

ROYAL CENTRAL
SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

MA/MFA MOVEMENT: DIRECTING AND TEACHING

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INTRODUCTION

The MA Movement: Directing and Teaching can be taken as a full-time (12-months) or part time (24 month) programme. The MFA Movement: Directing and Teaching is a two-year full-time programme (24 months with the second year off site). These programmes are the first and oldest of its kind in Britain to address the teaching and directing of movement for actors and performers in the 21st Century in a range of live theatrical and training environments.

The programmes aim to prepare students for professional practice as movement specialists. You will work with peer practitioners and within the larger community at Central, in which diverse cultures and artistic interests are represented. Central's combination of traditional and innovative theatre and performance work has long been a hallmark of the School's portfolio. More particularly, a focus on movement for actors has long been central to the School's actor training programmes. There is a history of movement teaching at Central that dates from 1906, when Elsie Fogerty, the School's founder, was instrumental in introducing movement into the training. Litz Pisk's movement teaching at Central in the 1960s has been preserved in a seminal book for both theatre and movement, as well as in the memory of those who succeeded her.

Tradition, experience, eclecticism and innovation therefore epitomise Central's understanding of movement training for the theatre and these unique programmes have been created in that spirit.



The programmes capitalise on Central's resources, innovations and history in the field of actor movement both at postgraduate and undergraduate level. They provide you with a landscape within which to address movement practices in relation to a wide range of established theatre processes and innovations in the field.

The programmes explore the role of the movement director and the pedagogy of movement - how movement practice is taught and how actors and performers best integrate movement processes. This will involve understanding the particular demands of the actor/performer process in relation to a holistic physical training, contemporary theatrical contexts and the evolving place of actor-movement as an essential

dimension of the actor's craft. Your work on the programme is experiential - that is, it involves you in class-based activities where you experience and test the principles and processes that you are addressing. These specialist programmes are designed for those who want to work in training, education and theatre as movement teachers and directors, for movement researchers and for movement specialists in theatre, film, television and other cultural industries. With this in mind, you will work as a movement teacher, movement director and coach in practical settings.

WHO IS THE PROGRAMME FOR?

The programmes are designed for:

- those who wish to work in the field of movement for actor training and/or movement direction in theatre/film/opera/animation/puppetry/theatre choreography
- those who have been working in education at any level who wish to specialise in the area of actor movement
- those who have a deep understanding of any movement discipline/s (martial arts/dance/sport) through undergraduate work and wish to advance their work at Master's level
- those physically articulate actors who have been working as untitled movement practitioners
- sports people, holistic practitioners, dancers, dance teachers, choreographers, theatre directors who are interested in adapting and extending their skills in the fields of actor movement training and movement for production
- those who have considerable practical movement experience to replace a formal or academic prior qualification
- dis/abled practitioners who wish to explore movement teaching and movement directing.

In addition the MFA route is designed for:

- those with a desire for extended independent enquiry and professional practice.

The programmes seek to recruit:

- an international student cohort
- diverse groups from differing cultures and movement lineages.

DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- You will belong to the fine history of movement at Central from Pisk onwards.
- You will work as a movement teacher and/or movement director on selected projects which offer a range of potential applications e.g. in puppetry, animation, classical theatre projects, film acting, devised work.
- The work is underpinned by teaching that is in the lineage of Laban and Lecoq. Additionally, you are introduced to a relevant range of approaches to movement and movement practitioners, including systems that are influencing training at the moment.
- You will be taught by practitioners, academics and researchers who are leading the field of actor movement in training and in movement for production.
- You are given the opportunity to develop your practice as a movement specialist according to your own particular interests in this emergent and innovative field.
- The MFA extends developments of the first year into a second year that is characterised by continuity of practice, scope and depth of understanding.
- The rich microcosm of practices at Central offer unique practice for placement activity. You will interact with students taking other programmes among Central's dynamic portfolio, including the BA Acting (all strands), BA Drama, Applied Theatre and Education, MA Advanced Theatre Practice, MA Music Theatre, MA Acting and MA Acting for Screen programmes.
- You will have the opportunity to observe movement directors, acting tutors and movement teachers at work with student actors.
- You will undertake original and potentially ground-breaking research into your discipline.

