. Fliotsos and G. L. Medford, 157–173. Palgrave Macmillan.

Hodgson, J. (2001) Mastering Movement: The Life and Work of Rudolf Laban, London, Methuen.

hooks, bell. 1984. Feminist Theory: From Margin to Center. Boston, MA: South End Press

Huxley, M. and Witts, N. (eds.) (2002) The Twentieth Century Performance Reader, London, Routledge.

Iyengar, BKS (2001) Light on Yoga, London, Harper Collins.

Jackson, J. (2005) My dance and the ideal body: looking at ballet practice from the inside out. Gilford, UK: Routledge.

Kondo, D.K. (2018). Worldmaking: race, performance, and the work of creativity. Durham: Duke University Press.

Kemp, R. and Evans, M. (2016) The Routledge Companion to Jacques Lecoq, London, Routledge.

Laban, R, ed. Ullman, L. (1988) The Mastery of Movement Plymouth, Northcote House.

Lakoff, G. and Johnson, M. (1999) *Philosophy in the flesh: the embodied mind and its challenge to western thought*, New York, Basic Books.

Lecoq, J (translated by Bradby, D) (2006) The Moving Body: Teaching Creative Theatre London, Methuen.

Lecoq, J. ed Bradby, D. (2006) Theatre of Gesture and Movement, Oxon, Routledge.

Luckett, S.D., and Shaffer, TM ( 2017). Black Acting Methods: Critical Approaches.

Abingdon: Routledge.

Pallant, C. (2006) Contact improvisation: an introduction to a vitalizing dance form, Jefferson, NC, McFarland.

Manning E. (2009). *The Next Step: Touch as Technique*, Sense and Society, Volume 4, Issue 2, pp 211-226.

Manning, E. (2007). *Politics of touch sense, movement, sovereignty*, Minneapolis, University of Minnesota Press.

Martin, J. (2003) The Intercultural Performance Handbook, London, Routledge.

MacDonald, G. (1994) Alexander Technique: a practical program for health, poise, and fitness, USA: Element.

McCarthy-Brown, N. (2017) Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Theory, Research and Practice, Jefferson, North Carolina, Mc Farland & Company, Inc. Publishers,

Merlin, B. (2001) Beyond Stanislavsky: the psycho-physical approach to actor training, London, Nick Hern Books.

Mitra, R. (2015) Akram Khan : Dancing New Interculturalism, Palgrave Macmillan

Newlove, J. (1993) Laban for actors and dancers: putting Laban's movement theory into practice: a step-by-step guide, London, Nick Hern Books.

Newlove, J. (2004) Laban For All, London, Nick Hern Books

Reid, H. (1988) The way of harmony: a guide to the soft martial arts, London: Unwin.

Roth, G. (1998) Maps to ecstasy: a healing journey for the untamed spirit Novato, California, New World Library.

Roth, G. (1990) Maps to ecstasy: teachings of an urban shaman, Wellingborough: Crucible.

Hodge, A (2004) Hidden Territories: The theatre of Gardzience, London, Routledge.

Stanislavski, C. (1980) An Actor Prepares, London, Eyre Methuen.

Suzuki, T. (1986) The Way of Acting the writings of Tadashi Suzuki, New York, TCG.

Uzor, T.-M. (2018) Negotiating African Diasporic Identity in Dance: Brown Bodies Creating and Existing in the British Dance Industry. In: Akinleye, A. (ed.) *Narratives in Black British Dance: Embodied Practices*. Basingstoke; New York: Palgrave Macmillan, pp. 37–50

Welsh-Asante, K. (1998). *African Dance: An Artistic, Historical, and Philosophical Inquiry.* Trenton, NJ: Africa World Press.

Zarrilli, P. (2008) Psychophysical acting: an intercultural approach after Stanislavski, London, Routledge.

**Journals and Publications**

Beaudry, L. (2015) ‘Somatic education and embodied discourses: Using the Feldenkrais Method to challenge dominant discourses in the sexually abused body context’, Journal of Dance & Somatic Practices. Intellect, 7(1), pp. 21–30.

Cohen, S. (2010). Sightless touch and touching witnessing: Interplays of Authentic Movement and Contact Improvisation. *Journal of Dance and Somatic Practices*, 2, pp.103-112.

Dance Theatre Journal, Vol 23 No 1, September 2008 Martin(ed) Laban and Hargreaves, London: Laban

Evans, M (2012) *“The Influence of Sports on Jacques Lecoq's Actor Training”,* [Theatre, Dance and Performance Training](http://www.tandfonline.com/toc/rtdp20/current)Online Journal

Theatre, Dance and Performance Training Volume 11 Issue 3 September 2020

Evans, M., Fleming, C., Reed S., (Ed.) (2020) *Against the Canon: Theatre, Dance and Performance Training*. 11:3. <https://research.gold.ac.uk/id/eprint/28834/1/RTDP_I_11_03_Contents.pdf>

Foster, S. (2009) *Throwing like a girl, Dancing like a Feminist Philosopher,* Dancing with Iris: The Philosophy of Iris Marion Young, Oxford University Press, pp 69-78

Lepkoff, D. (2004). Thoughts on Contact Improvisation: and Issue of Definition. *Contact Improvisation Sourcebook II*, Contact Quarterly Dance Journal, p.285.

