

Univerza v Ljubljani
Akademija *za gledališče, radio, film in televizijo*



University of Ljubljana
Academy of Theatre, Radio, Film and Television

PROSPECTUS

SECOND-CYCLE STUDY PROGRAMME

ART OF MOVEMENT

STUDY COURSES:

ART OF MOVEMENT

MOVEMENT IN SPACE

The programme

The second-cycle study programme *Art of movement* offers two study courses:

- Art of movement,
- Movement in space.

The duration of the study programme is 2 years (120 ECTS).

The acquired title after completion of the study programme is Master of Arts in Art of movement.

ISCED: Arts (21)

Frascati: Humanities (6)

KLASIUS-SRV: 17003

KLASIUS-P-16: 0215

Slovenian Qualifications Framework: 8

European Qualifications Framework: 7

Qualifications Framework in the European Higher Education Area: second degree

Basic programme goals and competences

The programme offers students an in-depth professional insight into the performance of movement and professional preparation for the art of movement in various media, with emphasis on understanding the principles of the medium and mastering its technical and substantive requirements, as well as command and critical assessment of movement realization and expert competence in comparing current creative processes and achievements with those from abroad.

The study programme also enhances knowledge on Slovenian particularities with regard to theatrical movement and artistic approach to dance in general. Upon completion of the programme the students are acquainted with and master fundamental characteristics of movement at a theoretical, as well as practical, level. Students are prepared to undertake movement and choreography analysis and to actualize individual projects: from dramaturgical analysis to historical evaluation, contemporary connotations, and inventions to the final goal – preparation and realization of one's idea. After completion of the programme students are well-prepared for independent work within the Slovenian scientific, media, cultural and artistic field. The programme takes into account the fact that artists are expected to be highly qualified in order to perform individual work, produce novel ideas and exhibit originality in their subjective and objective views.

Art of movement emphasizes complete and in-depth work on students' full attention to detail and their understanding of the fact that physical reality determines the inner reality of the performer's body, thus leading them through various stages of movement articulation, the foundations of which can be found in the butoh methodology. The theoretical courses serve a double function; to acquaint students with characteristics of the medium and to offer in-depth understanding of theories and practice in the field of movement.

Movement in space intertwines fundamental properties of movement in space with drama theatre and related/connecting arts, such as set and costume design, film, puppetry, speech/voice etc., and at the same time also tests theoretical knowledge through one's own praxis in the movement-choreography-direction field.

Both study courses are designed to offer great variety and at the same time exhibit inter-subject connections, taking into account new findings within the field. The study programme, in addition to dance and theatre experts, also provides an opportunity for future dance and theatre theoreticians, as well as those from other artistic fields who see the art of movement as an opportunity to connect with continually developing new forms and contents.

The basic goals of the study programme are:

- recognition of specificity of the art of movement,
- getting to know one's own movement and choreography and functioning of the latter in various environments,
- expertise in the Slovenian movement and theatre milieu,
- efficient and circumstance-appropriate formation of projects and written work regarding movement and choreography,
- expanding and deepening of students' knowledge on the phenomenon of the art of movement in general,
- ability to design performative and theoretical projects while taking into account movement-related or otherwise relevant rules of staging,
- ability to create movement and choreography-based work through the use of various media,
- understanding the anatomy and physiology of movement,
- becoming acquainted with the various uses of new technologies in analysing movement,
- developing skills that will enable independent preparation of a movement and choreography-based work for pedagogical purposes,
- developing abilities pertaining to the interpretative act in relation to movement and performance, as well as external factors,
- ability to professionally communicate with movers, actors, singers, directors...
- comprehension and awareness of the connections between movement and other forms of expression based on the nature of the individual performance (theatre, film, television, opera, ballet, video, gallery etc.)

General competences:

- logical, abstract, analytical, synthetic, original and creative thinking;
- the utilization of specialized knowledge in oral and written forms; critical reflection on and evaluation of that knowledge;
- the competent and self-reliant transfer of the acquired knowledge into practice;
- appropriate responses to new situations; the creation of new concepts;
- the connection of the acquired knowledge and skills with various fields, independently advancing and perfecting them;
- the ability to assess one's own and other people's abilities and skills, as well as to take effective and economical action;
- innovative application of theoretical and practical methods;
- the ability of planning and time management;
- assessing and ensuring one's work quality;
- raising of quality standards in one's working environment and acquiring a desire to succeed,
- the commitment to ethics.

