

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



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

PROSPECTUS

FIRST-CYCLE UNIVERSITY STUDY PROGRAMME

DRAMATURGY AND PERFORMING ARTS

The programme

The first-cycle university study programme *Dramaturgy and performing arts* offers one study course. The duration of the study programme is 3 years (180 ECTS).

The acquired title after completion of the study programme is Bachelor of Arts in Dramaturgy and performing arts.

ISCED: Arts (21)

Frascati: Humanities (6)

KLASIUS-SRV: 16204

KLASIUS-P-16: 0215

Slovenian Qualifications Framework: 7

European Qualifications Framework: 6

Qualifications Framework in the European Higher Education Area: first degree

Basic programme goals and competences

The first-cycle university study programme *Dramaturgy and Performing Arts* provides students with all the necessary knowledge enabling them to perform practical dramaturgical tasks in theatrical institutions and similar, on the radio, in film and television, as well as theoretical, research and archival work in theatrical and similar institutions and the basic knowledge necessary for writing various texts, from artistic texts (drama genres) to other performing arts-related texts (reviews, treatises, etc.) for the professional public and the mass media. The resulting knowledge is at an internationally comparable level and corresponds to the European standards in this field.

Graduates of the first-cycle university study programme *Dramaturgy and performing arts* develop the following 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;
- the connection of the acquired knowledge and skills with various fields, independently advancing and perfecting them;
- suitable contextualization and the independent upgrading of information;
- transferring knowledge and skills to other problematic areas (transfer ability) and approaching this knowledge and skills in an intra- and interdisciplinary manner;
- the detection of and innovative approaches towards complex problems and conflict situations; competent and self-reliant decision-making;
- appropriate responses to new situations; the creation of new concepts;
- a team-work approach to problem solving; the ability to form and lead specialised groups;
- skills of reflection, self-reflection and critical and holistic thinking ;
- the independent search for new sources of knowledge in artistic, professional and scientific fields;
- the professional and effective use of ICT in searching, collecting, selecting, processing, presenting and mediating information;
- the competent acceptance of opinions of others and a self-reliant and substantiated response to them;
- the ability to assess one's own and other people's abilities and skills, as well as to take effective and economical action;
- assessing and ensuring one's work quality and increasing the quality standards in one's work environment;

- the ability to obtain, conceive and lead projects;
- the development of leadership abilities and the creation of high-quality and efficient relationships in the professional sphere and beyond;
- a critical and in-depth awareness of topical events in the media;
- the ability of creative data interpretation and information synthesis;
- the ability to develop intercultural communication in formal and informal situations.

Subject-specific competences of graduates:

- the ability to participate individually and as a group member in institutional and non-institutional theatres in Slovenia and internationally;
- analytical competences for the analysis of drama texts and drama performances, the ability to differentiate between various drama and theatre phenomena in terms of content;
- the ability to react and respond in multilingual and multicultural settings;
- the ability to understand historically based complexity in the relationship between drama and theatre phenomena;
- the ability to situate drama texts in cultural settings and understand history related determining factors and aesthetic principles of Slovenian and world theatre;
- theoretical and practical familiarity with human psychology, psychological types, psychology and group dynamics;
- the ability to transfer theoretical theatre related knowledge into artistic practice, and vice versa;
- the ability to adapt existing drama texts and screenplays;
- the ability to create original drama texts, screenplays, etc.;
- familiarity with basic screenwriting approaches and forms;
- familiarity with basic dramaturgical means and their practical application in writing drama texts and screenplays;
- the acquisition of knowledge for the creation of methodological tools which facilitate the analysis of drama texts and theatre performances;
- formation of complex knowledge required in artistic management of theatre houses and similar institutions (radio, television, film);
- the ability to adapt specific knowledge to working in other artistic fields or in mass media.

Admission requirements and criteria for selection

The *Dramaturgy and performing arts* study programme is open to enrolment of the following persons:

- a) Those who have passed the upper-secondary-school final exam (*matura*).
- b) Those who have completed any four-year secondary school programme prior to 1 June 1995.

All candidates must take a talent test and prove suitable psychophysical skills with a medical certificate.

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 a general 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, in addition to the passed *matura* or the fulfilled obligations from item b), the talent and suitable psychophysical skills 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 and suitable psychophysical skills test 90% of points,
- overall score in the *matura* or final exam 5% of points,
- general academic performance in the 3rd and 4th year of secondary school 5% 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 to the second year of the study programme, the student must fulfil all the obligations defined by the programme and the individual syllabi and must earn 60 ECTS. The student must also provide a certificate attesting to the return of books, periodicals, audio-visual works, props, and costumes, as well as technical and other equipment.