Mitra, R. (2018) *Talking Politics of Contact Improvisation with Steve Paxton*Dance Research Journal, Cambridge University Press

Mercier, J. (2014) [Fucking with Ballet: Performing Queer Negativity.](http://crco.cssd.ac.uk/id/eprint/1433/) (PhD thesis)

Paxton, S. (1996) ‘Still Moving: …To Touch’, *Contact Quarterly,*Vol. 21, No. 2, Summer/Fall 1996: 50-51

Performance Research Journal (particularly Volume 9 1 On Moving Bodies)

Skelton, R. (2003) “A way of travelling from the middle through the middle: An investigation into how Skinner Releasing Technique can be seen as a somatic practice that fosters creativity”. *New Connectivity*. *Somatic and Creative Practices in Dance Education.* Laban Research Conference

Spatz, B. (2017) ‘Embodied Research: A Methodology’, Liminalities: A Journal of Performance Studies, vol. 13, no. 2, pp. 1-31.

Zarrilli, P, B. (2007) ‘An Enactive Approach to Understanding Acting’, *Theatre Journal* ,Volume 59, Number 4, pp. 635-­647. Available at: DOI: 10.1353/tj.2008.0002

**Videos**

Arts Archive, Exeter University, The Neutral Mask with Jos Houben

Arts Archive, Exeter University, A Lesson in the Feldenkrais Method Garet Newell

Arts Archive, Exeter University, From Kalarippayattu to Beckett Phillip B. Zarrilli

Arts Archive, Exeter University, Alexander Technique into Performance Niamh Dowling

Arts Archive, Exeter University, Suzuki Training – an introductory file Paul Allain

Arts Archive, Exeter University, The Training Session of Michael Chekhov, Mason, F

Arts Archive, Exeter University, Meyerhold’s Etude: Throwing the Stone, Barba, E

*Andrei Droznin's Physical Actor Training*. (2012). [DVD] Directed by A. Droznin. United Kingdom: Routledge.

Le Sept Arte-On Line Productions (1999) Les Deux Voyages de Jacques Lecoq Noel

Roy and Jenn- Gabriel Carosso Odin Theatre and Film (1972) Physical Training at Odin Theatre Odin Theatre

Spatz, B. (2021) On Embodied Research for Martial Arts, with Dr Ben Spatz. Available at: <https://www.youtube.com/watch?v=l0CCdbL_J4w>

Spatz, B. (2019) “Notes for Decolonizing Embodiment”, Journal of Dramatic Theory and Criticism, 33(2), pp. 9-22, DOI:

**PEDAGOGIES: MOVEMENT**

**Key Texts**

Albright, A.C. (1997) *Choreographing Difference*, [Wesleyan University Press](https://muse.jhu.edu/search?action=browse&limit=publisher_id:168)

Benjamin, A. (2001) *Making an Entrance: Theory and Practice for Disabled and Non-Disabled Dancers*, London and New York, Routledge.

Berger, J. (1972) *Ways of Seeing* London, BBC and Penguin

Ewan, V and Green, D. (2014) *Actor Movement: Expression of the Physical Being*, London, Bloomsbury

Evans, M. (2009) *Movement training for the modern actor* London, Routledge

Freire, P. (1993) *Pedagogy of the Oppressed.* London, Penguin Books.

**Key Articles**

Butterworth, J. (2004) “Teaching choreography in higher education: a process continuum model”, *Research in Dance Education,* 5(1), pp. 45- 67. DOI: 10.1080/1464789042000190870, Taylor & Francis Ltd.

Chow, B. (2018) ‘Chapter 10: How does the Trained Body Think?’ in Maaike Bleeker et al (eds)., *Thinking Through Theatre and Performance,* London: Bloomsbury Academic.

Dunn, K.; Luckett, S.; Sicre, D. (2020) “Training theatre students of colour in the United States”, *Theatre, Dance and Performance Training*, 11(13), pp. 274-282.

Theatre, Dance and Performance Training Volume 11 Issue 3 September 2020

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**Supportive Reading**

Argyle, M. (1988) Bodily communication London Methuen

Barker, C. (1977) Theatre Games: A new approach to drama training London, Methuen

Bartenieff I and Lewis, D (1980) Body Movement – Coping with the Environment, London, Gordon and Breach

Berne, E. (1968) Games people play: The psychology of human relationships Harmondsworth: Penguin

Berry, C. (1973) Voice and the actor London, Harrap

Butler, J., (2011) Bodies That Matter: On the Discursive Limits of Sex. London, UK: Taylor and Francis

Collins, J Harkin J. and Nind M. (2002) Manifesto for Learning London, Continuum International

Darwin, C. and Darwin, F. (ed) (2007) The expression of the emotions in man and animals Mineola, N Y,Dover Publications

Droznin, A. (2017). *Physical actor training: What shall I do with the body they gave me?*. Oxon: Routledge.

Dunphy, K. and J. Scott (2003) Freedom to Move, movement and dance for people with intellectual disabilities, Sydney, N.S.W.; London: MacLennan & Petty

Evans, M. (2002) Movement training for the English actor in the twentieth century: conceptual structures and body learning England: Coventry University, 2002

Grandin, T. and Johnson, C. (2005) *Animals in Translation, Using the Mysteries of Autism to Decode Animal Behaviour* Bloomsbury Publishing Plc, London

hooks, b. (2014 [1994]) *Teaching to transgress.* Abingdon UK: Routledge.