Subject-specific competences of graduates:

- professional and artistic knowledge in the art of movement that enables the students to independently seek out new sources of knowledge in their professional and artistic field,
- ability to critically follow current media events in depth, including new developments in the science of movement, choreography, visual arts, video etc.
- ability to analyse, prepare and stage a performance (artistic or non-artistic),
- ability to rectify imperfections in one's own productions and to recognize one's own creative specificities and abilities,
- detection of and innovative solution to complex problems and conflicting situations within the working collective (be it artistic or professional) and making competent and confident decisions regarding aforementioned situations,
- competent reception of others' opinion followed by independent and fully informed responses,

- ability to design performative and theoretical projects while taking into account movement-related or otherwise relevant rules of staging,
- ability to offer movement and choreography-related advice,
- ability to acquire, conceive and run artistic and other projects,
- recognition of specificities of the Slovenian cultural identity, particularly in view of theatrical performances,
- ability to prove one's knowledge and talent in the form of placement in institutions that make use of movement as a mode of expression (theatre, television, film, opera, ballet, puppetry), as well as within the pedagogical process while studying the art of movement,
- development of managerial skills and formation of efficient and quality interpersonal relationships in the professional and artistic sphere, as well as outside it,
- ability to develop intercultural communication in formal and informal setting.

Admission requirements and criteria for selection

The second-cycle study programme *Art of movement* is open to enrolment of those who:

- a) have completed a suitable first-cycle study programme (in arts, humanities, or social sciences); or
- b) have completed a first-cycle study programme in other fields provided they have fulfilled all study requirements essential for the continuation of their studies in a second-cycle programme. These requirements are determined by the Senate of the academy for different fields of study respectively and may total from 10 to maximum 60 ECTS. Candidates are eligible to fulfil them during their first-cycle study programme, or in the course of life-long learning programmes, or by taking exams prior to their enrolment in the second-cycle study programme;
- c) meet the above requirements (stated under a) or b) and have passed the talent test, conducted as an interview.

All candidates must exhibit Slovenian language proficiency at least at the level B2 on the CEFR scale of the European Language Portfolio Levels. The certificates to attest the candidate's fulfilment of this enrolment requirement are as follows:

- B2 level certificate of the Slovenian language proficiency, or an adequate certificate,
- school report on completed primary school education in the Republic of Slovenia, or on completed primary school education with Slovenian as the language of instruction in a foreign country,
- certificate of an upper-secondary-school final examination (i.e., *matura*), or a certificate of completion of the final year of vocational secondary education to attest that the candidate passed the examination in the subject of Slovenian,
- school report on completed bi-lingual (Slovenian and foreign language) secondary school education, or a secondary school in a foreign country in which the language of instruction is Slovenian,
- certificate of graduation from a higher education institution in the Republic of Slovenia and a written statement that the candidate has completed a study programme taught in Slovenian.

If the talent test is passed by more candidates than there are enrolment places, the candidates shall be ranked according to the following criteria:

- success in the talent test 90% of points;
- grade-point average in the first-cycle study programme 10% of points.

Recognition of knowledge and skills acquired prior to admission

It may be possible to recognize certain types of the candidate's knowledge, qualifications or abilities acquired prior to enrolment in various forms of formal and informal education that partly or fully

correspond in their form or difficulty to the general and subject-specific competences as defined in the study programme.

The recognized knowledge, qualifications or abilities may be recognized as fulfilled study obligations. The recognition procedure is initialized on the proposal of the candidate, who must submit suitable documentation with their application. The recognition of knowledge, qualifications or ability is decided on by the Senate of the Academy of Theatre, Radio, Film and Television.

These procedures are regulated by the Rules for the validation of informally acquired knowledge and skills, adopted by the Senate of the University of Ljubljana on 29 May 2007.

Grading system

The manners of assessment are defined for each subject in the syllabus. The grading scale comprises grades 6–10 (positive) and 1–5 (negative). The examination regime is in accordance with the Statute of the University of Ljubljana and with the Examination rules of the academy.

