MA/MFA MOVEMENT: DIRECTING AND TEACHING
PROGRAMME specification 2020/21
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INTRODUCTION TO THE PROGRAMME

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, eclectism 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 movement 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 possibly a movement coach in practical settings.
2 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
- otherly 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.

3 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.
- You are introduced to a relevant range of approaches to movement and movement practitioners, including systems that are influencing training at the moment such as sports, holistic practices, and dance forms, and those that will also shape future practices.
- 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 dynamic 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 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 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 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 professional links you will develop a clear vision of the demands on movement teachers, movement directors and movement coaches in a variety of settings.

4 EDUCATIONAL AIMS

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

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

5 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.

6 Mapping the Learning Outcomes
7  PROGRAMME INFORMATION

7.1 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. 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 document, analyse and reflect upon your work. The journal also helps to inform the programme team of the extent of your consideration of movement facilitation, research, analysis of teaching and learning, investigation and analysis of processes.

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

**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 you the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what you 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 you have 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.

**7.2 PLACEMENT LEARNING**

**Placements**

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

Placement learning happens in two units of work. Firstly, the Mentored Placements (forming part of the Pedagogies: Movement Unit and Movement Placements (forming the main activity of Practices: Movement Placement Unit)
In the first instance placements will usually be held at Central, although you may be placed on a project that might tour or rehearse elsewhere (e.g. with a professional theatre company or site specific work) if it was thought that a particular opportunity would more appropriately benefit your development as a practitioner.

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

Central has a Placement Policy for all placements.

**MFA Attachments**

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

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

**Options**

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

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**8 SUPPORT FOR YOUR STUDIES**

We offer a number of support services should you need them during your time at Central:

- The Student Centre comprises:
  - The Student Advice Service, for pastoral support, information about accommodation, international student support, managing your finances, wellbeing concerns, formal student letters
  - Counselling services for short term counselling support
  - Our Disability and Dyslexia Service
- We provide support for Care Leavers
- Learning Skills
- Guidance on student finance, scholarships, bursaries and hardship funding

For more information, please look at our website: [https://www.cssd.ac.uk/student-support](https://www.cssd.ac.uk/student-support)

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**9 COVID-19**

We have worked with our Course Leaders to develop an approach to learning next year tailored to the individual needs of our courses. This approach is *Hybrid Learning*, involving a combination of onsite teaching and remote teaching activity. Where activities essential to our mission as a small specialist institution for theatre and performance require physical in-person presence, they will take place onsite with appropriate safety protocols and risk assessment. Other learning and teaching activities that can be
appropriately and successfully delivered online or remotely, will follow a remote learning approach, for the first term (at least).

Our hybrid approach focuses on a number of key features:

- We want to provide certainty over how your course will be delivered in the first instance whilst explaining our planning for changing circumstances
- Our campus will be Covid-secure. You can be confident that all on-site activity will be rigorously assessed to ensure your safety
- You will meet and train with fellow students on campus as part of your course delivery, ensuring opportunities to bond, share experiences and develop your practice

Individual course plans have been put together following discussions with students and staff across Central as well as taking into account guidance from the Government, Public Health England and the NHS. Our overarching priority is the safety of students and staff at all times; should further restrictions on lockdown come into force we would look to revert to a more fully virtual model so that your professional and academic development is not delayed. In the same way, should social distancing measures be completely removed then we would look to revert to on campus teaching as soon as safely possible. The first term however will be fixed in line with the plans below.

The School has compiled a list of frequently asked questions so students and staff can know ‘What to Expect on Campus’ and how they can use the facilities safely and responsibly.

To find out more about the changes to programmes during the pandemic, and how we are delivering our programmes, in response to public guidance, please visit our website to see more detail:

[https://www.cssd.ac.uk/approach-course-delivery-autumn-2020](https://www.cssd.ac.uk/approach-course-delivery-autumn-2020)

## 10 Admissions Criteria

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.

