

COURSE SPECIFICATION

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| Course Aim and Title | MA/ MFA Teaching and Coaching: Actors' Movement |
| Intermediate Awards Available | PGCert Teaching and Coaching: Actors' Movement PGDip Teaching and Coaching: Actors' Movement |
| Teaching Institution(s) | Italia Conti |
| Alternative Teaching Institutions (for local arrangements see final section of this specification) | |
| UEL Academic School | Arts and Creative Industries |
| UCAS Code | P2500 |
| Professional Body Accreditation | Council for Dance, Drama and Musical Theatre (CDMT) Italia Conti is affiliated to the Federation of Drama Schools (FDS) |
| Relevant QAA Benchmark Statements | Dance, Drama and Performance 2024 |
| Additional Versions of this Course | None |
| Date Specification Last Updated | 18 th September 2024 |

Course Aims and Learning Outcomes

Distinguishing between movement teaching, directing, and coaching, this course emphasises the developmental journey through the body and explores ways of guiding actors through physical challenges tailored to various mediums, including stage, screen, motion-capture and more. It also explores ways of supporting how the performer creatively responds to various ideational material, character building and specific skill use in training, rehearsal, and performance. This includes coaching on non-verbal communication, script demands, character creation, physical contact, proxemics, physical storytelling, intimacy co-ordination, and the specific physical presentation needs inherent in a diverse range of professional contexts.

The course integrates adaptability and flexibility in teaching methodologies to effectively address diverse learning environments and student needs. This approach ensures that graduates are well-prepared to respond to the unique requirements of

each student/client and learning environment, fostering a dynamic and responsive teaching style.

The course is ideal for those with a background in acting and performance, seeking to become innovative actor movement teachers and coaches working to a professional standard within training, theatre, film, TV and motion-capture.

As a graduate you will be able to:

- evaluate and incorporate insights from observed actor training experiences to refine and enhance your teaching practice.
- creatively and critically engage with contemporary teaching methodologies and pedagogies, applying this knowledge in practical teaching scenarios.
- exhibit initiative and independence in designing, organising, and conducting movement skills classes and coaching sessions for Performing Arts trainees and professionals.
- identify and cater to diverse student needs, making informed decisions in complex situations to ensure effective teaching for all students.
- apply your teaching skills in various professional settings as a movement coach for film, TV, theatre, and motion-capture, and adapt your expertise to other contexts such as business, teacher coaching, non-verbal communication for corporate clients, intimacy coordination, and stage combat.

On graduation from the course, students will be able to demonstrate the following learning outcomes:

Knowledge

- Demonstrate safe and healthy movement practice.
- Demonstrate an informed understanding of movement exercises from established movement practitioners such as Rudolf Laban, Jacques Lecoq, Anne Bogart, Michael Chekov, Jerzy Grotowski and others.
- Understand the anatomy and physiology of the body.
- Understand how to research and breakdown a movement practice and how to transform this practice to tailor the needs of the actor.
- Understand intimacy practice and how to implement this in teaching movement.
- Understand the role of Laban effort work in creating a character.
- Understand the use of viewpoints and stimuli, e.g., height, depth, balance, suspense, repetition and jump.
- Understand the principles of Michael Chekov's four pillars of ease: beauty, form, entirety and ease.
- Understand a wide range of text from classical to modern, different genres and texts from diverse cultures.
- Understand the use of ensemble and requirements of different spaces.
- Understand levels of tension and the physical requirements for camera work and different size performing spaces, both indoor and outdoor.

Thinking Skills

- Plan individual lessons, and Schemes of Work (SOW) to fit module criteria from CertHE and BA level Acting and Musical Theatre courses.
- Learn how to identify and solve problems that acting students encounter when they are learning to understand and embody movement exercises, technical body work, working with different mediums such as camera and text work.
- Through qualitative research and reflection to make judgements as to how acting students learn to acquire and develop movement technique and practice.
- Reflect and draw conclusions on diverse ways that students learn different movement skills and some of the problems they might encounter.
- Troubleshoot whilst teaching, finding solutions to learning difficulties that students might have.
- Recognise the specific dramatic needs within different genres of text and the different embodied requirements of various genres of text.
- Understand how different acting pedagogies approach text and movement.
- Explore how to become an inclusive teacher and coach.
- Understand how intimacy, boundaries and consent may affect and influence work with movement and the actor.

Subject-Based Practical Skills

- Teach movement exercises effectively to your peers and on placement.
- Research, adapt, develop and teach movement exercises from established practitioners.
- Learn to steer vulnerable students through positive learning experiences.
- Use anatomy and physiology appropriately and with discernment within your teaching.
- Teach character development and exploration.
- Prepare lessons.
- Choose and teach movement from a wide range of eras, genres and cultures.
- Teach movement tools and in a way that is beneficial to the training actor and of value in the context of rehearsals and performance.
- Adapt your teaching knowledge to work with the different requirements of space, and camera work.
- Reflect on current industry practice.