The grading scale:

10	extraordinary results and/or extraordinary artistic achievements with negligible mistakes
9	above average knowledge and/or above average artistic achievements with some mistakes
8	fairly good knowledge and/or fairly good artistic achievements
7	adequate knowledge and/or adequate artistic achievements with some major mistakes
6	knowledge and/or artistic achievements meet the minimum standards
1–5	knowledge and/or artistic achievements do not meet the minimum standards

Advancement requirements

To advance into the second year of the *Art of Movement* study programme, the students must fulfil all the obligations prescribed by the programme and individual syllabi for the first year and must earn 60 ECTS. In order to repeat a year, the student must fulfil the obligations prescribed with the programme and syllabi for the first year in the total amount of 30 ECTS.

Transfer between programmes

Students enrolled in other second-cycle study programmes are eligible to transfer to the *Art of movement* study programme subject to the availability of study places, and provided they meet admission requirements and other general conditions stated by the Criteria for transfer between study programmes. The transfer is granted at the UL AGRFT Senate's discretion.

Graduates of Non-Bologna university study programmes are eligible to transfer to the *Art of movement* study programme subject to the availability of study places, and provided they meet admission requirements and other general conditions stated by the Criteria for transfer between study programmes. The transfer is granted at the UL AGRFT Senate's discretion.

Completion of studies

The second-cycle study programme *Art of movement* is completed after the student has fulfilled all the study obligations as defined in the study programme and the syllabi of individual subjects in the amount of 120 ECTS.

Study programme syllabus

Legend:

L	lectures
S	seminar
T	tutorials
OFS	other forms of study
ISW	individual student work
Σ	total hours
ECTS	European Credit Transfer System (credit points)

Study course: Art of movement

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The art of movement (butoh methodology) I	Tanja Zgonc	60	30	30		180	300	10	1 st
Movement in space (moving the space) I	Uršula Teržan	30	15	15		90	150	5	1 st
Contemporary performing arts I	Barbara Orel	30	30			90	150	5	1 st
Elective subject		30	30			90	150	5	1 st
Elective subject		30		30		90	150	5	1 st
The art of movement (butoh methodology) II	Tanja Zgonc	60	30	30		180	300	10	2 nd
Speech in performative act	Tomaž Gubenšek	30		30		90	150	5	2 nd
The history of theatre M	Aldo Milohnič	30	30			90	150	5	2 nd
<i>Elective subject</i>		60	30			60	150	5	2 nd
<i>Elective subject</i>		30				120	150	5	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The art of movement/dance composition	Tanja Zgonc	60	30	30		180	300	10	1 st
Contemporary performing arts II	Barbara Orel	30	30			90	150	5	1 st
MA work – The art of movement	Tanja Zgonc				210	690	900	30	2 nd
<i>Elective subject</i>		30	30			90	150	5	1st
<i>Elective subject</i>		30		30		90	150	5	1st
<i>Elective subject</i>		30	30			90	150	5	1st

Both years, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Performance art	Blaž Lukan	30	60			60	150	5	1 st
Dance dramaturgy	Blaž Lukan	15	15		15	105	150	5	1 st
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 st
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 st
Lighting design II/2	Janja Korun		15	60	30	45	150	5	1 st

Open platform III	Sebastijan Horvat	60	60			30	150	5	1 st
Play spaces I	Jasna Vastl	15	15	15		105	150	5	1 st
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 st
Body and breath as base of verbal communication	Alida Bevk	30		30		90	150	5	1 st
Movement in space (moving the space) III	Uršula Teržan	30	15	15		90	150	5	1 st
Communication models II (NLP)	Tomaž Gubenšek	30		30		90	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Costume design II/1	Janja Korun	15		15	15	105	150	5	1 st
Dramatic forms and formats	Žanina Mirčevska	30	30			90	150	5	1 st
Exploring and creating of authentical voice	Alida Bevk	30		30		90	150	5	2 nd
Play spaces II	Jasna Vastl	15	15	15		105	150	5	2 nd
Movement in space (moving the space) II	Uršula Teržan	30	15	15		90	150	5	2 nd
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 nd
Costume design II/2	Janja Korun		15	15	15	105	150	5	2 nd

Study course: Movement in space

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Movement in space (moving the space) I	Uršula Teržan	60	30	30		180	300	10	1 st
The art of movement (butoh methodology) I	Tanja Zgonc	30	15	15		90	150	5	1 st
Costume design II/1	Janja Korun	15		15	15	105	150	5	1 st
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
Movement in space (moving the space) II	Uršula Teržan	60	30	30		180	300	10	2 nd
Speech in performative act	Tomaž Gubenšek	30		30		90	150	5	2 nd
<i>Elective subject</i>		30		30		90	150	5	1 st
<i>Elective subject</i>		30				120	150	5	2 nd
<i>Elective subject</i>		30				120	150	5	2 nd
<i>Elective subject</i>		30				120	150	5	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Movement in space (moving the space) III	Uršula Teržan	60	30	30		180	300	10	1 st
Play spaces I	Jasna Vastl	15	15	15		105	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Puppet acting	Jasna Vastl	15		45		90	150	5	1 st