To advance to the third year of the study programme, the student must fulfil all the obligations defined by the programme and the individual syllabi and must earn 120 ECTS. The student must also

provide a certificate attesting to the return of books, periodicals, audio-visual works, props, and costumes, as well as technical and other equipment.

Transfer between programmes

Students enrolled in other study programmes at UL AGRFT are eligible to transfer to the *Dramaturgy and performing arts* study programme subject to availability of study places, and provided they meet the 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.

Students enrolled in comparable university study programmes (those providing instruction in the fields of dramaturgy, art of theatre and performing arts) are eligible to transfer to the *Dramaturgy and performing arts* study programme subject to availability of study places, and provided they meet the 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.

Students enrolled in other first-cycle university study programmes are eligible to transfer to the *Dramaturgy and performing arts* study programme subject to availability of study places, and provided they meet the 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.

Students are eligible to transfer to the *Dramaturgy and performing arts* study programme from higher education professional study programmes subject to availability of study places, and provided they meet the 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.

Transfer from short-cycle higher education programmes is not possible.

Completion of studies

The first-cycle university study programme *Dramaturgy and performing arts* 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 180 ECTS and provided a certificate attesting to the return of books, periodicals, audio-visual works, props, and costumes, as well as technical and other equipment.

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)

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy I	Blaž Lukan	60	30			90	180	6	all-year
The history of drama I	Tomaž Toporišič	60	30			90	180	6	all-year
The history of theatre I	Aldo Milohnič	60	30			90	180	6	all-year
Theatre directing theory I	Janez Pipan	45	15			60	120	4	all-year
Scenography: Play spaces I	Jasna Vastl	15	15	30		60	120	4	all-year
Slovenian drama and theatre I	Aldo Milohnič, Tomaž Toporišič	45	15			30	90	3	1 st
The basics of playwriting and screenwriting	Žanina Mirčevska	45	15	15		75	150	5	1 st
Dramaturgical practicum I	Blaž Lukan		30			60	90	3	1 st
Film directing I	Martin Srebotnjak	30	15	15		30	90	3	1 st
Language and speech I	Nina Žavbi	45		15		30	90	3	1 st
Playwriting I	Žanina Mirčevska	15	30	15		60	120	4	2 nd
Dramaturgical practicum II	Barbara Orel	30	15			45	90	3	2 nd
Writing for AV media I	Miroslav Mandić, Žanina Mirčevska			30		60	90	3	2 nd
<i>Elective subject</i>		30	15	15		60	120	4	1 st
<i>Elective subject</i>		30	15	15		30	90	3	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The history of film and television I	Polona Petek	60				60	120	4	all-year
Costume design 1	Janja Korun	15	15	15	15	30	90	3	all-year
Open platform 1	Sebastijan Horvat	30	30			30	90	3	all-year
Dance composition I	Tanja Zgonc	30	30	30		30	120	4	all-year
Television directing I	Marko Naberšnik	30			30	60	120	4	1 st
Film and television theory I	Maja Krajnc	30		15	15	30	90	3	1 st
Open platform for movement and dance	Uršula Teržan	30		30		30	90	3	1 st
The English language	Tina Mahkota		45			45	90	3	1 st
Film directing I	Martin Srebotnjak	30	15	15		60	120	4	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy II	Blaž Lukan	60	30			90	180	6	all-year
The history of drama II	Tomaž Toporišič	60	30			90	180	6	all-year

The history of theatre II	Aldo Milohnić	60	30			90	180	6	all-year
Playwriting II	Žanina Mirčevska	30	30	30		90	180	6	all-year
Performing arts studies I	Barbara Orel	60	30			90	180	6	all-year
Theatre directing theory II	Janez Pipan	30		30		60	120	4	all-year
The practical dramaturgy	Blaž Lukan, Tomaž Toporišič, Žanina Mirčevska				150	90	240	8	all-year
Writing for AV media II	Miroslav Mandić, Žanina Mirčevska			60		90	150	5	all-year
Social psychology	Marjeta Mencin	15	15			60	90	3	1 st
Slovenian drama and theatre II	Aldo Milohnić, Tomaž Toporišič	45	15			30	90	3	2 nd
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 nd
<i>Elective subject</i>		30	15	15		60	120	4	1 st