Skills for Life and Work

- Use advanced verbal and physical communication skills including the use and analysis of body language to communicate effectively with peers, directors, heads of department and students.
- Work effectively, collaboratively and creatively as part of a team.
- Show oneself able to adapt to changing given circumstances.

- Be able to make decisions and judgements for the benefit of others.
- Give detailed technical notes in a positive way.
- Be a positive presence in observed classes.
- Research and evaluate material from libraries, archives and the web.
- Organise, manage and hold oneself accountable for time management, planning and ability to meet deadlines.
- Adapt knowledge and teaching style to work as a movement coach for professional performers working within theatre, TV, film or motion-capture settings.
- Take responsibility for, and develop, inclusive teaching practices.

Learning and Teaching

Knowledge is developed through

- in-person observation of movement classes from Cert HE, BA Acting and musical Theatre classes.
- online discussion of observed classes (and activities).
- online live lectures, seminars, and pedagogical discussions.
- in-person practical class work, studio workshops and masterclasses.
- tutorial and feedback.
- pre-selected material.
- filmed lectures.
- qualitative Research.
- background/guided reading.
- knowledge-based activities with feedback.

Thinking skills are developed through

- in-person observation of movement classes from Cert HE, BA Acting and Musical Theatre classes.
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- in person practical class work, studio workshops and masterclasses.
- tutorial and feedback.
- pre-selected material.
- filmed lectures.
- qualitative research.
- background reading.
- planning Warm-ups for Cert HE, BA Acting and Musical Theatre courses.
- planning movement tutorials.
- planning the Scheme of Work for your teaching placement.
- creation of suitable handouts to accompany teaching.
- reflective activities with feedback.

Practical skills are developed through

- in-person observation of movement classes from Cert HE, BA Acting and musical theatre classes.
- online discussion of observed classes.
- online live lectures, seminars, and pedagogical discussions.
- in-person practical class work, studio workshops and masterclasses.
- tutorial and feedback.
- leading warm-ups for Cert HE, BA Acting and Musical Theatre courses.
- taking tutorials for BA Acting students.
- teaching Placement.
- IT activities with feedback.
- research skills-based activities with feedback.

Skills for life and work (general skills) are developed through

- qualitative research.
- background reading.
- acquisition of a wide range of text from classical to contemporary in a variety of styles and from a variety of cultures.
- planning activities with feedback.
- planning effective warm-ups, tutorials and lessons.
- creation of suitable handouts to accompany teaching.
- behaving professionally whilst leading student warm-ups and during the teaching placement.
- meeting deadlines and personal accountability for timekeeping, professionalism and communication.
- creation and organisation of a professional portfolio.
- project work.

Additionally, the course incorporates teaching techniques such as blended learning and flipped classroom approaches, to foster a more interactive and student-centred learning experience.

The course aims to ensure that as a successful graduate, you will be able to

- teach movement effectively at Conservatoire level, demonstrating safe and healthy practice.
- plan and prepare suitable exercises and lesson plans for each stage of actor training.
- use research to broaden knowledge of movement work.
- use qualitative research to deepen understanding of student learning and the effectiveness of teaching pedagogy.
- adapt teaching skills to in order to coach in other professional environments, for example working as a movement consultant or as a movement coach for theatre, TV, motion-capture and film.
- deploy previous/learnt specialisms, and research/develop additional specialisms, in their teaching and coaching (e.g., intimacy coordination, motion capture and stage combat).

- be able to adapt teaching to work with different acting practices and approaches.
- be able to teach movement practice to industry level standard.
- be able to teach connection to text to an industry level standard.
- be proactive in finding and creating work.
- interrogate their own teaching to ensure that it continues to be effective and accessible to ensure continued professional development.

Assessment

Knowledge is assessed by

- Cumulative practice
- Teaching practice
- Teaching observation evaluation
- Leading warm-ups
- Qualitative Research
- Case studies
- Reflective / Evaluative Planning Portfolio
- Presentation

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- Teaching practice

- Teaching observation evaluation
- Leading warm-ups
- Qualitative Research
- Case studies
- Reflective / Evaluative Planning Portfolio
- Presentation

Assessment will include a reflective teaching portfolio, where you will document and critically evaluate your teaching practices, methodologies, and student engagement strategies.

If you have a disability and/or particular learning need, you should discuss assessments with the Course Leader to ensure you are able to fully engage with all assessment within the course.