Kuppers, P. (2003) Disability and contemporary performance: bodies on the edge London: Routledge

Kuppers P. (2017) *theatre & disability* Palgrave, Great Britain, reprinted 2022 by Methuen Drama, Bloomsbury Publishing Plc

McCarthy-Brown,N. (2017) *Dance Pedagogy for a Diverse World, Culturally Relevant Teaching in Theory, Research and Practice* McFarland & Company, Inc., Publishers Jefferson, North Carolina

North, M. (1990) Personality assessment through movement Devon: Northcote House

Rodenburg, P. and Dench, J. (1998) The actor speaks: Voice and the performer London, Methuen

Schmidt, R A (1982) Motor Control and Learning: a Behavioural Emphasis, Leeds, Human Kinetics.

Sellers-Young, B. (2001) Breathing movement exploration New York, London: Applause

Tufnell, M. and Crickmay, C. (2014) Body Space Image - Notes towards improvisation and performance, Dance Books Ltd.

Tufnell, M. and Crickmay, C. (2004) A widening field: journeys in body and imagination Alton; Chailey: Dance; Vine House

Wilson, E. O. (1992) The diversity of life London: Penguin

Zinder, D. (2002) Body Voice Imagination: A training for the actor New York and London, Routledge

**DVD**

Conway, M. (2008) Tea with Trish: the movement work of Trish Arnold. Parts 1 and 2 New York.

**MOVEMENT DIRECTION**

**Key texts**

Damasio, A. (2000) The Feeling of What Happens: body, emotion and the making of consciousness London

Garner, S. B Jr. (2018) Kinesthetic Spectatorship in the Theatre: Phenomenology, Cognition, Movement, USA: Palgrave Macmillan

Merleau-Ponty, M. (1962) Phenomenology of Perception London: Routledge and Kegan Paul Ltd.

Pisk, Litz (intro by Tashkiran, A) (2017) The actor and his body London: Bloomsbury Potter, N. (2002) (ed.) Movement for Actors, New York, Allworth Press. Tashkiran, A (ed) (2009)

Tashkiran, A. (2020) Movement Directors in Contemporary Theatre: Conversations on Craft Bloomsbury Methuen

**Macbeth/Shakespeare related Books and Chapters**

Ackroyd, P. (2000) London: A Biography, London, Vintage.

Power, T. (2015) Shakespeare and Gender in Practice, Macmillan

Alison- Mitchell, D. in Jarrett-Macauley, D. (ed.) (2016) 'Dancing Since Strapped to Their Mother’s Backs: Movement Directing on the RSC’s African Julius Caesar’ in Shakespeare, Race and Performance: The Diverse Bard, London, Routledge.

Thompson, A. (2006) Colour-blind Shakespeare: New Perspectives on Race and Performance Routledge

**Newstok, S., Thompson,** A. (Eds.) (2010) Weyward Macbeth Intersections of Race and Performance, Palgrave Macmillan

**Supportive reading**

Boal, A (2002) Games for Actors and Non-Actors, London, Routledge.

Bogart A (2001) A Director Prepares: Seven Essays on Art and Theatre, London, Routledge.

Bogart, A. and Landau T. (2005) The viewpoints book: a practical guide to viewpoints and composition, New York, Theatre Communications Group.

Brook, P. (2008) The Empty Space, London, Penguin.

Canetti, E. (1984) Crowds and Power, Macmillan

Dennis, A. (2002) The articulate body: the physical training of the actor, London, Nick Hern.

Donnellan, D. (2006) The actor and the target, New York: Theatre communications group.

Fensham, R. (2021) Theory for Theatre Studies: Movement, London & New York, Methuen Drama, Bloomsbury Press.

Flatt, K. (2022) Movement Direction: Developing Physical Narrative for Performance, London, Crowood Press

Garner, S. B Jr. (1994) Bodied spaces: phenomenology and performance in contemporary drama New York: Cornell University Press

Goddard, L. (2007) Staging Black Feminisms Identity, Politics, Performance, Palgrave Macmillan UK

Godiwala, D. Ed (2007) Alternatives within the Mainstream II Queer Theatres in post-war Britain, Cambridge Scholars Publishing

Humphries D. (1987) The Art of Making Dances, London, Dance Books.

Jarrett-Macauley, D (ed) (2016) Shakespeare, Race and Performance: The Diverse Bard Routledge, Taylor Francis Group

Johnstone, K. (1981) Impro: Improvisation and the Theatre, London, Methuen.

Mitchell, K. (2009) The director's craft: a handbook for the theatre, London, Routledge.

Mitter, S. (1992) Systems of Rehearsal: Stanislavski, Brecht, Grotowski and Brook, London, Routledge.

Oida, Y. and Marshall, L. (1997) The Invisible Actor, USA, Methuen.

Pearce, M. (2017) Black British Drama**:** A Transnational Story, Routledge, Taylor Francis Group

Preston Dunlop, V. and Sanchez Colberg, A. (2002) Dance and the performative, a choreological perspective - Laban and beyond, London, Verve.

Sheets Johnstone, M. (1979) The Phenomenology of Dance, London Dance Books.

**Articles**

Flatt, K. (2008) On Collaboration Working notes for choreographers and directors, Dance UK News, Autumn issue 2008.