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**11 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 of investigation. Teaching assistantships and near industry placements have framed learning with professional demands. There have been instances of progression 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, 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, a Chevening Scholar 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 final term work in the SIP 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, staff development and training
## Schedule of Activities

### Full time MA Movement: Directing and Teaching

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
<th>Term 3</th>
<th>Term 4</th>
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<tbody>
<tr>
<td>Bodies in Movement</td>
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<tr>
<td>Pedagogies: Movement</td>
<td>Pedagogies: Movement</td>
<td>Practices Movement Placement</td>
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<tr>
<td>Performing Research</td>
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<tr>
<td>Movement Direction</td>
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<td>Learning group</td>
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### Part time MA Movement: Directing and Teaching

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<th>YEAR ONE</th>
<th>Term 1</th>
<th>Term 2</th>
<th>Term 3</th>
<th>Term 4</th>
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<tr>
<td></td>
<td>Bodies in Movement</td>
<td>Movement Direction</td>
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<td></td>
<td>Pedagogies: Movement</td>
<td>Pedagogies: Movement</td>
<td>Movement Pedagogy (Mentored Placement)</td>
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<tr>
<th>YEAR TWO</th>
<th>Term 5</th>
<th>Term 6</th>
<th>Term 7</th>
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<tbody>
<tr>
<td></td>
<td>Performing Research</td>
<td>SIP</td>
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<td></td>
<td>Learning group</td>
<td>Learning group</td>
<td>Learning group</td>
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<tr>
<td></td>
<td>Practices Movement Placement</td>
<td>(to be undertaken in terms 5, 6 and/or 7 by arrangement)</td>
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Please note that the part-time route expects a 2.5 day minimum attendance in Term 1 and Term 6.
### MFA Movement: Directing and Teaching Year One

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
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<tbody>
<tr>
<td>Bodies in Movement</td>
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<tr>
<td>Pedagogies: Movement</td>
<td>Pedagogies: Movement</td>
<td>Practices: Movement Placement</td>
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<tr>
<td>Performing Research</td>
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<tr>
<td>Movement Direction</td>
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### MFA Movement: Directing and Teaching Year Two

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<tr>
<th>Term 1</th>
<th>Term 2</th>
<th>Term 3</th>
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<tr>
<td>MFA SIP</td>
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<tr>
<td>MFA supervisions to be organised through terms one to three</td>
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</table>
UNITS
### Aims

The Experiential Anatomy element enables you to:
- develop practical understanding of the fundamental elements of the human in motion
- implement appropriate research strategies for practical application and formulate presentations of that knowledge
- develop and communicate appropriate, creative and safe movement strategies for the teaching/direction of others.

The **Encountering systems** element enables you to:
- research and contextualise 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:

- **Experiential Anatomy** - this element serves as an introduction to anatomy and physiology and has a
specific focus on the moving, performing body. Safe and holistic practice underpins the learning. A series of 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**

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experiential Anatomy Movement exercise</td>
<td>15 minutes</td>
<td>25%</td>
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<tr>
<td>Experiential Anatomy Research presentation</td>
<td>15 minutes</td>
<td>25%</td>
</tr>
<tr>
<td>Encountering Systems Critical Analysis of a movement system with Working Journal as an appendix</td>
<td>2,000 words</td>
<td>50%</td>
</tr>
</tbody>
</table>

You must pass all elements in order to pass the unit.

**Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes c. 11% to the mark for the MA degree and c. 8% for the MFA degree.

**Assessment Criteria**

On the Anatomy element you will be assessed on your:

- understanding of fundamental principles of Experiential Anatomy and physiology in relation to the teaching or directing of the performer
• ability to communicate Experiential Anatomy and/or physiological knowledge in practice. to, for e.g., accurately, to inform safe and holistic approaches to movement teaching/movement directing.

For the **Encountering** Systems, you will be assessed on your:

• engagement in critical debates, concepts and discourses in movement in training and movement in theatre production i.e. develop critically informed analysis of 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.
### Aims

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

### Learning Outcomes

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

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

### Transferable Skills Developed

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

### Indicative Unit Content

This unit is concerned with core pedagogic skills in movement training. Key ideas and theories about teaching and learning will underpin the work on this unit. Throughout the unit your microteaching will be developed through class work with tutors and peers. Tutor-led seminars will underpin your practice with pedagogic theory. Regular meetings of the Learning Group (full time 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, 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 movement tutorials with student performers working on specific curricular activities
- working on movement within project work.