Work or Study Placements

Throughout the course, you will have a range of work placements, including:

- Opportunities to lead warm-up sessions and specific exercises/sessions for CertHE/BA Acting and Musical Theatre courses, enhancing practical teaching experience.
- Engagement with performance profiling tutorials for BA (Hons) Acting students, complemented by involvement in their play projects, offers hands-on teaching experience.
- Involvement in projects such as the Greek Chorus strand of work on the BA courses.
- Opportunities to lead tutorials that address the unique demands of theatre or camera work.
- Opportunities to teach 'cross-school classes', to students across other courses.
- Opportunities to deliver external sessions/classes to the community.

For the MFA :

- External placements within three different contexts (e.g., theatre company, TV & film, drama school, corporate environment)

Course Structure

The module structure of this course:

| MA (180 Credits) | | | | | |
|---|--------------------|---|-------------------------|--------------------|--|
| Level | Module Code | Module Title | Credit Weighting | Core/Option | Available by Distance Learning? Y/N |
| 7 | PA7033 | Fundamentals of the Physical Body and Healthy Movement Practice | 30 | Core | N |
| 7 | PA7034 | Mutuality, Ensemble and Intimacy Coordination | 30 | Core | N |
| 7 | PA7035 | Movement and text | 30 | Core | N |
| 7 | PA7036 | Professional Movement Coaching, Directing and Intimacy Coordination in the Industry | 30 | Core | N |
| 7 | PA7030 | Qualitative Research in a Teaching Setting | 30 | Core | N |
| 7 | PA7031 | Application of Practice | 30 | Core | N |
| MFA (30 Credits, to total 210 Credits) | | | | | |
| 7 | PA7032 | Embodied & Extended Practice | 30 | Core | N |

Additional detail about the course module structure:

A core module for a course is a module which a student must have passed (i.e., been awarded credit) in order to achieve the relevant named award. An optional

module for a course is a module selected from a range of modules available on the course.

All modules on the course are core and there are no optional modules.

Teaching, learning and assessment occurs in all the three terms.

The course structure is designed to facilitate both theoretical understanding and practical application, ensuring that students gain comprehensive expertise in both the academic and practical aspects of teaching and coaching actors in movement.

No modules may be taken in conjunction with those offered by any other course.

The overall credit-rating of the MA course is 180 credits with an additional 30 credit module to achieve MFA at 210 credits. If for some reason you are unable to achieve this credit you may be entitled to an intermediate award, the level of the award will depend on the amount of credit you have accumulated. You can read the University Student Policies and Regulations on the [UEL website](#).

Course Specific Regulations

This course has been validated and approved with reference to the framework and regulations of UEL.

However, it should be noted that the regulations, policies, and procedures that apply to this course are specific and distinctive, in order to uphold the vocational and professional outcomes of this course of study.

Where Italia Conti vary from the standard UEL policies, the variation was interrogated thoroughly to ensure appropriate quality and standards is evidenced.

The key components of these variations as applied to this this course include:

- Requirement for all modules to be core.
- All modules to be passed for award (i.e., no pass compensate at module level).
- Ability for any size module to run long and thin in order to support the vocational requirements of skill development achieved over a longer period of time.
- Reassessment/resubmission for some components modules (long/thin, high contact time, cumulative/in-class assessment) only possible at next assessment point with repeat of component/module/year.
- Failure of one module may result in failure of year (no trailing credits permitted), all modules, including those previously passed, resubmitted as if for first time (i.e., no cap) if a year is repeated.
- No mid-year/mid-course entry.
- Minimum 90% attendance requirement for progression and award.

- Exemption for the award of MFA at 210 credits.
- Ability to apply multiple component assessment points to support the specificity of assessment and the vocational requirements of skills development.

The specific regulations, policies and procedures that apply to this course are contained within this handbook and can be obtained at any point from the Courses Administrator. Each policy identifies how it connects to the UEL framework and regulations.

For wider reference, the University's Academic Regulations are available at:

[Academic Framework Regulations](https://www.uel.ac.uk/about/governance/manual-general-regulations)

(<https://www.uel.ac.uk/about/governance/manual-general-regulations>)

Italia Conti policies are available at: www.italiaconti.com/policies

Typical Duration

The *MA/MFA Teaching and Coaching: Actors Movement* is a one-year full-time or two-year part-time course. It equips graduates to teach and coach movement skills (movement for actors) and provide production support in theatre and screen contexts to performing arts students and professionals.

This is a movement for acting facilitator course delivered simultaneously as a one-year full-time and two-year part-time course. Duration of this course is one calendar year full-time, and two calendar years part-time, with enrolment in September. The time limit for completion of a course is four years after first enrolment on the course.

For full-time students, the course will commence in September and will conclude the following August/September, aligning with UEL's Post-Graduate Award Board. Due to the placement element of the final MFA module, if enrolled, students may continue through to the following December.