Year 2, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dance composition II	Tanja Zgonc	30	30	30		30	120	4	all-year
Costume design 2	Janja Korun	15	15	30	30	30	120	4	all-year
Television directing II	Klemen Dvornik	30			30	60	120	4	1 st
Film and television theory II	Maja Krajnc	30		15	15	30	90	3	1 st
The basics of sound and music	Miha Jaramaz	30		30		60	120	4	1 st
Light design 1	Janja Korun	15		60	15	30	120	4	1 st
Practical directing, acting and dramaturgy I	Aldo Milohnić, Blaž Lukan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat, Tomaž Toporišič, Žanina Mirčevska		120	60		30	210	7	1 st or 2 nd
Screenwriting II	Miroslav Mandić	15	15		30	30	90	3	2 nd
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 nd

Year 3, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy III	Blaž Lukan	60	30			90	180	6	all-year
The history of drama III	Tomaž Toporišič	60	30			90	180	6	all-year
The history of theatre III	Aldo Milohnić	60	30			90	180	6	all-year
Performing arts studies II	Barbara Orel	60	30			90	180	6	all-year
Seminar on theatre directing theory I	Janez Pipan	30	15	15		60	120	4	all-year
The anthropology of theatre	Aldo Milohnić	30	30			30	90	3	1 st
The philosophy of art	Gregor Moder	45	15			30	90	3	1 st
Media studies and popular culture	Barbara Orel		60			30	90	3	1 st
Film analysis	Stanko Kostanjevec	30	30			30	90	3	1 st

Slovenian drama and theatre III	Aldo Milohnić, Tomaž Toporišič	45	15			30	90	3	2 nd
BA thesis	Aldo Milohnić, Barbara Orel, Blaž Lukan, Tomaž Toporišič, Žanina Mirčevska		15		15	270	300	10	2 nd
<i>Elective subject</i>		30	15	15		60	120	4	1 st
<i>Elective subject</i>		30	15	15		30	90	3	2 nd

Year 3, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Playwriting III	Žanina Mirčevska	30	15	15		60	120	4	all-year
Costume: Project I	Tina Kolenik		15	30	15	30	90	3	all-year
Costume: Project II	Tina Kolenik		15	30	15	30	90	3	all-year
Scenography: Play spaces II	Jasna Vastl	30	15			45	90	3	all-year
Scenography: Play spaces III	Jasna Vastl	30	15			45	90	3	all-year
The history of film and television II	Polona Petek	45		15		30	90	3	all-year
Dance composition III	Tanja Zgonc	30		30		30	90	3	all-year
Radio directing	Janez Pipan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat	15		30	15	30	90	3	all-year
Screenwriting III	Miroslav Mandić	15	30	30		45	120	4	1 st
Language and speech III	Nina Žavbi	30		30		30	90	3	1 st
Sound design I	Miha Jaramaz	30		30		30	90	3	1 st
Selected chapters in psychopathology and psychotherapy	Borut Škodlar	20	10	10	20	30	90	3	1 st
Practical directing, acting and dramaturgy II	Aldo Milohnić, Blaž Lukan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat, Tomaž Toporišič, Žanina Mirčevska		120	60		30	210	7	1 st or 2 nd
Lighting design 2	Janja Korun		10	60	10	10	90	3	2 nd

Brief presentations of individual subjects

BA thesis

At the conclusion of their undergraduate studies, the student prepares a dramaturgical work in connection with the theoretical subjects, the practical dramaturgical and theoretical study work or playwriting and screenwriting. Its aim is a synthesis and concretization of the study content, resulting in a self-conceived work with which the student demonstrates an ability to design a holistic work and the ability to publicly defend it.

Communication skills

Students learn about the basic principles of public speaking, organizing events, developing a sense for recognising linguistic characteristics, analysis of performances and preparation of materials for public tenders in the field of culture. Theoretical background is translated into practice to test different possibilities of expression and speech situations, with special emphasis on the analysis of verbal and non-verbal communication.

Costume design 1

The beginnings of clothing and ritual costuming (home life, work, education, entertainment, customs, habits – clothing principles – technology, fabrics, colours, decoration)

Concept, design outline and fine art presentation of the costume design for selected dramatic texts.

Costume design 2

An expansion and deepening of the knowledge of the significance of costume design, especially from the perspective of fine art (aesthetics) and content (concept).

Costume design concept: the colour, shape and texture of costumes: physiological, psychological and symbolic connotations; interconnection; upgrading and deconstructing – style and genre: documentary, historical, realistic, surreal, fantasy, stylized, etc.; comical, tragic, absurd, grotesque, etc. costume – functionality and expressiveness: semantic, symbolic and actual use of costume from the perspective of contemporary approaches in stage directing (as well as in sociology, psychology, philosophy and fine art/aesthetics) – costume design as an essential visual part of the staging: costumes in space (set), light (atmosphere) and movement (time).