MA work – Movement in space (moving the space)	Uršula Teržan				150	600	750	25	2 nd
<i>Elective subject</i>		30		30		90	150	5	1 st
<i>Elective subject</i>		60	30			60	150	5	2 nd

Both years, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 st
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 st
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 st
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 st
Performance art	Blaž Lukan	30	60			60	150	5	1 st
Lighting design II/2	Janja Korun		15	60	30	45	150	5	1 st
Dance dramaturgy	Blaž Lukan	15	15		15	105	150	5	1 st
Body and breath as base of verbal communication	Alida Bevk	30		30		90	150	5	1 st
Play spaces II	Jasna Vastl	15	15	15		105	150	5	2 nd
The art of movement (butoh methodology) II	Tanja Zgonc	30	15	15		90	150	5	2 nd
Costume design II/2	Janja Korun		15	15	15	105	150	5	2 nd
Exploring and creating of authentical voice	Alida Bevk	30		30		90	150	5	2 nd

Brief presentations of individual subjects

Body and breath as base of verbal communication

Lectures on human anatomy with emphasis on a breathing apparatus. Contents include:

- detailed explanation of the diaphragm and the transverse, and their role in shaping the breath, voice and speaking,
- autonomic and central nervous systems and their connection to breathing and speaking,
- reflex reaction body systems and body defence mechanisms that are essential for breathing processes and an authentic voice,
- practical classes to raise awareness of a respiratory system and voice.

Communication models I (NLP)

This course includes practicing perception and developing communication skills that enable the creation of a successful relationship in communication with ourselves and various recipients/listeners.

Communication models II (NLP)

Through lectures, practical and independent work the students learn to recognize personal traits and behaviour as communicated by verbal and nonverbal means. They are able to identify, define and transform (using appropriate techniques) limiting convictions that stand in the way of efficient interpersonal functioning. Using said techniques and strategies the students are able to recognize speech resources governed by their thoughts, actions and words. How the choice of words, vocal expression and body language influence meta-communication – the effects of recognizing tools of communication.

Contemporary performing arts I

The course offers an insight into modern performing arts, characterized by exceptional diversity of form, blurring the boundaries between various media, disciplines, cultures and traditions, as well as (auto)reflective creative approaches. The subject of study are hybrid works of art which transgress boundaries between theatre, music, dance, new media and visual arts and are inseparable from everyday life. Students are provided with an interdisciplinary framework enabling several perspectives for analysis and interpretation purposes, in addition to methodological tools for further independent research and artistic creation. Modern social and theoretical platforms are represented in opposition to postmodernist paradigm (with which the students become acquainted in Contemporary performing arts II) and discussed in view of related key concepts, such as performativity, liminality, theatricality and intermediality.

Contemporary performing arts II

This course introduces students to selected current events and directions in the field of performing arts. Regardless of the topic chosen (the topic changes every semester, e.g. digital technologies, mobile cultures, community theatre), our focus will always be the relationship between art and society, in what way what goes on in society influences development of modern art and how this art then helps shape our reality. The course takes place in the form of supervised research, during which lectures alternate with partial research prepared by students on the topic discussed (case studies, analyses of modern theoretical works, their connections to historical predecessors, linking theory and practice). Presentations of students' research work take place as simulations of professional/scientific meetings followed by discussions. The latter enable students to develop the ability to form consistent arguments and thoughtful consideration of current artistic and social questions.

Costume design II/1

Theoretical part: The student becomes well-acquainted with the following topics:

- Fashion and behaviour of various social classes in individual historical periods as determined by socio-economic, political and geographic conditions; history of theatre and film costume design / styles and genres; achievements in modern domestic and international costume design (theatre, film and television);
- Semantics of clothes/costumes; content-related scope of the story or event, space and time, psycho-physical structure of dramatis personae;
- Costume design as inseparable from the performance, the director's idea and his/her aesthetic concept.