**P/T only** or where you are already in an appropriate post (e.g. in an HEI), your placement can comprise your 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

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Limber Class</td>
<td>20 minutes</td>
<td>PASS/FAIL</td>
</tr>
<tr>
<td>Limber Plan</td>
<td>2 sides A4</td>
<td>PASS/FAIL</td>
</tr>
<tr>
<td>Self - Evaluation Viva</td>
<td>A VIVA in a tutorial setting</td>
<td>PASS/FAIL</td>
</tr>
<tr>
<td>Critical Analysis</td>
<td>1,500-word</td>
<td>40%</td>
</tr>
<tr>
<td>Teaching Practice in term 2 or term 3 practice</td>
<td>30 minutes</td>
<td>60%</td>
</tr>
</tbody>
</table>

You must pass all elements of assessment in order to pass the unit

### Assessment Detail

**Movement Pedagogy phase one PASS/FAIL**

- A Limber Class for Performers (an appropriate sequence of activities for a 20-minute limber) Assessment is through observation of your Limber Class for Performers with your peer group.
- A Limber Class for Performers plan. Submission of a class plan (c. 2 sides of A4) that will detail an appropriate sequence of activities for a 20-minute limber with student performers.
- Self-Evaluation is documented in your Working Journal. During a VIVA you will evidence critical engagement with the planning, objective and outcome of the limber.

**Movement Pedagogy phase two**

- Pedagogic 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 Notes

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes c. 11% to the mark for the MA degree and c. 8% for the MFA degree.

### Assessment Criteria

- Progress in relevant practice-based techniques; for example, planning, preparation, structuring of material, organisation of time and space, proposing movement material suited to the student actor/performer, leading a Limber, effective teaching skills, ability to present practical pedagogical exercises of imagination and depth.
- Analytical and critical awareness of relevant movement ideas e.g. the ability to communicate
safe and holistic movement strategies to learners.

- Intellectual engagement; through analytical and interrogative skills in relation to your practice and the capacity to locate them in a wider frame of reference (i.e. movement/teaching/performance theories) and critical awareness of current pedagogic issues in movement teaching.
- Tackling and solving problems and dealing with complex situations in professionally-related environments.
**13.3 PERFORMING RESEARCH**

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>20</td>
<td>10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>200 hours (30-40 taught hours; 160-170 student managed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit Leader</td>
<td>Nominated unit leader/s and Course Leaders</td>
</tr>
<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen)</td>
</tr>
<tr>
<td>Prerequisite Learning</td>
<td>None</td>
</tr>
</tbody>
</table>

**Aims**

This unit aims to enable you to:

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

**Learning Outcomes**

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

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

**Transferable Skills Developed**

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

**Indicative Unit Content**

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

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

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

**How You Learn**

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

<table>
<thead>
<tr>
<th>Assessment Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of task</td>
</tr>
<tr>
<td>Group conference presentation</td>
</tr>
</tbody>
</table>

**Assessment Detail**

The unit is assessed through one component:

- A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate.
- A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.

You must participate in the conference presentation to pass the unit.

**Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes c. 11% to the mark for the MA degree and c. 8% for the MFA degree.

**Assessment Criteria**

- Taking creative risks, selecting and implementing from these appropriately.
- Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus).
- Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue).
- Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods).
- Understanding and effective use of research and advanced scholarship; recognising practice that is at the boundaries of the specialism;
- successful collaborative processes.
(Other assessment criteria from the M Framework may be referred to in your feedback.)
### 13.4 MOVEMENT DIRECTION

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit Value</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>20</td>
<td>10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>200</td>
</tr>
<tr>
<td>c.64 tutor led (32 taught and 32 mentoring)</td>
</tr>
<tr>
<td>32 independent rehearsal room practice</td>
</tr>
<tr>
<td>104 preparation, research and written work</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Leader</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ayse Tashkiran</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA/MFA Movement: Directing and Teaching</td>
</tr>
<tr>
<td>Please note: year 1 of the part-time MA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prerequisite Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Successful completion of the Pedagogies: Movement Unit Phase One</td>
</tr>
</tbody>
</table>

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

Rehearsal laboratories will support your practice as a movement director. In 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.
- Preparatory tasks