Various highlights in contemporary theatre costume design.

Costume: Project I

Idea and costume: design of a costume triggered by the experience of a certain work of art, e.g.: literary text, poetry, music, painting, sculpture, nature, etc.

Technical design and the student's execution of the costume-project (individually, or as a group project of costume design students).

Presentation of the above in the form of a short stage event (performance).

Costume: Project II

Costume and space: Exploring a specific relationship between the costume (two- or three-dimensional object) and its setting.

Costume conception and development of costume installation: site-specific and/or in relation to the movement it is subjected to, or the space it creates.

Technical design and the student's execution of the costume-project ((individually, or as a group project of costume design students).

Presentation of the above in the form of a short stage event (performance), video recording, photography exhibition, and/or otherwise.

Dance composition I

The aim of the subject is the continuing process of bodily awareness as well as work with partners and in groups. The mastery of the exercises teaches the students the proper use of the weight of their own bodies and those of their partners. The exercises enable a functional awareness of the centre of the body, which results in increased familiarity with one's own movement apparatus; this increases the possibility of independent creativity, as well as the development of one's own fantasy and creativity of movement. Creative collaboration with partners and groups, and especially the communicative, independent, creative and responsible performer/dancer-actor. Through the process of guided improvisation, the students develop, strengthen and deepen their state of special attention to themselves, their partners and the space, and further expand the limits of their own specific movement abilities.

The introduction of video (recording individual improvisation stages) enables the students to develop a criticalness in all the stages of their cognitive process, from critical analyses of improvisation and composition to the evaluation of their own creative work.

Dance composition II

Students of the third year already know how to control their body in a more functional and controlled manner. The next stage and a different view on working with the body is the "butoh methodology", with the aim of extending and deepening the student's creativity. The aim of the exercises is to lead the student through a process based on complete serenity – attention as well as on surprise – explosion, energy and action. The aim of the butoh methodology, which is traditionally based on raising the awareness of the body and its standardisation, is to enable students in-depth work on their attention, full concentration on details and understanding that the physical reality determines the inner reality of the body of the dancer/actor.

Dance composition III

Students of the fourth year are already aware that the body conceals at least as many expression possibilities as the mind and that the dynamics of gesture is one of the foundations of theatrical expression.

This subject's objective is to link technical knowledge of dancing acquired by the students during their study, upgrade the creative approach including improvisation, search for and prepare dance theatre material and composition, independent breakdown of theatre text and its original movement articulation. A template approach to students/actors is thus excluded and the development of their personal characteristics is enabled. The advanced programme includes all the warm-up exercises from the second and third years, which are connected and expanded on. The exercises springing from the butoh methodology (based on complete serenity – attention and surprise – explosion, energy and action), is now deepened. The most important assignment for the students of the fourth year is the creation of a self-conceived choreography of their own solo performance for their final exam.

Dramaturgical practicum I

The course constitutes an upgrade to Dramaturgy I and II courses. It directs acquired knowledge towards practical use in three basic fields of practical dramaturgical activity; namely, the institutional, repertoire-related and performative fields. Contact hours are aimed at practical application of the acquired knowledge and completion of the assignments: artistic direction of a theatre and drafting of a repertoire in line with diverse parameters, taking part in a rehearsal process (drafting a staging outline and its dramaturgical analysis, getting acquainted with succession and frequency of interventions) and in other forms of performative practices, etc.

Dramaturgical practicum II

The course is aimed at the study of basic methods and ways of producing written and spoken messages in different media (newspapers, periodicals, radio, television and internet). Students get acquainted with constitutive elements, stylistic properties and functions of the following:

- journalistic genres, whereby a difference is established between informative (news, report, reportage, interview) and interpretative genres (commentary, portrait),
- professional texts (expert article, review, critique, essay) and
- academic texts (academic argument).

They explore theoretical and practical aspects of their wording strategies by writing their own texts in all of the above-mentioned genres. They explore the process of text production (from material gathering to print) by drafting programme brochures (playbills) for AGRFT productions, which are published at the end of each (winter and summer) semester. The course includes text analysis from the point of examining relations between subjective opinions and objective facts in different text types and genres, raising the student's sensitivity as to the politics of representation, gathering meanings in co-dependency with diverse media contexts, learning about ethical codes and liabilities which the authors use in their approach to text production, and raising the awareness of their role in shaping cultural and media space.