Practical part: practical classes and seminar

- designing a costume concept – different approaches and solutions,
- encouraging individual creative artistic expression and authenticating student's own costume design concepts aided by sketches, collages, statues, computer designs etc.,
- preparation of portfolio.

Costume design II/2

Theoretical part:

- semantics of attiring: psychological and sociological analysis of dramatis personae,
- costume design as visual art: psychology of detection; colour, shape, structure and texture,
- costume and make-up,
- specificity of costume-related solutions for various AV-media: theatre, dance, music or puppet theatre, ballet, opera, film, television, video, performance etc.

Practical part: practical classes and seminar

- authenticating and exploring theoretical comprehension in connection with practical work on theatre, film, television etc. productions,
- preparation of portfolio.

Dance dramaturgy

The course is designed in two segments that are meaningfully connected. First, it aims to study contemporary dance as a hybrid field consisting of philosophy, history, cultural anthropology, aesthetics and cultural studies of dance together with psychoanalytic, semiotic, poststructuralist and feminist approaches. In this segment, it places contemporary dance in the wider field of dance and performance studies and treats it as an independent discipline, emancipated from the discourses of theatre and music. In its practical extension, the course unfolds as a heterogeneous field of research into movement and physicality and their relationship to other arts, media and cultural practices, ranging from critical identification of different approaches to contemporary dance production and diverse dance practices, with a focus on dance dramaturgy, all the way to concretizing the acquired knowledge by conceiving and participating in the implementation of contemporary dance projects.

Dramatic forms and formats

The course enables the students to apply their knowledge of playwriting when writing and editing various dramatic forms and formats, such as: writing for radio, playwriting for children and young audiences, writing opera libretti, writing for performance and choreodrama, writing scripts for various events and functions. Course-specific competences include:

- playwriting technique as an applied discipline for various purposes,
- playwrights as experts on dramatic forms and formats.

Experimental and avant-garde approaches

A short history and influence of avant-garde art on film. The structure of avant-garde film – from visual sensation to self-reflection. Modules of experimental creation. Influence of modern technology on visual aesthetics of the experimental and the avant-garde approach.

Exploring and creating of authentic voice

The course is a practical and an in-depth follow-up to theoretical knowledge acquired in the Body and Breath course, forming a cornerstone of oral communication. Contents include:

- breathing and body relaxation exercises,
- learning about respiratory muscles and speech organs, and toning them,
- learning about tremor (FV) and understanding of respiratory and speech parsing,
- the basics of forming authentic speaking,
- exploring physical and speaking presence,
- energy circuits of communication.

Lighting design II/1

Types of stage lights. Shape, direction, intensity, colour and movement of light. Terminology of lighting and its successive phases. Light positions, lighting the scene and light exposure of the actor, dancer, etc.

Various lighting methods – flexible and static, structure and texture of the illuminated object, light and shadow.

Creating an atmosphere. Dramaturgy of light modifications.

Special light effects.

Design and implementation of a lighting project based on a student's original idea.

Lighting design II/2

Students get familiarised with various aspects of subjective evaluation of perception and with defining the importance of lighting design, which enables them to encourage and establish the viewer's reflective comprehension and perception of stage setting through the process of stage creation.

MA work – Movement in space (moving the space)

The fourth semester offers an overview of topics and techniques covered, namely styles, concepts, theatrical and non-theatrical forms, ways of using movement/non-movement, voice, music, sounds, costumes, set elements, lights and space. By making a final individual choice with regard to the abovementioned components, the student begins to research with the aid of his or her mentor. This research is intended to deepen the student's own relationship with the nascent work and enable him or her to explore new possibilities, invent and assert his or her own view of the execution and maintain an open dialogue with those present.

MA work – The art of movement

Based on practical experiences and in cooperation with the mentor, the student reflects on and develops the content of their MA thesis. The self-penned composition or performance may be a work in progress that reflects the MA work in practical terms, or a fully developed finished project. It is important that art is perceived as a (creative) process which should take precedence over the work of art as a final product.

Movement in space (moving the space) I

Researching individual and historical styles and topics in modern world dance through movement of body and space will lead us to develop principles involving certain patterns and philosophy of Eastern techniques of movement (martial arts, yoga, Tibetan rites). This will enable students to become acquainted with the primary body and establish a primary connection with the space surrounding it. The techniques stand in opposition to the principles of ballet, which form the basis of "Western" understanding of the body; perception of the vertical and geometric lines, as well as removal of the bodily from the ground.