**Assessment Summary**

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsal Room Practice</td>
<td>30-40 minutes</td>
<td>75%</td>
</tr>
<tr>
<td>Critical Analysis</td>
<td>1,500 words</td>
<td>25%</td>
</tr>
</tbody>
</table>

You must pass both elements of assessment to pass the unit

**Assessment Detail**
1. Rehearsal Room Practice (tutor observation of processes on micro project). *(75% of the final mark for this unit.)*

2. Critical Analysis *(25% of the final mark for this Unit.)* 1,500 words providing a concise critical analysis of an aspect of your movement direction: this might be addressing a principle, new learning, planning, development across the projects and teaching on the unit, and drawing upon current debates in performance and theatre. This *must* include extracts and references taken from your Working Journal that evidences critical engagement with processes and content of the programme and project activities.

In an appendix you *may* include relevant plans, rehearsal notes, research, visual stimuli and longer extracts of your Working Journal

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**Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes c. 11% to the mark for the MA degree and c. 8% for the MFA degree.

**Assessment Criteria**

Your work will be assessed on the following:

- development and communication of appropriate, creative and safe movement strategies in the direction of others
- analysis and research of movement strategies in diverse creative scenarios
- evidence of planning and creative responses to tasks
- development of your practice as a movement director in a variety of production settings
- ability to work in complex and unpredictable situations;
- Contextualising your process with in relevant theories and research methodologies within the field of movement in production.
13.5 PRACTICES: MOVEMENT PLACEMENT (double)

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit value</th>
<th>ECTS points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 7</td>
<td>40</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>400 hours</th>
</tr>
</thead>
</table>

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.

40 hours of tutor-led and peer learning
20-60 hours of placement practice, depending upon placement project(s)
200-240 hours research, preparation, reflection, evaluation
50 hours host/company planning and interaction
50 hours personal debrief, assessment planning and work for submission

This unit may comprise one or more practical projects within the 400 hours.

<table>
<thead>
<tr>
<th>Unit Leader</th>
<th>Ayse Tashkiran and Vanessa Ewan</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
<th>MA/MFA Movement: Directing and Teaching</th>
<th>Core</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Prerequisite Learning</th>
<th>Successful completion of the ‘Pedagogies: Movement’ and Movement Direction units as prerequisite learning</th>
</tr>
</thead>
</table>

**Aims**

The unit aims to enable you to:

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

**Learning Outcomes**

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

**Transferable Skills Developed**

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

**Indicative Unit Content**

In this unit you have the opportunity to apply learning from the previous terms, in particular drawing on your experiences from the 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 and practically in movement.

This term will follow the shape of the demands created by your placement/s, with additional support for your learning and teaching in the form of programmed tutor-led seminars, regular meetings of the Learning Group, tutorials and 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 in a consistent and professional manner. Support during your placement is provided by way of group seminars and tutorials, as appropriate. Administrative support is also offered by the school's placement officer.

During placement, you are a representative of the Royal Central School of Speech and Drama, and so are expected to behave in a professional manner in terms of attendance, punctuality, preparedness and respect for others within the host institution.

Please refer to The Placement Handbook 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 as the basis for the Portfolio of Placement Evidence (planning, research, documentation, evaluation)
<table>
<thead>
<tr>
<th>Type of task</th>
<th>Magnitude</th>
<th>Weight within the unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observation of Movement Practice Placement i.e.</td>
<td>60 minutes tutor observation OR</td>
<td>100%</td>
</tr>
<tr>
<td>movement teaching or movement directing by</td>
<td>in the event of international</td>
<td></td>
</tr>
<tr>
<td>arrangement</td>
<td>placement- a 60 minute video of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>the practice</td>
<td></td>
</tr>
<tr>
<td>Critical Analysis</td>
<td>2,000 words</td>
<td>PASS/FAIL</td>
</tr>
<tr>
<td>Portfolio of Placement Evidence</td>
<td></td>
<td>PASS/FAIL</td>
</tr>
<tr>
<td>Host Report</td>
<td></td>
<td>PASS/FAIL</td>
</tr>
</tbody>
</table>

**Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes c. 22% to the mark for the MA degree and c. 17% for the MFA degree.