Gallese, V. (2010) ‘Mirror Neurons and Art’ in Bacci, F. and Melcher, D. (ed.) Art and the Senses, Oxford, Oxford University Press: 441 - 449.

**Chapters**

Thomas, S. in Jarrett-Macauley, D. (ed.) (2016) ‘Souks, Saris and Shakespeare: Engaging young, diverse audiences at Shakespeare’s Globe and the National Theatre’, in The Diverse Bard: Shakespeare, Race and Performance, London: Routledge.

Tashkiran, Ayse (2016) Chapter 25 in The Routledge Companion to Jacques Lecoq. In: The Routledge Companion to Jacques Lecoq, Routledge, Oxford, pp. 227-235.

**Research Resources for movement directors**

British Library, St Pancras at 96 Euston Road London, NW1 2DB

<http://www.bl.uk>

Theatre Archive Project

http://www.bl.uk/projects/theatrearchive/archives.html

Cecil Sharp House, 2 Regents Park Road, LONDON, NW1 7AY

<http://www.efdss.org>

Folger Library

<https://www.folger.edu/shakespeare-unlimited>

<https://www.folger.edu/shakespeare-unlimited/iqbal-khan>

National Portrait Gallery at St Martin's Place London WC2H 0HE

[www.npg.org.uk](http://www.npg.org.uk)

National Theatre Archive: National Theatre: Archive Collection: Collection Holdings

Parallel Voices Lecture Series at Siobhan Davies studios “The Narrative Body”

Mapping British Black and Asian Shakespeare from 1930 to 2012 – Howard and Thomas

<https://warwick.ac.uk/fac/arts/english/research/currentprojects/multiculturalshakespeare/in-robesons-footsteps/>

British Black and Asian Shakespeare Performance Database

<https://bbashakespeare.warwick.ac.uk>

**PERFORMING RESEARCH Generic Bibliography**

**Key Texts**

Atkinson, T. & Claxton, G. (2003) The Intuitive Practitioner: On the Value of not Always Knowing What One is Doing, Milton Keynes: Open University Press.

Bannerman, C., Sofaer, J. and Watt, J. (2006) Navigating the Unknown, London: Middlesex University Press.

Barrett, E and Bolt, B. (eds.) (2010) Practice as Research: Approaches to Creative Arts Enquiry London: I B Tauris & Co Ltd.

Bolton, G. (1998) Writing as a Reflective Practitioner with Wisdom, www.imi.org.uk/file/download/2585 Fevered Sleep & Fuel (2012) Stilled. Fevered Sleep.

Harradine, D. (2011) Invisible things: documentations from devising process. London: Fevered Sleep.

Kershaw, B. and Nicholson, H. (eds.) (2011) Research Methods in Theatre and Performance Studies, Edinburgh: Edinburgh University Press.

Nelson, R. (2013) Practice as Research in the Arts: Principals, Protocols, Pedagogies and Resistances Basingstoke: Palgrave Macmillan.

Pavis, P. (1998) Dictionary of the Theatre: Terms, Concepts, and Analysis, Toronto: University of Toronto Press.

Reinelt, J.G., and Roach, J. (eds.) (2007) Critical Theory and Performance, Ann Arbor: University of Michigan Press

Riley, S. R. and Hunter, L. (eds.) (2009) Mapping landscapes for performance as research: scholarly acts and creative cartographies, Basingstoke: Palgrave Macmillan

Romanyshyn, R. (2007) The Wounded Researcher: Research with Soul in Mind, New Orleans, LA: Spring Journal Books

Soyini, M, D. (2005) Critical Ethnography: Methods, Ethics and Performance London: Sage.

Spatz, B. (2015) *What a body can do: Technique as Knowledge, Practice as Research*, Routledge.

Zarrilli, P, B., McConachie, B.,Williams, G, J., and Sorgenfrei, C.F., (2010) Theatre Histories: an introduction London: Routledge.

**PERFORMING RESEARCH Movement Specific Bibliography**

**Key Texts**

Nelson, R. (2013) Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances. England/New York.

**Key Resources**

Pack edited by Tony Fisher and Louise Owen - http://intranet.cssd.ac.uk/web/intro.html

**Suggested Reading**

Butler, J. (1990) *Gender Trouble: Feminism and the Subversion of Identity,* New York: Routledge.

Butterworth, J. (2009) Contemporary Choreography: A Critical Reader, Oxon Routledge.

Calvo-Merino B, Grezes J, Glaser DE, Passingham RE and Haggard P (2006). Seeing or doing? Influence of visual and motor familiarity in action observation. Current Biology, 16, 1905-10.

Deleuze, G. (1994) *Difference and Repetition*, (P. Patton, Trans.) New York: Columbia University Press

Eslwit, K. (2018) *Theatre & Dance*, London: Palgrave.

Gallagher, S. (2005) How the body shapes the mind, Oxford: Clarendon Press.

Kemp, R. Embodied Acting: What Neuro-Science Tells Us About Performance, Oxon: Routledge.

Goffman, E. (1959) *The Presentation of Self in Everyday Life,* New York: Random House Inc.

Lakoff, G. and Johnson, M. (2003) *Metaphors We Live By*, Chicago: University of Chicago Press

Lakoff, G. and Johnson, M. (1999) *Philosophy in the flesh: the embodied mind and its challenge to western thought*, New York, Basic Books.