- You will be able to benefit from performances, laboratories and research activities across the postgraduate school.
- You will benefit from the School's designation as a Centre for Excellence in Theatre Training enabling you to attend seminar discussions, workshops, lectures, conferences and round-table discussions involving leading practitioners and academics.
- You will benefit from Central's location in London where you will have the opportunity to see work of interest to students of movement.

The organisation of the programmes has several key features:

- It celebrates diverse movement cultures and does not espouse one single method.
- By examining the work of influential movement specialists and cultures of movement you will have an opportunity to investigate the current place of movement teaching/direction.
- By undertaking observation and pedagogic learning you will have the opportunity to establish a vocabulary that is creative, exacting and technically grounded.
- Through internal and external placements, you will gain experience of teaching and directing movement.
- By creating educational and industry links you will develop a clear vision of the demands on movement teachers, movement directors and movement coaches in a variety of settings.

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 the boundaries of your specialism 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

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) 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.

MAPPING THE LEARNING OUTCOMES

LO	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

LEARNING, TEACHING AND ASSESSMENT METHODS

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 targets
- 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.

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 students are members of the group through their time on the programme, while part-time take part in their second year (and optionally in the 2nd term of the 2nd 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 (or 7th term for P/T) is wholly student-led and the format will be negotiated and agreed with the group. The facilitator/tutor might be invited in to a session by the Learning Group in term three.

Individual Learning

Learning targets 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 open up 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 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.

Here is some suggested reading to help you start keeping your journal:

Bolton, G. (2002) *Reflective Practice Writing and Professional Development*, London, PCP
Goodwin, J. (1983) *Peter Hall's Diaries*, Hamish Hamilton
Jarman, D. (1995) *Chroma*, Vintage
Sher, A. (1985) *A Year of the King*, Chatto Windus

Learning Outcomes

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a 'magnitude' (i.e. amount or size of task) - which will give students the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate - or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

The MFA route runs over two years (full-time). Students will follow the first three terms of the MA programme in the first year comprising 120 credits. The second year of the programme, running from October to July, comprises an additional 120 credits.

Assessment

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

PLACEMENT LEARNING

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 2, 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 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 the 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 Placement Policy for second year attachment practice.

OPTIONS

The MA/MFA Movement: Directing and Teaching programme does not offer options currently. All units are therefore *core* components of the programme.

REGULATIONS FOR ASSESSMENT

Full assessment regulations are published for students. This is a summary only.

- You must pass every unit to achieve the credit required for the MA or MFA.
- A percentage mark is given for each unit. The pass mark for each unit is 50%.
- Unless otherwise stated, you must pass each separate element of assessment in the unit in order to pass the unit as a whole. The value of each separate task in the assessment of the unit is listed in the unit outline.
- If you fail a unit, you may be reassessed once. For that reassessment, the maximum mark given is 50%.
- For the award of an MA with distinction, you must achieve an average mark (weighted in proportion to credit) of 70% or more, *and* a mark of at least 60% in the final 60-credit Sustained Independent Project (SIP).
- For the award of an MFA with distinction, you must achieve an average mark (weighted in proportion to credit) of 70% or more, *and* a mark of at least 60% in the final 120-credit MFA Sustained Independent Project (SIP).
- The weight given to each unit in calculating awards will be in proportion to the credit which the unit carries in relation to the award for which the students is a candidate. Thus a 20-credit unit contributes $\frac{20}{180}$ of the overall average mark for an MA or $\frac{20}{120}$ of the weighted overall average mark for the award of a PG Dip.
- A PG Dip will be awarded if you achieve 120 credits but do not pass the Sustained Independent Project (MA or MFA SIP).
- Students may enter directly into the second year of the MFA programme if, through accredited certified prior learning (APCL), they have achieved 120 credits or more at level 7 in movement or a related field.
- Student may not enter directly in to the second year of the MFA programme with accredited prior experiential learning (APEL) only.

