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subject catalogue S23 K24

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course code NIX260

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name of course

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Physical Theatre and Improvisation

specification

for IM specialty, elective for CoPeCo

academic instructor

J.Nael, G.Veronesi

prerequisite course

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no of terms

2

contact hr/total

48.0

hr/term

24.0

hr/week

0.0

ECTS/total

6.00

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Lect

0.0

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Grp

48.0

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Ind

0.0

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Sem

0.0

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Pract

0.0

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**graded or pass/fail exams**

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A

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A

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**term**

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1

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2

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**ECTS**

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3.00

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3.00

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**aim of the subject**

The aim of the course:

To create opportunities and conditions for master's students to:

- 1) learn the fundamentals of physical theatre creative processes and improvisation techniques through various disciplines (psychology, philosophy, neuroscience, anthropology, etc.) and practitioners (Vsevolod Meyerhold, Jerzi Grotowski, Anne Bogart, Tadashi Suzuki, Pina Bausch, Lorna Marshall, etc.);
- 2) establish connections between different physical theatre and improvisation creative mechanisms and learn to use them in professional creative activities.

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**content**

The instruction takes place in practical classes, during which the master's students become acquainted with various physical theatre improvisation techniques. In addition to practical classes, the master's students work on several creative assignments.

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**learning outcomes**

The master's students:

- 1) are able to analyze, interpret, and practically apply the fundamental principles and techniques of physical theatre and improvisation;
- 2) are familiar with the literature and terminology related to physical theatre and improvisation;
- 3) can justify, analyze, and competently guide their choices in structuring and preparing improvisations according to the needs of their creative process.

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**assessment**

Non-differentiated assessment. Participation in the subject and completion of assignments are taken into account.

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**assessment criteria**

A student receives a positive assessment if they participate in at least 80% of the classes and submit all creative assignments presented during the semester.

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**course reading material**

Bogart, Anne, and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2005.

Keefe, John, and Simon David Murray. *Physical Theatres: A Critical Reader*. London: Routledge, 2007.

Marshall, Lorna. *The body speaks*. New York: Palgrave Macmillan, 2008.

Murray, Simon David, and John Keefe. *Physical Theatres: A Critical Introduction*. London: Routledge, 2007.

Oida, Yoshi, and Lorna Marshall. *The Invisible Actor*. London: Methuen, 1997.

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**author of course description**

Jüri Nael