Lefebvre, H. (2004) [1992] *Rhythmanalysis: space, time and everyday life*, (trans. By S. Elden and G. Moore) London and New York: Continuum.

Lefebvre, H. (2018) *The production of space*, Oxford: Blackwell.

Lepecki, A (2004) Of the Presence of the Body, Middleton CT, USA: Wesleyan University Press.

Lepecki, A (2005) Exhausting Dance: Performance and the Politics of Movement, New York: Routledge.

Lepecki, A and Banes.S. (2007) The Senses in Performance; New York: Routledge.

Manning, E. (2007) *Politics of touch: sense, movement, sovereignty*, University of Minnesota Press, Minneapolis.

McConachie, B. (2008) *Engaging Audiences: A Cognitive Approach to Spectating in Theatre,* New York: Palgrave Macmillan*.*

McCarthy-Brown, N. (2017)  *Dance Pedagogy for a Diverse World:  Culturally Relevant Teaching in Theory, Research and Practice*. Jefferson, North Carolina: McFarland & Company, Inc.

McCarthy-Brown, N (2014) Decolonizing Dance Curriculum in Higher Education: One Credit at a Time.” *Journal of Dance Education* 14, no. 4 (2014): 125–29.

Noe, A. (2004) Action and Perception Cambridge, Massachusetts, MIT Press.

Ramachandran, V.S. (2012) *The Tell-Tale Brain: Unlocking the Mystery of Human Nature,* London: Windmill Books.

Sachensenmaier, S**, (**2016)Productive Misapprehensions: Artscross as a Cross-Cultural Collaborative Zone of Contestation of Contemporary Dance Practice, in Colin and Sachsenmaier (2016) *Collaboration in Performance in Performance Practice: Premises, Workings and Failures.*London: Palgrave Macmillan.

Schwaiger, E. (2012) *Ageing, gender, embodiment and dance: Finding a balance,*London, Palgrave Macmillan.

**Journals**

Elswit, Kate and Bench, Harmony (2019) [Dance Touring and Embodied Data: Some Approaches to Katherine Dunham’s Movement on the Move.](http://crco.cssd.ac.uk/id/eprint/1469/) Current Research in Digital History, 2.

Manning S,Ross,J and Schneider , R. ( 2020)  *Futures of Dance Studies*,  170-186. Madison, Wis.:

University ofWisconsin Press,

Forbes-Erickson, D. Amy-Rose. Theatre Practice-as-Research in Staging Black Feminist

(Re)Memorials in Pan-African Plays: *Vejigantes* by Francisco Arrivi and *The Purple Flower* by

Marita Bonner.*Theatre/Practice* 8 (2019).

Journal of Dance and Somatic Training, Intellect Books. Journal of Theatre, Dance and Performance Training, Taylor and Francis. Performance Research Journal, Taylor Francis.

**MA/MFA MOVEMENT: DIRECTING AND TEACHING SUSTAINED INDEPEDENT PROJECTS (SIPS)**

The key texts and supportive reading will be entirely dependent upon your choice of subject matter. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you at this point in the programme. You will see some texts repeated from previous units here too.

**MA/MFA MOVEMENT: DIRECTING AND TEACHING SUSTAINED INDEPENDENT PROJECTS (SIP)**

**Kick starter reading and resources 2022-2023**

**(\*) Indicates a short Abstract of this text see Page 66-69.**

**BOOKS:**

Atkinson, T. and Claxton, G. (eds.) (2000) *The Intuitive Practitioner: On the value of not always knowing what one is doing*, Berkshire, New York, Open University Press. (see in Performing Research)

Auslander, P. (2008) *Liveness: performance in a mediatized culture*, London, Routledge. (\*)

Butler, J. (2015) *Gender trouble: feminism and the subversion of identity*, New York, Routledge. (\*)

Cohen, B. B. (2008) *Sensing, feeling, and action: the experiential anatomy of body-mind centering*, Northampton, Mass, Contact.

Butterworth, J., and Wildschut, L. (eds.) (2009) *Contemporary choreography: a critical reader*, London, Routledge. (Also see in Performing Research Unit Movement specific bibliography) (\*)

Colebrook, C. (2001) *Gilles****Deleuze*,** London, New York,**Routledge.**

Damasio, A. (2000) *The feeling of what happens: body and emotion in the making of consciousness*, London, Vintage Books. (

Damasio, A. (2006) *Descartes' error: emotion, reason and the human brain*, London, Vintage Books.

Damasio, A. (2010) *Self comes to mind: constructing the conscious brain*, New York, Vintage Books. (\*)

Dodds, S. (ed) (2019) *The Companion to Dance Studies,*London: Bloomsbury.

Evans, M (2009) *Movement Training for the Modern Actor*,New York, Oxon,Routledge.

Ewan, V. Green, D. (2015) *Actor Movement: Expression of the Physical Being*, London, Bloomsbury Methuen Drama. (

Fischer-Lichte, E., and Jain, S. I. (2008) *The transformative power of performance a new aesthetics*, New York, Routledge. (\*)

Gallagher, S. (2013). *How the body shapes the mind*, Oxford, Clarendon Press.

Hanna, R and Maiese, M (2009) *Embodied Minds in Action*, New York, Oxford, Oxford University Press.

Iacoboni, M. (2009) *Mirroring people the science of empathy and how we connect with others*, New York, Farrar, Straus and Giroux.