SUPPORT FOR YOUR LEARNING

In addition, your learning will be supported by the following school wide resources:

- negotiated and agreed observations of movement classes on BA and MA programmes
- induction to the School and the programme
- provision of Student Handbook
- provision of Brightspace a virtual learning environment (VLE), with a dedicated area for each programme
- academic supervision by a dedicated Personal Academic Tutor
- provision of sessions regarding career development
- National Union of Students at Central

- access to full range of library and IT resources
- Centre for Excellence in Training for Theatre
- Learning Centre (including dyslexia testing and support, English as a second Language support)
- extensive e-mail bulletins from the staff members
- access to Senate House Library (University of London)
- library and computer inductions
- learning facilities e.g. video editing suites, movement spaces
- access to costume hire and props store - i.e. sign up surgery times
- a range of inductions (e.g. for international students).

Academic and progress supervision tutorials:

- Each MA Movement: Directing and Teaching student will have approximately 5 x 30 minute personal academic tutorials during the programme in addition to 2 hours of academic tutorials allocated for the core, 60-credit Sustained Independent Project (SIP). All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand in. E-mail, Skype or telephone ‘tutorials’ are included as part of allocated tutorial time.
- Each MFA Movement: Directing and Teaching student will have 5 x 30 minute personal academic tutorials during the first year. In the second year, the MFA SIP is supported by 20-30 hours of supervision. All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand in. E-mail/SKYPE or telephone ‘tutorials’ are included as part of allocated tutorial time.
- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a Tutorial Record Form.
- Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a ‘modelling’ example.

CRITERIA FOR ADMISSION

Applicants will normally be able to demonstrate the following:

- relevant qualifications (e.g. undergraduate degree or equivalent) or equivalent professional experience that has prepared you for advanced study
- appropriate written reference
- evidence of a specific commitment to the programme with an understanding of relevant issues and practices
- evidence of appropriate level of skills/competencies
- evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties
- evidence of a capacity to work at masters’ level e.g. engage with complex matters in the field; demonstrate originality in the application of knowledge.

Additionally, for MFA:

- demonstrate an ability to negotiate and work closely with an organisation or company/companies for the practices of the second-year attachment/s.

Invitation to interview/audition and admission will be based on the reasonable expectation from your

application that you have the potential to complete and contribute positively to the degree and that you would benefit from masters' level study.

Selection process is based on the extent to which the applicant demonstrates the criteria for admissions.

We actively seek a cohort that is diverse in ethnicity, dis/ability, age range and movement heritage.

Admission with prior experiential learning and/or academic credit

The programme's admissions tutor will consider applications for admission with prior experiential learning and/or academic credit subject to the School's policies in this respect. MA Candidates may not substitute more than one third of the MA programme (i.e. 60 credits) with prior experiential learning and/or academic credit. MFA Candidates may not substitute more than 120 credits with prior certified learning in order to enter direct into the second of the MFA.

Attainment of English Language Level

Applicants whose first language is not English are required to obtain and present as part of their application a valid Test Report from the International English Language Testing System (IELTS) as administered by the British Council. Applicants will normally be expected to achieve an Overall Band Score of 7.0, and a minimum score of 7.0 in Listening, 7.0 in Academic Reading, 7.0 in Academic Writing and 7.0 in Speaking.

Distance Interview

Candidates who are unable to attend an interview in person will be offered the opportunity of a Distance Interview.

HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?

The quality of the programmes is demonstrated through the diversity and depth of the terrains. Teaching assistantships and near industry placements have framed learning with professional demands. There have been some immediate progressions from placement to employment. The iterative relations between industry and programme is closely monitored and extended through teaching, support, and network building.

The bespoke learning environment on the programmes and within the wider support services at RCSSD has led to very high completion rates, with very good 'distinction' rates.