For part-time students, the course will run September through to August in the first year, and September/October through to August/September, in the second year. Due to the placement element of the final MFA module, if enrolled, students may continue through to the following December.

Please see academic calendar for detailed dates.

Further Information

More information about this course is available from:

- The UEL web site (www.uel.ac.uk.)

- The course handbook
- Module study guides
- UEL Manual of General Regulations (available on the UEL website)
- UEL Quality Manual (available on the UEL website)
- The Italia Conti website (www.italiaconti.com)

Open days are periodically held, alongside other admission talks/events. Please contact Admissions@ItaliaConti.co.uk for more information.

All UEL courses are subject to thorough course approval procedures before we allow them to commence. We also constantly monitor, review and enhance our courses by listening to student and employer views and the views of external examiners and advisors.

What you will learn

Full Time Option (One year; Terms 1-3)

Term One (Level 7)

Through a comprehensive knowledge of anatomy and physiology taught throughout the term, you will learn how to teach physical neutrality and release, alignment and strengthening safely and effectively together with the importance of the use of breath in achieving this. Further, you will learn how to teach sequencing, physical articulation and intention through movement, and ensemble through practices like Laban, Lecoq, and PURE movement. To support critical thinking development, qualitative research skills will be taught in preparation for the research project undertaken in term 3.

Term Two (Level 7)

Building upon assured movement technique, students will learn how to approach text through movement, and how to apply the techniques as building blocks to both create material and explore content and characters' physicality. They will learn how to teach movement in line with different acting methodologies and how to coordinate intimacy using industry boundaries and consent practice. Alongside this, the student will learn how to adapt movement technique to work with the different requirements for different size spaces, dynamics and motion-capture camera work.

Term Three (Level 7)

The student will create a portfolio of work which may include but not be limited to schemes of work, lessons plans, resource sheets, reflections on effective teaching, an evaluation of their own teaching development and a career plan. Alongside this, the student will organise their own professional placement working within the community. The student will also complete their research project in which the effectiveness of an aspect of teaching pedagogy will be evaluated through rigorous academic practice.

Part Time Option (Two years; Term 1-6)

Term 1 (Level 7)

Through a comprehensive knowledge of anatomy and physiology taught throughout the term, the student will learn how to teach (both safely and effectively) physical neutrality and release, alignment and strengthening. They will also be able to understand the importance of the use of breath in achieving this.

Term 2 (Level 7)

The student will learn how to teach sequencing, physical articulation and intention through movement, and ensemble through practices like Laban, Lecoq, and *PURE movement*. To support critical thinking development, qualitative research skills will be taught in preparation for the research project undertaken in term 3.

Term 3 (Level 7)

Building upon assured movement technique, students will learn how to approach text through movement, and how to apply the techniques as building blocks to both create material and explore content and characters' physicality.

Term 4 (Level 7)

They will learn how to teach movement in line with different acting methodologies and how to coordinate intimacy using industry boundaries and consent practice. Alongside this, the student will learn how to adapt movement technique to work with the different requirements for different size spaces, dynamics and motion-capture camera work.

Term 5 (Level 7)

The student will create a portfolio of work which may include but not be limited to: schemes of work, lessons plans, resource sheets/digital links, reflections on effective teaching, an evaluation of their own teaching development and a career plan.

Term 6 (Level 7)

The student will organise their own professional placement working within the community. The student will also complete their research project in which the effectiveness of an aspect of teaching pedagogy will be evaluated through rigorous academic practice.

Module 7 (MFA, Level 7)

This module, for the MFA award, extends the opportunity to practise as a movement coach. It integrates all the skills the student will have learned on the MA whilst giving the student the opportunities to practise these skills in three very different coaching settings. Taking on three placements in three different contexts, the student will be able to apply necessary skills for working as a professional movement coach.

Additional costs:

- It is essential for students to have access to the internet and a PC / laptop. (£250 and upwards)

- Texts, course equipment, and appropriate studio/rehearsal wear (including correct shoes are compulsory).
- Kit list costs vary considerably (according to student preference, approximately £75)
- Purchasing of relevant books/play-texts (approximately £30 per term)
- Teaching aids and equipment (according to student preference, variable)
- Stationery and printing (approximately £20 per term)
- Travel between sites for sessions and performances (variable)
- Additional/extra-curricular specialist skill classes/exams (according to student preference)
- Theatre visits (variable)
- DBS check (£49; Italia Conti will process this on the student's behalf)

Alternative Locations of Delivery

This programme is run primarily at the Italia Conti Site in Woking:

Location of delivery:

ITALIA CONTI
2 HENRY PLAZA
VICTORIA WAY
WOKING
SURREY
GU21 6BU

From time to time some sessions may be run away from Italia Conti e.g., local movement studios or in external performance spaces when specialist spaces are required.