Johnson, M. (2008) *The Meaning of the Body: Aesthetics of Human Understanding*,Chicago, University of Chicago Press. (\*)

Johnson, M (2013) *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*,Chicago and London,University of Chicago Press.

Kemp, R (2012) *Embodied Acting: What Neuroscience Tells Us About Performance*, New York, Oxon,Routledge. (Also see in Performing Research Unit Movement specific bibliography)

Lakoff, G., Johnson, M. (1999) *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*,New York,Basic Books. (\*)

Merleau-Ponty, M. (1962) *Phenomenology of Perception*,London, Routledge &

Kegan Paul. (Also see in Performing Research Unit Movement specific bibliography)

Manning, E. (2007). *Politics of touch sense, movement, sovereignty*, Minneapolis, University of Minnesota Press.

Nelson, R. (2013) *Practice as research in the arts Principles, protocols, pedagogies, resistances*, Basingstoke, Palgrave Macmillan.

Noë, A. (2004) *Action in* perception, Cambridge (MA), MIT Press (Also see in Performing Research Unit Movement specific bibliography).

Phelan, P. (2006) *Unmarked: the politics of performance*. London, Routledge.

Preston-Dunlop, V. & Sanchez-Colberg, A. (2002) *Dance and the Performative*,London, Verve.

Profeta, K. (2015) *Dramaturgy in Motion: at work on dance and movement performance*,Wisconsin, University of Wisconsin Press. (\*)

Edited by Sandra Reeve (2021) ***Body and Awareness****, Ways of Being a Body – Volume 3* Triarchy Press, Axminster, UK (\*)

Thomas, H.' Prickett, St. (eds) *The Routledge Companion to Dance Studies,*Oxon: Routledge.

TrencsényI, K., and Cochrane, B. (2014) *New dramaturgy: international perspectives on theory and practice*, London, New York, Bloomsbury, Methuen Drama (series).

Young, I. M. (1990) *Throwing like a girl and other essays in feminist philosophy and social theory*, Bloomington, Indiana University Press.

Zarrilli, P. B. (2006) *Acting (re)considered: a theoretical and practical guide*. London, Routledge.

**Articles**

Amory, K.K. (2010) ‘Acting for the Twenty-first Century: A Somatic Approach to Contemporary Actor Training’, Perfformio, Volume 1, No.2: pp 5-20, ISSN 1758-1524. (\*)

Davidson, A. (2016) ‘Ontological shifts: multisensoriality and embodiment in a third. wave of digital interfaces’, *Journal of Dance and Somatic Practices,* Vol. 8, No 1. **DOI:** <https://doi.org/10.1386/jdsp.8.1.21_1>

Fabius, J. (2009) ‘Seeing the Body Move: Choreographic Investigations of Kinaesthetics at the End of the Twentieth Century’, in Butterworth, J. & Wildschut, L. (eds.), *Contemporary Choreography: A Critical Reader,* New York, Routledge.

Gallaher, S. (2017) ‘Theory, practice and performance’, *Connection Science*, Vol. 29, Iss. 1. DOI: <http://dx.doi.org/10.1080/09540091.2016.1272098>

Leigh Foster, S. (2009) ‘Throwing like a girl? Gender in a transnational world’, in Butterworth, J. & Wildschut, L. (eds.), *Contemporary Choreography: A Critical Reader,* New York, Routledge. (\*)

Manning E. (2009). *The Next Step: Touch as Technique*, Sense and Society, Volume 4, Issue 2, pp 211-226.

Saltz, D. (1997) ‘The Art of Interaction: Interactivity, Performativity, and Computers’, *The Journal of Aesthetics and Art Criticism,* Vol. 55, No. 2: 117 -127

Smith T. (2010) *On Somatic Acting,* Perfformio, Volume 1, Number 2, pp 21-33.

ISSN 1758-1524 (\*)

Urmston, E. and Hewison, J. (2014) 'Risk and flow in contact improvisation: Pleasure, play and presence', *Journal of Dance & Somatic Practices*, Vol. 6, No. 2, pp. 219-232.  **DOI:** <https://doi.org/10.1386/jdsp.6.2.219_1>

Wendell, B. (2008) ‘Re-locating Technique’, in Bales, M., and Nettl-Fiol, R. (2008). *The body eclectic: evolving practices in dance training*, Urbana, University of Illinois Press.

Young I. (1990) ‘Throwing Like a Girl’, in Young, I. M. (1990) *Throwing like a girl and other essays in feminist philosophy and social theory*, Bloomington, Indiana, Indiana University Press. (\*)

Zarrilli, P, B. (2007) ‘Senses and Silence in actor training and performance’, in Banes, S., and Lepecki, A. (2007). *The senses in performance*, Hoboken, Taylor and Francis.