Exceptionally high employment rates of graduating in HE and professional theatre/film/opera settings (both in Britain and Internationally) - examples of which include the Royal Shakespeare Company, National Theatre, Broadway, Granada Television, Ninagawa's Company, Trinity, Dublin, University of Saskatoon, Canada; Acting Conservatoire Korea, Edith Cowan University, Australia, a range of British Conservatoires including LAMDA, Italia Conti, Guildford School of Acting, RADA, Mountview, and Rose Bruford.

Internal placement offers have been developing strongly within Central: collaborations in teaching placements include; BA Acting (all three strands) BA Theatre Practice (puppetry strand); MA Classical Acting, MA/MFA Advanced Theatre Practice, MA/MFA PPR, BA DATE, MA Music Theatre.

External placements within HE have developed at a very healthy rate with high satisfaction levels from students and hosts on the following placements; Drama Centre, East 15, Italia Conti, Guildford School of Acting, Central St Martins, Rose Bruford. Professional theatre company placements have included Trestle Theatre, Dante or Die, Peut Etre Theatre, West Yorkshire Playhouse, Opera at Trinity Laban, NYT, Arcola, Almeida Theatre, Welsh National Opera.

Awards have included 3 AHRC funded students, awards include Marion North Mentoring Scheme Award from the Bonnie Bird Foundation and a Fulbright Scholar

Graduates are innovatory in teaching and workshop situations. Often these are a consequence of the depth and innovations explore in their 4th term work in the Portfolio e.g experiential anatomy classes, Shamanism and the actor's body; Laban Analysis for Animators (all of which have been run with professional participants

or integrated into curricular) Graduates are innovating and changing the field of movement e.g MoveSpace and Body Image

Strong Movement: Directing and Teaching alumni relationships are maintained through staff contact and through connecting Learning Groups from differing graduating years

Healthy exchange between staff research activities and student participation e.g the International Community for Movement’s collaboration with the Courtauld Gallery on Rodin Sculptures, Movement Director’s Roundtable convened and chaired by Ayse Tashkiran, Vanessa Ewan’s and Debbie Green’s book on Actor Movement.

The core team has regular on-going dialogue about student development

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- feedback from and consultation with students through programme committees, surveys and informal discussion; (weekly/unit by unit/termly)
- annual monitoring of the programme, through consideration of statistics, feedback, graduate destinations;
- review of the curriculum and organisation of the programme every five years
- the involvement of teaching staff in practice, research and staff development

MA AND MFA DIAGRAMS

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

Part time MA Movement: Directing and Teaching

	Term 1	Term 2	Term 3	Term 4
YEAR ONE	Bodies in Movement			
	Pedagogies: Movement	Pedagogies: Movement	Movement Pedagogy (Mentored Placement)	
		Performing Research		
YEAR TWO	Term 5	Term 6	Term 7	Term 8
		Movement Direction		
	Learning group	Learning group	Learning group	
	Practices Movement Placement (to be undertaken in terms 5, 6 and/or 7 if appropriate)			
			SIP	

Please note that the above part-time route expects a 2.5 day minimum attendance in Term 1 and Term 6

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		

UNITS

Ref Number	MAMSU701			Version:	1.1
				Effective From:	2015/2016
Title	BODIES IN MOVEMENT				
Level	7	Credit Value	20	ECTS	10
Hours	Notional Student Study hours 200 Tutor Contact hours: 42, Timetabled hours: 42 self-led studio work, Student Managed 116				
Unit Leader	Ayse Tashkiran				
Programmes for which the unit is intended	MA/MFA Movement: Directing and Teaching			Compulsory	
Prerequisite Learning	None				

Aims

The **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 significant 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
- reflect critically and investigate on your own movement heritage.

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:

- **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 lectures and experiential classes will provide the framework for your practical and academic investigation of anatomy

and physiology in respect to safe body manipulation. These will run concurrently with structured research and studio time for independent study and/or practice. A presentation to the peer group of a practical physical exercise and research presentation, with anatomical explanations, will take place at the end of the 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 analytic. Movement principles and philosophies of these systems will be contextualised. Experiential workshops and 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 those systems.

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.