**Assessment Criteria**

You will be assessed on:

- evidence of skill in planning, preparation, structuring of material, organisation of time and space
- ability to develop and communicating appropriate, creative and safe movement strategies within a teaching or directing environment specific needs of the particular participants
- evidence of engagement with the brief as offered by the host
- development of your critical awareness of current pedagogic issues in movement teaching and the ability to process these ideas in a living environment
- demonstrate effective skills in the teaching or directing of movement
- demonstrate an ability to work with contingencies in the teaching or directing of movement
- development of analytical and interrogative skills in relation to your practice and located in a wider frame of reference (i.e. movement/teaching/performance theories)
- evidence of understanding of principles and processes that underpin practice
- development of planning ability and research strategies: reference made to research, class plans, research plans and rehearsal plans
- evidence of on-going reflection as demonstrated by extracts/ citation of a working journal.
## 13.6 MA SUSTAINED INDEPENDENT PROJECT (SIP)

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit value</th>
<th>ECTS points</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>60</td>
<td>30</td>
</tr>
</tbody>
</table>

### Notional Student Study Hours

600 hours  
The exact breakdown of hours will be specified in the unit briefing paper and verbal briefings. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. For the MA MFA Movement supervision take place in July, and September ie 2 hours of PAT tutorials by arrangement  

This unit constitutes an extensive piece of independent research and writing, engaging you in a sustained enterprise and providing the opportunity to build on and develop skills and knowledge gained in the previous terms.

### Unit Leader

Ayse Tashkiran

### Programme(s) for which the unit is mainly intended

All MA programmes

Core

### Prerequisite Learning

Successful completion of all previous units

## Aims

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

## Learning Outcomes

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

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

## Transferable Skills Developed

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

## Indicative Unit Content

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

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

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

### Assessment Summary

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The proposal.</td>
<td>2 sides of A4</td>
<td>PASS/FAIL</td>
</tr>
<tr>
<td>Portfolio</td>
<td>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</td>
<td>100%</td>
</tr>
</tbody>
</table>

### Assessment Detail

1. **The proposal.**

   This will be submitted to a relevant tutor and agreed by a selected programme-specific date. The student cannot proceed with the Sustained Independent Project (SIP) until the proposal has been accepted by the programme team. Significant changes to the proposal must be approved. (See Sustained Independent Project (SIP) Proposal Form, Appendix B)

   The proposal is not assessed but has to be ‘passed’ before you may undertake the work.

2. **The work.**

   A portfolio comprising of the following and together adding up to the equivalent of 12,000 words or any agreed combination that must include 3,000 words:

   - **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 roadmap 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 must include extracts and references taken from your Working Journal: that evidences critical engagement with processes and content of the programme and project activities. In an appendix you may include relevant plans, rehearsal notes, research, and longer extracts of your journal.
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.

- You must achieve a pass in all the above elements (where applicable for multiple elements) of assessment to pass the unit.
- This unit contributes c. 33% to the mark for the MA degree.

**Assessment Criteria**

- Originality in the application of knowledge in relation to your learning on the programme, individual research and professional planning.
- Analytical and critical awareness of relevant contemporary issues in movement teaching and movement direction.
- Intellectual engagement with each element of the portfolio.
- Understanding and effective use of research and advanced scholarship.
- Sustained, independent written argument that is supported by your Working Journal.
13.7 MFA SUSTAINED INDEPENDENT PROJECT (SIP)

<table>
<thead>
<tr>
<th>Level</th>
<th>Credit value</th>
<th>ECTS points</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>120</td>
<td>60</td>
</tr>
</tbody>
</table>

**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**
Dr Jane Munro

**Programme(s) for which the unit is mainly intended**
- All MFA programmes
- Core

**Prerequisite Learning**
All other units.

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

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

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

**Indicative unit content**

**Indicative unit content**
This unit is a significant piece of independent work comprising professional practice (known as attachments), and a dissertation or portfolio. As an MFA Movement student, you will undertake
field experience as well as independent research. The MFA focuses the realisations and developments of the first year into a second year characterised by continuity of practice, and scope and depth of understanding. Your practice might have a movement teaching focus or a production focus (ie movement director, coach, theatre choreographer), or a combination of the two. In a teaching environment, you might be typically teaching movement over a period of two terms or three terms, or two semesters. Or in a production environment you might be working as a lead movement practitioner on 2-3 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 20000-word Dissertation or Portfolio Submission with 5 elements which will articulate a movement directing or movement pedagogy research question that has developed out of your practice. You will be expected to draw upon theoretical research and analysis of practice for the body of this Dissertation or Portfolio Submission. The question will be born out of the practical experiences of the second year and may also draw on other sources such as practitioner interviews, field study or investigation of key practitioners in the field.