Zarrilli, P, B. (2007) ‘An Enactive Approach to Understanding Acting’, *Theatre Journal*,Volume 59, Number 4, pp. 635-­647. Available at: DOI: 10.1353/tj.2008.0002 (\*)

**Others:**

Gallese, V. (2010) The Mirror Neuron Mechanism and Literary Studies*, California Italian Studies Journal*, Vol. 2, No.1. (interview) (\*)

**Movement direction weblinks**

National Theatre Series:

2015 Creating an Ensemble by Imogen Knight – warmup  
<https://www.youtube.com/watch?v=2FWAUncAvv4&index=8&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG>

2015 History of Movement Direction at the National Theatre by Ayse Tashkiran  
<https://www.youtube.com/watch?v=8NjU8gttsZo&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG&index=4>

2014 What is a Movement Director?  
<https://www.youtube.com/watch?v=KY-gWqj-FIk&index=9&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG>

2014 Movement Direction: Creating Character by Vanessa Ewan  
<https://www.youtube.com/watch?v=1RRc4tq2kpE&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG&index=3>

2015 Frantic Assembly Masterclass: Learning to Fly by Scott Graham – principles of physical trust into contact into weight bearing  
<https://www.youtube.com/watch?v=Q4mXhW7TXQ8&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG>

2015 Frantic Assembly Masterclass: Building Blocks for Devisingby Scott Graham  
<https://www.youtube.com/watch?v=gUqZPfGIX6U&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG&index=2>

Othello: Representations of Race   
<https://www.youtube.com/watch?v=7KkdBNETIOM&t=1s>

Coral Messam Interview   
<https://www.youtube.com/watch?v=Vk4IHaQNCKM>

Dan Canham   
<https://www.youtube.com/watch?v=j_CgP6eLF1A>

Other:

**Tony Howard, ‘**Multicultural Shakespeare in Britain 1930-2010   
<http://gtr.rcuk.ac.uk/projects?ref=AH%2FK000020%2F1>

*Shakespeare, Race and Performance: The Diverse Bard*(2017)

Polly Bennett on movement coaching  
<https://www.dancemagazine.com/rami-malek-freddie-mercury-2622732074.html?utm_campaign=RebelMouse&share_id=4240164&utm_medium=social&utm_source=twitter&utm_content=Dance+Magazine>

Imogen Knight, Struan Leslie and Ayse Tashkiran all on Digital Theatre Plus Interview

Ayse Tashkiran Digital Theatre Plus Interview  
[https://www.digitaltheatreplus.com/practice-and-practitioners?sort\_bef\_combine=search\_api\_aggregation\_1%20ASC&sort\_order=ASC&sort\_by=search\_api\_aggregation\_1&f[0]=field\_practice\_role%3A238#scrollToFilters](https://www.digitaltheatreplus.com/practice-and-practitioners?sort_bef_combine=search_api_aggregation_1%20ASC&sort_order=ASC&sort_by=search_api_aggregation_1&f%5b0%5d=field_practice_role%3A238#scrollToFilters)

Sian Williams in The Stage   
<https://www.thestage.co.uk/features/interviews/2018/sian-williams-theatre-movement-director-wolf-hall-rsc-kate-bush/>

Imogen Knight in The Stage   
<https://www.thestage.co.uk/features/interviews/2015/imogen-knight-never-set-choreographer/>

**Ayse Tashkiran Movement Direction blogs**

Whispers from the Wings RSC Spring 2019

<https://www.rsc.org.uk/blogs/whispers-from-the-wings/what-does-a-movement-director-do>

<https://www.rsc.org.uk/blogs/whispers-from-the-wings/starting-to-move>

<https://www.rsc.org.uk/blogs/whispers-from-the-wings/the-power-of-the-pattern>

<https://www.rsc.org.uk/blogs/whispers-from-the-wings/fleet-felt-alive>

**Old Vic 12 project Natasha Harrison Pod Casts The Movement Podcast**

<https://podcasts.apple.com/gb/podcast/the-movement-podcast-hosted-by-natasha-harrison/id1464005842>

**Abstracts**

(\*) Amory, K.K. (2010) ‘Acting for the Twenty-first Century: A Somatic Approach to Contemporary Actor Training’, Perfformio, Volume 1, No.2: pp 5-20, ISSN 1758-1524.

This article takes a brief look at the history of applying somatic practice to actor training and how it’s presence is growing in the field. Its primary focus is on the use of BMC (body-mind centering) techniques. The author gives an account of exercises used in working with the actor.

(\*) Auslander, P. (2008) *Liveness: performance in a mediatized culture*, London, Routledge.

This book draws on media theory, cultural theory, sociology, legal studies and performance studies to address the question: Theatre and the (mass) media: partners or rivals? — In this second edition (2008) the presence and dominance of the digital age, such as the advance of the computer technology, raises new interrogatives around the concept of liveness.

(\*) Butler, J. (2015) *Gender trouble: feminism and the subversion of identity*, New York, Routledge.

Butler argues that traditional feminism is wrong to look to a natural, 'essential' notion of the female, or indeed of sex or gender. Neither masculinity or feminism can define gender without creating exclusions.

(\*) Butterworth, J., and Wildschut, L. (eds.) (2009) *Contemporary choreography: a critical reader*, London, Routledge.

This book provides a range of articles covering choreographic enquiry which challenges the traditional understanding of choreography making and its creative process, because of an increasing demand (including from funding application processes) of the artist to communicate in languages other than dance and collaborate across fields.

(\*) Colebrook, C. (2001) *Gilles****Deleuze*,** London, New York,**Routledge.**

Colebrook explores Deleuze’s view that we don’t live in closed structures or absolutely defined phenomena, and that this empowers transformation and creativity, which is seen in the dynamism and instability of thought.

(\*) Damasio, A. (2010) *Self comes to mind: constructing the conscious brain*, New York, Vintage Books.