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%)
Anatomy Movement exercise	15 minutes	25%
Anatomy Research presentation	15 minutes	25%
Encountering Systems Critical Analysis of a movement system with Working Journal as an appendix	2,000 words	50%
You must pass all elements in order to pass the unit.		
Assessment Criteria		
<p>On the Anatomy element you will be assessed on your :</p> <ul style="list-style-type: none"> • understanding of fundamental principles of anatomy and physiology in relation to the teaching or directing of the performer • ability to communicate anatomical and/or physiological knowledge in practice. to, for e.g., accurately, to inform safe and holistic approaches to movement teaching/movement directing. <p>For the Encountering Systems, you will be assessed on your:</p> <ul style="list-style-type: none"> • engagement 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 • understanding of the movement influences on the teaching and direction of performers in the contexts of contemporary movement training. 		

Record System Ref	MAMSU702			Version:	1.1
				Effective From:	2015/2016
Title	PEDAGOGIES: MOVEMENT				
Level	7	<i>Credit value</i>	20	<i>ECTS points</i>	10
Hours	200 hours Notional 76 studio activity, 32 placement activity, 16 self-led pedagogy, 76 research/preparation				
Unit Leader	Vanessa Ewan				
Programmes for which the unit is mainly intended	MA/MFA Movement: Directing and Teaching			<i>Compulsory</i>	
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, 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 in terms 1, 2, 3 and part-time terms 5, 6,7) 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.

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, language, and touch.

Observational work 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, zoo studies, acting class, devising workshops, puppetry workshops, varied rehearsal processes, acrobatics class, 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 is 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 term for a class 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 for your particular specialism. You will do this by moving into a placement that will enable you to work with an individual teacher and a group of students, and undertake close observation, beginning to teach/facilitate. 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 mentored 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 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 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.

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 in order to pass the unit		
Assessment Detail		
<u>Movement Pedagogy phase one PASS/FAIL</u>		
<ul style="list-style-type: none"> • 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. 		
<u>Movement Pedagogy phase two</u>		
<ul style="list-style-type: none"> • Pedagogic Practice 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 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 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) an critical awareness of current pedagogic issues in movement teaching.
- Tackling and solving problems and dealing with complex situations in professionally-related environments.

Record System Ref	MAGEU701			Version:	2.0
				Effective From:	2015/16
Title	PERFORMING RESEARCH				
Level	7	Credit value	20	ECTS points	10
Notional Student Study	200 hours (30-40 taught hours; 160-170 student managed)				
Unit Leader	Nominated unit leader/s and Programme Leaders				
Programme(s) for which the unit is mainly intended*	All MA/MFA programmes (except MAs Acting, Music Theatre and Acting for Screen)				
Prerequisite Learning	None				

Aims

This unit aims to enable you to:

- acquire an understanding of current theoretical and practical debates concerning research within the broader discipline of movement
- 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 movement in the broader field of theatre and performance
- (A2) identify and apply appropriate research methodologies
- (B2) critically evaluate and reflect upon your own and others' relevant current practice, research and research methodologies

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 keynotes and culminating with the Postgraduate Conference.

In the Autumn term you will be introduced to this unit during Research week. A series of lectures and practice-led workshops will introduce you to some of the principles of research at postgraduate level.

In the Spring term, 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 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. Usually you are working with your movement peers but you may negotiate with the course leader for a collaboration with a student from another MA/MFA programme. 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 programme-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.

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		
<p>The unit is assessed through one component:</p> <ul style="list-style-type: none"> • 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 Criteria		
<ul style="list-style-type: none"> • 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. <p>(Other assessment criteria from the M Framework may be referred to in your feedback.)</p>		

Record System Ref	MAMSU703			Version:	1.1
				Effective From:	2015/2016
Title	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				
Programmes for which the unit is mainly intended	MA/MFA Movement: Directing and Teaching			Core	
Prerequisite Learning	Successful completion of the Pedagogies: Movement Unit				

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 broaden 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 relation to a range of production demands. Workshops and seminars with expert practitioners and visiting professionals 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
- understanding other professional roles (in conventional and unconventional settings)
- movement in relation to the *mis en scene*
- historical movement and/or dance
- the demands of specific media
- compositional skills
- choreography for the actor or performer
- textual analysis.