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

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

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

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

The working journal then is cited and used with in your final Dissertation submission or within the body text. Or the working journal then is cited and used with in your final Portfolio submission of element IV. Documentation of practice and/or within the body text of other sections.

The MFA SIP is the culmination of your learning on the programme. It gives you the opportunity to develop to a professional and rigorous standard. You are expected to have worked closely in and within the industry. Your scheme of work will outline the timeline of your practical work, research and writing
processes. A draft of the dissertation or Portfolio will be handed in one month before the final submission date to enable your Unit tutor to make final suggestions for both content and format. Your contact time is to be negotiated according to your own needs, those of other MFA students and your tutor’s availability. Time spent with professional colleagues will be negotiated with him 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

Roles and Responsibilities

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

During attachment, 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 Attachment Handbook document for details of confidentiality and responsibilities.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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<tbody>
<tr>
<td>A) SIP <strong>Dissertation</strong>, 20000 words + Scheme of Work</td>
</tr>
<tr>
<td><strong>OR</strong></td>
</tr>
<tr>
<td>B) SIP <strong>Portfolio Submission</strong> - submission with 5 elements (assessed holistically)</td>
</tr>
<tr>
<td>I. <strong>Contextual research</strong> 5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture</td>
</tr>
<tr>
<td>II. <strong>Analysis of practice project one with reference to the working journal</strong> 5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture demonstration</td>
</tr>
<tr>
<td>III. <strong>Analysis of practice project two with reference to the working journal</strong> 5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture demonstration</td>
</tr>
<tr>
<td>IV. <strong>Documentation of practice with reference to the working journal and PDP</strong> 5000 written words or 30 minutes verbal account or 40-50 sides of A4</td>
</tr>
<tr>
<td>V. <strong>Scheme of Work</strong> PASS/FAIL</td>
</tr>
</tbody>
</table>
The Scheme of Work

- This is a plan detailing the practice and the research area of the MFA SIP
- This will be submitted to a relevant tutor and agreed by a selected programme-specific date. The student cannot proceed with the Sustained Independent Project (SIP) until the Scheme of Work has been accepted by the programme team. Significant changes to the proposal must be approved by the Unit tutor.
- The Scheme of Work is then submitted as part of your final work.

The Dissertation

- a **20,000-word dissertation** articulating a movement directing or movement pedagogy research question
- Students will be expected to draw upon theoretical research and analysis of practice for the body of this dissertation. The question will be born out of the practical attachment/s of the second year and may also draw on other sources such as practitioner interviews, field study or investigation of key practitioners in the field.
- The terrain of investigation, the overall structure and the resulting research question will be agreed with the unit tutor.

OR

The Portfolio Submission

- A submission with 5 elements (100%) articulating a movement directing or movement pedagogy research question
- Students will be expected to draw upon theoretical research and analysis of practice for the body of this portfolio. The question will be born out of the practical attachment/s of the second year and may also draw on other sources such as practitioner interviews, field study or investigation of key practitioners in the field.
- The terrain of investigation, the overall structure, format and the resulting research question will be agreed with the unit tutor.

The SIP Portfolio consists of 5 elements:

1. **Contextual research** 5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture
2. **Analysis of practice project one with reference to the working journal** 5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture demonstration
3. **Analysis of practice project two with reference to the working journal** 5000 written words or 30 minutes verbal account or 25-30-minute filmed lecture demonstration
4. **Documentation of practice with reference to the working journal and PDP** 5000 written words or 30 minutes verbal account or 40-50 sides of A4
5. **Scheme of Work** PASS/FAIL

Any combination of above with a minimum of one part submitted as words

For the MFA Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual programme and would then be assessed. For example, ‘taking creative risks, selecting and implementing from these appropriately’ might be appropriate.