The course involves researching one's personal inner body orientation and is achieved through: studying a still body/object/statue, slow motion/movement of a statue/puppet, combining several

movements in a row, arranging the order and logic of individual movements, structuring, choreographing, directing and “painting” of movement, mathematics of the move (duration, rhythm, beat), observing movement – the eye of the camera, physics of movement: weight, force (quality of movement).

Movement in space (moving the space) II

Studying includes references, principles and classification of stage elements based on artistic and dance concepts of historically significant authorities and their contemporaries (Graham, Cunningham, Brown, Fabre...): the myth and theatricality of dance theatre give way to pure expression of movement; movement is no longer historically framed and can overlook the rules of theatre, thus changing the spectator’s comprehension, thought patterns and their emotional perception of movement. Through the use of “dance by chance” one can create moving images for an experimental multimedia performance in which to emphasise the equality of different visual arts (costumes, set, light, video), music and movement and explore the correlation between them. Individual elements of the performance may evolve separately and come together for the first time at the premiere of the performance. Movement is thus given the opportunity to become an act that follows its own specific laws and an unpredictable inner logic.

Dealing with outer-space orientation: placing a subject or object into spatial orientation; the body is moved around the icosahedron (as proposed by R. Laban), movement directions, levels of movement, spatial division, viewing angle of spectator, classical vs. non-classical viewing.

Movement in space (moving the space) III

Through offering an historical overview, the course covers a referential code of visual arts, video, theatre, opera, modern dance practices and related arts; comparison, use and quoting of said overview are also included, as is the consideration and use of principles relating to specific theatrical rules of staging: textures, colours, movement, sound – voice, spatial installations, projections, costumes, playing with lighting (exposure of moving/still object/subject), blackouts, detail exposure (adding/subtracting and shaping of light and darkness, transition from one to the other), reflector / the eye as the camera, movement of shadows, puppets. What and how we wish to show the spectator is up to the creator.

Open platform III

Open platform will take place in the form of a series of lectures, presentations, practical workshops and organized discussions dealing with a specific topic. Topics and invited artists/lecturers are chosen based on current developments in theatre, society and art in general and may cover very specific, as well as various broader areas (e.g. modern dance theatre, theory and practice of performance, internet art, video art, art installations, or psychology of perception, new media theories, modern political philosophy, cultural studies topics etc.)

Performance art

The course offers the possibility of entering the field of performative practices, or performance, both in theory and practice. First, the students absorb a theoretical (partly historical) overview of the cases of a conceptualisation process. This functions as an initiative phase in performance production which is a result of a cultural and socio-political »diagnosis« and prognosis. This is followed by studying various procedures and approaches to the formulation of a performed idea, including a set of performative material (documentary, pre-processed, original), and ultimately by the activation of a team of collaborators, and a practical placement of a production in a concrete and »material« production space or context.

Performing arts, literature and visual culture M

Students learn about different forms of modern European and non-European writing for theatre, and interpret them in relation and connection to visual culture. They are acquainted with essential

theoretical approaches to explore a heterogeneous field of theatre, literature and visual culture (semiotics, theatre anthropology, post-structuralism and deconstruction, gender studies, psychoanalytic theory and performance studies). They explore the dynamics of relationships between textual, performative and visual culture, and learn about the multimedia nature of contemporary performing and visual sphere. The course is designed as theoretical training in a specific integration of literature, theatre and performing practices in the phenomenon of visual culture.

Play spaces I

Course content:

- shaping play space,
- space and event / space – time
- space and story / dramaturgy of space
- space of play and plays of space / location.

Play spaces II

Course content:

- shaping play space,
- space and event / space – time
- space and story / dramaturgy of space
- space of play and plays of space / location.

Puppet acting

Establishing the student's thematic spectrum and finding an appropriate form and type of puppetry for its realization. Attending various puppet shows and workshops that are intended to aid students in finding and defining set topics, as well as expanding their horizons in relation to puppet and drama theatre. Authorial approach to handling and preparing the concept, dramaturgy, most technical aspects, direction and execution of chosen theme, motif, text, picture, student's own written work or sketch.

Script structure analysis

The students learn to watch and analyse a film from a dramaturgical perspective; different narration techniques, dramatic structures and genre forms are demonstrated.