Rehearsal laboratories will support your practice as a movement director. In tutor-led workshops, you will have the opportunity to work 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.

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		
<p>1. Rehearsal Room Practice (tutor observation of processes on micro project). <i>(75% of the final mark for this unit.)</i></p> <p>2. Critical Analysis <i>(25% of the final mark for this Unit.)</i> 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 <i>must</i> include extracts and references taken from your Working Journal that evidences critical engagement with processes and content of the programme and project activities.</p> <p>In an appendix you <i>may</i> include relevant plans, rehearsal notes, research, visual stimuli and longer extracts of your journal</p>		
Assessment Criteria		
<p>Your work will be assessed on the following:</p> <ul style="list-style-type: none"> • 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 with in relevant theories and research methodologies within the field of movement in production.

Record System Ref	MAMSU704			Version:	1.1
				Effective From:	2015/2016
Title	PRACTICES: MOVEMENT PLACEMENT (double)				
Level	7	<i>Credit value</i>	40	<i>ECTS points</i>	20
Hours	<p>400 hours</p> <p>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.</p> <p>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</p> <p>This unit may comprise one or more practical projects within the 400 hours.</p>				
Unit Leader	Ayse Tashkiran and Vanessa Ewan				
Programmes for which the unit is mainly intended	MA/MFA Movement: Directing and Teaching			Core	
Prerequisite Learning	Successful completion of the ‘Pedagogies: Movement’ unit 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.

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 mentored placements, in a hosted workplace setting. You will undertake one or 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 particular 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 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 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 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 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 tutor. Some of the learning hours of the unit are taken up in planning and preparation in advance.

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 tutor visits.

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. Contact time with the company 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. 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. 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.

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

Teaching and Learning Pattern

Upon allocation of placements, a time line 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 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 for the portfolio of placement evidence (planning, research, evaluation)

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 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		PASS/FAIL
Host Report		PASS/FAIL
Assessment Criteria		
You will be assessed on:		
<ul style="list-style-type: none"> • 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.

Record System Ref	MAMSU705			Version:	1.1
				Effective From:	2013/2014
Title	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. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.				
Introduction	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	<i>All other units.</i>				

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 and is to be arranged with your Academic Tutor

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		
<p>1. The proposal.</p> <p>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)</p> <p>The proposal is not assessed but has to be ‘passed’ before you may undertake the work.</p> <p>2. The work.</p> <p>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:</p> <ul style="list-style-type: none"> • 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. • Critical Analysis of Research: 30-40 minute recorded verbal account, with a supporting road-map and academic bibliography or 8,000 words 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. • 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 <i>must include</i> 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 <i>may</i> include relevant plans, rehearsal notes, research, and longer extracts of your journal. <p>The work is assessed to the extent in which you have demonstrated achieving the learning outcomes. Where the work is divided between elements, the weighting will be decided within the validated programme document.</p>		
Assessment Criteria		
<ul style="list-style-type: none"> • 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.

Record System Ref	MAMSU706			Version:	1.0
				Effective From:	2015/2016
Title	MFA MOVEMENT: DIRECTING AND TEACHING (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 year.) Independent study: 1170-1180 hours				
Unit Leader	Ayse Tashkiran				
Programme(s) for which the unit is mainly intended	All MA programmes			Core	
Prerequisite Learning	<i>All other units.</i>				

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), a dissertation and documentation in the form of a working journal. As a 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, 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 2-3 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 and 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 are able to 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 **15000 word dissertation** 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. 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 will be agreed with your Unit 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.

The Working Journal (indicatively 3000-4000 words) is 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 and description of movement activities is expected to form the first section. You will be expected to include all relevant documentation allied to the practical work of the year including a substantial scheme of work for one attachment/work place. Relevant 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 may 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 and working journal 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 or her and agreed with your tutor.