Assessment Notes

The mark awarded for this unit counts for 50% of the final mark for the award of MFA.
<table>
<thead>
<tr>
<th>Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>● sustained, independent written/articulated argument</td>
</tr>
<tr>
<td>● originality in the application of knowledge in relation to the development and application of your practice, individual research and professional approaches</td>
</tr>
<tr>
<td>● analytical and critical awareness of relevant contemporary issues in movement teaching and movement direction</td>
</tr>
<tr>
<td>● intellectual engagement with practice, dissertation/SIP Portfolio</td>
</tr>
<tr>
<td>● understanding and effective use of research and advanced sustained, independent written/articulated argument that is supported by citation of your Working Journal.</td>
</tr>
</tbody>
</table>
BODIES IN MOVEMENT

Experiential Anatomy Element

Key Texts

Anatomy Element


Encountering Element


Supportive Reading for Experiential Anatomy Element


Videos

Supportive Reading for Encountering Element


Videos

Arts Archive, Exeter University, The Neutral Mask with Jos Houben
Arts Archive, Exeter University, A Lesson in the Feldenkrais Method Garet Newell
Arts Archive, Exeter University, From Kalarippayattu to Beckett Phillip B. Zarrilli
Arts Archive, Exeter University, Alexander Technique into Performance Niamh Dowling
Arts Archive, Exeter University, Suzuki Training – an introductory file Paul Allain
Arts Archive, Exeter University, The Training Session of Michael Chekhov, Mason, F
Arts Archive, Exeter University, Meyerhold’s Etude: Throwing the Stone, Barba, E


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

Journals and Publications


PEDAGOGIES: MOVEMENT

Key Texts


Supportive Reading


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

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


Gibbs, G. (1992) Improving the quality of Student Learning Bristol, Technical and Education Services Ltd


MOVEMENT DIRECTION

Key texts


Supportive reading


Articles


Chapters

Research Resources for movement directors

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

http://www.bl.uk

Theatre Archive Project

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

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

http://www.efdss.org

Folger Library

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

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

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

www.npg.org.uk

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

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

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

https://warwick.ac.uk/fac/arts/english/research/currentprojects/multiculturalshakespeare/in-robeson's-footsteps/

British Black and Asian Shakespeare Performance Database

https://bbashakespeare.warwick.ac.uk

Macbeth/Shakespeare related


Movement direction weblinks

National Theatre Series:
2015 Creating an Ensemble by Imogen Knight – warmup
https://www.youtube.com/watch?v=2FWAUncAvv4&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG

2015 History of Movement Direction at the National Theatre by Ayse Tashkiran
https://www.youtube.com/watch?v=8NjuU8gtsZo&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG&index=4

2014 What is a Movement Director?
https://www.youtube.com/watch?v=KY-gWqj-F1k&index=9&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG

2014 Movement Direction: Creating Character by Vanessa Ewan
https://www.youtube.com/watch?v=1RRc4tq2kpE&index=9&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG

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

2015 Frantic Assembly Masterclass: Building Blocks for Devising by Scott Graham
https://www.youtube.com/watch?v=qUqZPfGX6U&list=PLJgBmjHpqgs4s6c0MrG-pniFOTtvKncpG&index=2

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

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

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

Other:

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


Polly Bennett on movement coaching

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

Ayse Tashkiran Digital Theatre Plus Interview
https://www.digitaltheatreplus.com/practice-and-practitioners?sort_bef_combine=search_api_aggregation_1%20ASC&sort_order=ASC&sort_by=search_api_aggregation_1&f[0]=field_practice_role%3A238#scrollToFilters

Sian Williams in The Stage

Imogen Knight in The Stage
https://www.thestage.co.uk/features/interviews/2015/imogen-knight-never-set-choreographer/
PERFORMING RESEARCH Generic Bibliography

Key Texts


**Movement Specific Bibliography**

**Key Texts**


**Key Resources**

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

**Suggested Reading**


Journals


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


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


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.

(*) Indicates a short Abstract of this text.

BOOKS:


Elswit, K. (Due for publication, Autumn 2017) *Here we are: Theatre and Dance*, (Theatre series), Palgrave Macmillan.