Course-specific competences:

- a familiarity with scriptwriting approaches and models of the structure of a full-length film script;
- command of dramaturgical means and analysis of their practical application;
- recognising genre forms and their dramaturgical processing and stylisation.)

Speech communication I

Developing various forms of rhetoric and various concepts of the rhetorical act.

The ability to analyse the proxemic signs of the rhetorical act.

Acquiring skills for the analysis of other people's and one's own rhetorical act.

Speech in performative act

The course aims at theoretical and practical exploration of voice and speech in different types of performative arts. Construction of speech practice through the body or the given media gives the student an opportunity for self-reflection and a thorough positioning of voice-speech elements in the performance.

The art of movement (butoh methodology) I

Methodology is a way of discovering movement, getting to know oneself and one's body in harmony with time and space. The body is not merely a source, but also an instrument, a tool. It is the carrier

of what is within and, at the same time, its expression. In the process we emphasize working on the personal, the concrete, the here-and-now, as well as awareness of the present; complete presence in every action.

The principle of exploring warm up techniques with special emphasis on theoretical treatment of individual body parts in coordination with succession. Functional sensibilisation of our body centre with emphasis on the spine. In theoretical, as well as practical exploration, we focus on perception and sensibilisation of our respiratory flow; carefully guided respiratory flow enables us to explore the stretching of our body and the dynamics of various body lines. In order to achieve this, we move our gravitational centre to the correct position by using breathing exercises, thus guiding our movement and keeping it in harmony with appropriate breathing. Exploration of body tension in order to better face suspension; guided flows; precise, yet slight directed contractions on one hand, with a process of exercises based on explosiveness, action, working with suspension, line dynamics and (ex)change of qualities on the other.

Emphasis on various types of "slow walk". What all "walks" have in common is that while walking, one's past cognitions lead one to the moment when one is capable of capturing a fragment of past actions into a new cognition.

As the students are led into improvising with their own internalized images, they can perform more confidently in comparison to their usual movement and discover new qualities of movement, the body thus creating its own language of communication anew every time. The course also includes recording of individual stages of body instrumentalization and analysing the newly created work under mentor supervision.

The art of movement (butoh methodology) II

The course represents an organic continuation of The art of movement (butoh methodology) I. Methodology is a way of discovering movement, getting to know oneself and one's body in harmony with time and space. The body is not merely a source, but also an instrument, a tool. It is the carrier of what is within and, at the same time, its expression. In the process we emphasize working on the personal, the concrete, the here-and-now, as well as awareness of the present; complete presence in every action.

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The art of movement/dance composition

The exercises are designed individually with the intent to free the body of old and useless movement patterns and set up new ones in accordance with current needs. This process helps the student develop his or her ability to organize and develop movement ideas into appropriate structures and connect rational concept with intuition. The principle of exploring warm up techniques with emphasis on theoretical treatment of individual body parts is now deepened. The form is being destroyed to give way to non-form, followed by the form regaining its original place. The body is continuously "destroying" itself in order to acquire a new shape. Through the process of connecting different types of knowledge the student then decides on the form of movement or shaping his or her own choreographic language of composition. The most important aspects of this are a self-created text, its analysis and, most importantly, its unique movement articulation, which should also be a reflection of the student's view of the world.

Students work on their authorial composition based on a self-penned text, which should, already during the process, be accompanied by music, silence or breath/voice as part of the soundscape; costume, set or choice of space for the performance...

Students also use a video camera during their exploration process. The recorded material helps them independently follow all stages of the process and critically analyse their own improvisations and compositions from interpretation to evaluation of one's own creative work.

The history of theatre M

The aim of the subject is a problem-oriented treatment of selected chapters and themes from the field of theatre history.

The competences developed by the subject are:

- the ability of historical analysis of theatre phenomena;
- understanding the historical processes marking the development of the art of theatre;
- knowledge of key achievements, artists and directions in theatre art;
- understanding the connections between theatre and other arts and mediums.

The principles of embodied voice and text

In-depth exploration of breathing and the breathing system via the body. Releasing and analysing obstructions. Unlearning old breathing patterns, consciously perceiving them and re-creating one's own voice. Exploration of subtle voice elements and monitoring voice modifications in specific physical and static state. Exploring the source of emotions and connecting them with voice and communication. Learning about a different, body-based memorising. Searching and tackling emotional contact points between the text and the given moment. Practical work in this course is physical and makes use of the entire body.