The mind emerges as it composes patterns, as we interact with the world that we live in and surrounds us. Damasio explores the characters of emotions, feelings, the will to prevail, biological value and homeostasis, and he also looks carefully at neuroanatomical reference.

(\*) Elswit, K. (2017) *Here we are: Theatre and Dance*, (Theatre series), Palgrave Macmillan.

The first section, “Interconnected Histories,” highlights the larger ecosystems of practice of which all past performances are a part. It considers such ecosystems on multiple scales, from the person-to-person networks of artistic interaction to the longer historical trajectories in which those are situated. The second, “Expanding Form,” explores how and why the interdependence signified by the “&” is important to the making and making sense of work that appears in contemporary theatres and festivals. To do so, the section highlights the training and devising processes through which theatre and dance forms have come to share many features, as well as the residual traces these processes leave behind. Finally, the third section, “Overlapping Methods,” focuses on crossing disciplinary boundaries in academic scholarship. It foregrounds how interdependent perspectives impel scholars from all of the involved disciplines to add to the analytical toolkits they use to engage with past and present practices.

(\*) Fischer-Lichte, E., and Jain, S. I. (2008) *The transformative power of performance a new aesthetics*, New York, Routledge.

This book traces the emergence of performance as an art event in its own right. The author dismantles semiotics of theatre making, trying to find an embodied language for contemporary forms.

(\*) Gallese, V. (2010) The Mirror Neuron Mechanism and Literary Studies*, California Italian Studies Journal*, Vol. 2, No.1.

How do stories evoke intense feelings and sensations in their readers? This conversation explores that question with a new combination of insights from neuroscience and literary theory, while also assessing the difficulties as well as the potential gains of such interdisciplinary research.

(\*) Johnson, M. (2008) *The Meaning of the Body: Aesthetics of Human Understanding*,Chicago, University of Chicago Press.

Johnson asks where meaning comes from? To understand meaning we need to look to the mostly nonconscious bodily interactions with the world. This book is a phenomenological exploration of the construction of meaning through embodiment as cognition.

(\*) Lakoff, G., Johnson, M. (1999) *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*,New York,Basic Books.

The authors start by rethinking the meaning of reason, which they believe is an integration of brain, body and our bodily experience with the world, which also arises from our evolutionary process. This book explores and pairs neuroscience with phenomenology.

(\*) Profeta, K. (2015) *Dramaturgy in Motion: at work on dance and movement performance*,Wisconsin, University of Wisconsin Press.

This is an examination of the work of the dramaturg in contemporary dance and movement performance. Profeta shifts the focus from asking “Who is the dramaturg?” to “What does the   
dramaturg think about?” This work explores five arenas for the dramaturg's attention—text and   
language, research, audience, movement, and interculturalism.

(\*) Gallaher, S. (2017) *Theory, practice and performance.* Philosophy, University of Memphis (USA) Faculty of Law, Humanities and the Arts, University of Wollongong (AU).

It focuses on the enactivist and extended mind approaches to embodied cognition, and specifically on the concepts of body schema, affectivity, distributed cognition and intersubjectivity to show how embodied cognition has relevance to questions about expert performance, and to the theory and practice of performing arts.

(\*) Leigh Foster, S. (2009) ‘Throwing like a girl? Gender in a transnational world’, in Butterworth, J. & Wildschut, L. (eds.), *Contemporary Choreography: A Critical Reader,* New York, Routledge.

This is a response to Iris M. Young’s ‘Throwing like a girl’ article*.* Leigh Foster analyses several pieces of dance from the twentieth century and some more recent performances and puts them against the propositions developed in Young’s article.

Edited by Sandra Reeve (2021) ***Body and Awareness****, Ways of Being a Body – Volume 3* Triarchy Press, Axminster, UK (\*)

The editor brings together 20 viewpoints and practices on the topic of Body and Awareness, ranging from transformative learning in primary education, a shamanic state of consciousness, a variety of performance contexts and therapeutic contexts, using 5 elements in Chinese Medicine, the Buddhist concept of the three kayas, embodying the dynamics of cell division, the role of imagination, the movement of writing poetry with the body, the interplay between proprioception, body schema and body image, and many more.

(\*) Smith T. (2010) *On Somatic Acting,* Perfformio, Volume 1, Number 2, pp 21-33.

ISSN 1758-1524

This is a first-person account of working with a *somatic practice* applied to acting. Focusing on the quality of movement and speech in the actor’s work, the author considers the importance of working with such a practice when creating meaningful theatre performance.

(\*) Young I. (1990) ‘Throwing Like a Girl’, in Young, I. M. (1990) *Throwing like a girl and other essays in feminist philosophy and social theory*, Bloomington, Indiana, Indiana University Press.

This is an essay that tries to fill the gap between existential phenomenology and feminist theory, drawing on the work of Simone de Beauvoir and Merleau-Ponty. Young argues that every human is product of the social, political and historical context in what the person lives. She argues that women don’t use the whole body when involved in a motion, because most, if not all societies in the world are patriarchal and they still see the woman’s body as an object.

(\*) Zarrilli, P, B. (2007) ‘An Enactive Approach to Understanding Acting’, *Theatre Journal*,

Volume 59, Number 4, pp. 635-­647. Available at: DOI: 10.1353/tj.2008.0002

This essay draws on phenomenology, cognitive sciences, and anthropology to explore an enactive approach to a meta-theoretical understanding of acting as a phenomenon.