Evans, M (2009) *Movement Training for the Modern Actor*, New York, Oxon, Routledge. (Also see in Pedagogies: Movement Unit bibliography)


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


**Articles**


56


Smith T. (2010) *On Somatic Acting*, Perfformio, Volume 1, Number 2, pp 21-33.ISSN 1758-1524 (*)


**Others:**


**Abstracts**

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

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


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


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


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

(*) Elswit, K. (Due for publication, Autumn 2017) *Here we are: Theatre and Dance*, (Theatre series), Palgrave Macmillan.

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


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


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


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

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

(*) Amory, K.K. (2010) ‘Acting for the Twenty-first Century: A Somatic Approach to Contemporary Actor Training’, Perfformio, Volume 1, No.2: pp 5-20, ISSN 1758-1524. This article takes a brief look at the history of applying somatic practice to actor training and how it’s presence is growing in the field. Its primary focus is on the use of BMC (body-mind centering) techniques. The author gives an account of exercises used in working with the actor.

(*) Gallaher, S. (2017) Theory, practice and performance. Philosophy, University of Memphis (USA) Faculty of Law, Humanities and the Arts, University of Wollongong (AU). It focuses on the enactivist and extended mind approaches to embodied cognition, and specifically on the concepts of body schema, affectivity, distributed cognition and intersubjectivity to show how embodied cognition has relevance to questions about expert performance, and to the theory and practice of performing arts.

(*) Leigh Foster, S. (2009) ‘Throwing like a girl? Gender in a transnational world’, in Butterworth, J. & Wildschut, L. (eds.), Contemporary Choreography: A Critical Reader, New York, Routledge. This is a response to Iris M. Young’s ‘Throwing like a girl’ article. Leigh Foster analyses several pieces of dance from the twentieth century and some more recent performances and puts them against the propositions developed in Young’s article.

(*) Smith T. (2010) On Somatic Acting, Perfformio, Volume 1, Number 2, pp 21-33. ISSN 1758-1524 This is a first-person account of working with a somatic practice applied to acting. Focusing on the quality of movement and speech in the actor’s work, the author considers the importance of working with such a practice when creating meaningful theatre performance.

(*) Young I. (1990) ‘Throwing Like a Girl’, in Young, I. M. (1990) Throwing like a girl and other essays in feminist philosophy and social theory, Bloomington, Indiana, Indiana University Press. This is an essay that tries to fill the gap between existential phenomenology and feminist theory, drawing on the work of Simone de Beauvoir and Merleau-Ponty. Young argues that every human is product of the social, political and historical context in what the person lives. She argues that women don’t use the whole body when involved in a motion, because most, if not all societies in the world are patriarchal and they still see the woman’s body as an object.


(*) Gallese, V. (2010) The Mirror Neuron Mechanism and Literary Studies, California Italian Studies Journal, Vol. 2, No.1. How do stories evoke intense feelings and sensations in their readers? This conversation explores that question with a new combination of insights from neuroscience and literary theory, while also assessing the difficulties as well as the potential gains of such interdisciplinary research.
Assessment criteria
Not all the assessment criteria apply to each unit although all will be incorporated across each Masters degree. (The compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Work is assessed on evidence of the extent to which you have met the learning outcomes demonstrated through:
- sustained, independent written argument;
- progress in relevant practice-based techniques;
- taking creative risks, selecting and implementing from these appropriately;
- originality in the application of knowledge in relation to the matter of the unit;
- analytical and critical awareness of relevant contemporary issues;
- intellectual engagement;
- understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes;
- tackling and solving problems and dealing with complex situations in professionally-related environments.

Marking descriptors (relating to the assessment criteria)
Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will 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 (merit)

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

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

50% and over (pass)

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

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

40–49% (fail)

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

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

Less than 40% (fail)

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

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

16 KEY FACTS

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

### Programme Approval

| Specification Version | 2020/21 |
| Last Periodic Review | 2018/19 |

### External Examiner Information

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organisation</th>
<th>Tenure (MM/YY)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Efrosini Protopapa</td>
<td>Senior Lecturer in Dance and Choreography</td>
<td>University of Roehampton</td>
<td>09/2018-12/2022</td>
</tr>
</tbody>
</table>

Royal Central School of Speech and Drama
Embassy Theatre
Eton Avenue
London
NW3 3HY
www.cssd.ac.uk