In undertaking attachment/s practice to support your study, you will follow Central's Placement Guidelines. Your attachment/s will not be assessed. You may wish to reference any feedback from your host within your Working Journal. Development of your practice will take place within your supervisions. Supervision 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

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%)
SIP dissertation	15,000 words	80%
Working Journal	3000- 4000 words	20%

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. (See Sustained Independent Project (SIP) Scheme of Work Form, Appendix B)
- The Scheme of Work is then submitted as part of your Working Journal.

The Dissertation

- a **15,000 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.

The Working Journal

- The working journal (indicatively 3000-4000 words) is a detailed documentation of the MFA SIP year. It must contain the original scheme of work, a timeline, a description of movement activities and all relevant documentation allied to the practical work of the year - this might take the form of field notes, additional research, visual imagery and filmed extracts of practical work, storyboards, photographs, session plans, and curriculum designs
- There must be evidence of on-going and detailed engagement with practice through planning processes and reflection.

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

The mark awarded for this unit counts for 50% of the final mark for the award of MFA.

Assessment Criteria

- sustained, independent written 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 and working journal
- understanding and effective use of research and advanced sustained, independent written argument that is supported by your Working Journal.

BODIES IN MOVEMENT

Key Texts

Anatomy Element

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.

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

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

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

Zarrilli, P. (ed.) (2002) *Acting (Re)Considered: A Theoretical and Practical Guide* London, Routledge.

Supportive Reading for Anatomy Element

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

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

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-Cummings Publishing Company.

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

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.

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

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

Alexander, F.M. (1985) *The Use of Self*, London, Gollanz.

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.

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

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

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.

Ewan, V. with Sagovsky, K. (2017) *Laban's Efforts in Action: A Movement Handbook for Actors with Online Video Resources*, London, Bloomsbury. Feldenkrais, M. (1990) *Awareness through Movement*, London Harper and Row.

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

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

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

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

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

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

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

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

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

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

Murray, S. (2003) *Jacques Lecoq*, London, Routledge.

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

Park, G. (2000) *Art of Changing: a new approach to the Alexander Technique*, Ashgrove Publishing.

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.

Siler, B. (2000) *The Pilates Body*, London, Michael Joseph.

Staniekwski, W. ed. 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.

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

Videos

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

Arts Archive, Exeter University, *A Lesson in the Feldenkrais Method* Gareth 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

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

Journals and Publications

Dance Theatre Journal , Vol 23 No 1, September 2008 Martin(ed) Laban and Hargreaves, London: Laban Performance Research Journal (particularly Volume 9 1 On Moving Bodies)

PEDAGOGIES: MOVEMENT

Key Texts

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

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

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

Ewan, V.with Sagovksy,K.(2018) *Laban's Effort in Action: A Movement Handbook for Actors* London, Bloomsbury, Methuen.

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

Jacques, D. (2000) *Learning in Groups: A Handbook for Improving Group Work 3rd Edition* London, Kogan Page

DVD

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

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
- Benjamin, A. (2001) *Making an Entrance: Theory and Practice for Disabled and Non-Disabled Dancers*, London and New York, Routledge.
- Berne, E. (1968) *Games people play: The psychology of human relationships* Harmondsworth: Penguin,
- Berry, C. (1973) *Voice and the actor* London, Harrap
- Darwin, C. and Darwin, F. (ed) (2007) *The expression of the emotions in man and animals* Mineola, N Y, Dover Publications
- 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
- Gibbs, G. (1992) *Improving the quality of Student Learning* Bristol, Technical and Education Services Ltd
- Goethe, J. W .V (1970) *Theory of colours* Cambridge, Mass: MIT
- Kuppers, P. (2003) *Disability and contemporary performance: bodies on edge* London: Routledge,
- Marton, F., Hounsell, D., and Entwistle, N. (1997) *The Experience of Learning: Implications for Teaching and Studying in Higher Education Great Britain*, Scottish Academic Press
- Morris, D. (1977) *Manwatching: a field guide to Human behaviour* Hammersmith, London, Grafton
- North, M. (1990) *Personality assessment through movement* Devon: Northcote House,
- Ramsden, P. (1995) *Learning to Teach in Higher Education* London and New York, Routledge
- 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. (1993) *Body, Space Image* London, Dance Books
- 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

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

Movement Specific Bibliography

Key Texts

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

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

Journals

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

MOVEMENT DIRECTION

Key texts

Damasio, A. (2000) *The Feeling of what happens: body, emotion and the making of consciousness* London Vintage
Garner, S. (1994) *Bodied spaces: phenomenology and performance in contemporary drama* New York: Cornell University Press
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) *Interviews with Movement Directors* Unpublished
Tashkiran, A. Edited by Kemp, R. and Evans, M. (2016) *The Routledge Companion to Jacques Lecoq*, London, Routledge.

Supportive reading

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

Arbeau, T. (1967) *Orchesography*, New York, Dover Publications.

Bicat, T. and Baldwin, C. (2002) *Devised and Collaborative Theatre*, Wiltshire, Crowood Press.

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

Boehn, M. (1972) *Modes and Manners from the Middle Ages to the End of the 18th Century*, Ayer Co.

Bloom, M. (2001) *Thinking Like a Director: A Practical Handbook*, London, Faber.

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.

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.

Hayman, R. (1999) *How to Read a Play*, USA, Oberon.

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

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

Mamet D. (1998) *True or False: Heresy and Common, Sense for the Actor*, London, Faber.

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.

Playford, J.(1999) *The English Dancing Master: Or, Plaine and Easie Rules for the Dancing of Country Dances, With the Tune to Each Dance*, London, Dance Books.

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

Sharp, C.J. (1985) *The Country Dance Books parts 5 and 6*, H Styles.

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

Wigman, M. (1975) *The Language of Dance*, London, Pimlico.

Wood, M. (1964) *Historical Dances 12th - 19th Century: their manner of performance and their place in the social life of the time*, London, Imperial Society of Teachers of Dancing Incorporated.

Articles

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

Chapters

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.

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.

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.efds.org>

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

www.npg.org.uk

National Theatre Archive

[National Theatre : Archive Collection : Collection Holdings](#)

Parallel Voices Lecture Series at Siobhan Davies studios "The Narrative Body"

<http://www.siobhandavies.com/index.php/parent/68/item/479>

Theatre Voice <http://www.theatrevoice.com/>

Victoria and Albert Museum, Cromwell Road London SW7 2RL
Theatre Collections on line <http://www.vam.ac.uk/tco/index.html>

MA/MFA MOVEMENT: DIRECTING AND TEACHING SUSTAINED INDEPENDENT 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.

The assessment criteria for individual units are selected from these criteria.

Assessment criteria

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Masters programme. (The three 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:

- 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.

Assessment 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 make reference 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

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

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.

KEY FACTS

PROGRAMME NAME	MA/MFA Movement: Directing and Teaching
TEACHING INSTITUTION	The Royal Central School of Speech and Drama, London
AWARDING BODY	University of London
FHEQ	<p>The MA Movement: Directing and Teaching is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 credits at level 7.</p> <p>The MFA Movement: Directing and Teaching is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 240 credits at level 7.</p>
AWARD(S)	MA (180 credits) A PG Dip may be awarded on the basis of 120 credits to a student who has not passed the 60 credit Sustained Independent Project. MFA (240 credits)
FINAL AWARD NAMES	Master of Arts in Movement: Directing and Teaching; Master of Fine Art in Movement: Directing and Teaching
MODE OF STUDY	Full-time and Part-time
EUROPEAN CREDIT TRANSFER SCHEME (ECTS)	<p>The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits</p> <p>The MFA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 120 ECTS credits</p>
ACCREDITATION	N/A
LANGUAGE OF STUDY	English
EXTERNAL BENCHMARKS	Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ)

PROGRAMME APPROVAL

Last Periodic Review	2013/2014
Specification Version	2018/2019

EXTERNAL EXAMINER INFORMATION

Name	Position	Organisation	Tenure (MM/YY)
Dr Efrosini Protopapa	Senior Lecturer in Dance and Choreography	University of Roehampton	09/18 - 12/22

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