Dramaturgy I

In the scope of this subject, the student:

- becomes familiar with the ontological and historical nature of dramaturgy in the wider sense, as well as with the operation of dramaturgy as performance practice in the narrow sense of the word;
- becomes familiar with the basic function of dramaturgy in the analysis of dramatic text and the staging process or the performance event as such;
- becomes familiar with the role in their reception;
- acquires an understanding of the basic principles of practical dramaturgical collaboration in the staging process;
- acquires an understanding of the theatrical, historical and critical evaluation of the dramaturgical contribution to a staging.

Dramaturgy II

The aim of this subject is to provide an insight into the principles of analysis of a theatre performance or performance event, with the tendency to re-construct its dramaturgical model. The student acquires the following competences:

- an understanding of the various definitions of the performance event and their employment;
- a knowledge of the theoretical backgrounds of performance phenomena and their specifics;
- a knowledge of the possibilities of analysis of a performance phenomenon into the constitutive elements and their reconnection into an analytical and critical report;
- the ability to construct a performance model on the basis of preliminary analysis of a theatre performance or performance event.

Dramaturgy III

This subject deals with the development of dramatic/dramaturgical theories. For this purpose, it establishes 4 basic dramaturgical concepts (act, time, character and dialogue) and, following the principle of diachronic and synchronic reviews from Aristotle to Brecht and connects them with the staging practice of the 20th century.

Methodologically, the subject focuses upon both the theoretical and staging aspects and, in a paradoxical turn, sees the dramatic text as a virtual staging or reads the theatre performance as a text.

Film analysis

Aim: Analysis of film from the creative perspective of its individual elements. A knowledge, perception and understanding of all the elements of audiovisual work that are not noticed by the average viewer.

Competences: Professional and well-argued structural analysis of audiovisual works. Analytical articulation of one's own experience of all audiovisual forms. An understanding and knowledge of film narrative.

Film and television theory I

The development of general and film culture. The "erotization" of film art. A basic understanding of the relationship between theory and practice in artistic work. A basic understanding of the epistemological problematics in getting to know artistic objects, as well as the historical development and contemporary dilemmas related to that problematics. An understanding of the basic directions and dilemmas of contemporary aesthetics and the placement of film aesthetics within this. A knowledge of the historical development of the theory of film and its current state. A basic exposure to the problems of interpretation, the hermeneutic tradition and the provision of the basic knowledge of this skill.

Film and television theory II

The "erotization" of film art. The development of general and film culture. A deepening of the knowledge and understanding of contemporary film theories. Advanced interpretational skills. Knowledge and understanding of the basics of television theory. An understanding of classification into film and television types and genres. A deepening of the knowledge and understanding of narratology and its connection with screenwriting. A knowledge of the basics of film photography theory.

Film directing I

Becoming acquainted with the basics of formal film means and film language.

Getting to know the tasks and responsibilities of the director, their assistants and the key creative collaborators in the process of film creation.

Accompanied by an explanation of the individual elements of film directing, the students get to know the manner of thinking employed by film directing in its creative tasks. Through the issues of the basic elements of film language, the students independently form and express their own criteria and affinities. The opening of questions on the relationship to social reality, discipline and creative interventions.

Subject-specific competences:

- a knowledge of the basic means of expression in film;
- an understanding of the key production stages in making feature or documentary films, as well as an understanding of the tasks of the creative and technical collaborators;
- a knowledge of the directing procedures in documentary film;
- a knowledge of the development of directing approaches through history.

Language and speech I

In terms of content, the course entails two strands: *Sociolinguistics Basics* and *Writing Professional Texts*.

The first strand includes the following topics: the interdependence of language and social situation, the Slovenian language in the EU, Slovenian as an identity language, multilingualism and multiculturalism, a reflection of linguistic interference in artistic language, multilingualism and linguistic hybridisation in the theatre and other media, genre diversity of Slovenian (Toporišič), sociolects (Skubic), new languages (internet, SMS).

The second strand introduces the students to the following topics: grammatical, pronunciation and orthographic norm, the foundations of rhetoric in combination with professional verbalisation, technical aspects of text formation (headings, quotations, abbreviations, referencing, paragraphing, footnotes, design style, etc.), the typology of professional texts (written presentation, review, critical

writing, dramaturgical analysis, interview, panel discussion, etc.), terminology used in the field of theatre, puppetry, film, television, radio.

Language and speech III

Students are introduced to selected chapters of *stylistics and prosody*.

Starting with a definition of style/manner in the broadest sense of the word (dress style, period dances, period costumes, personal style, architectural style, music style, etc.), the course focuses on literary style in a narrow sense of the word. Special attention is paid to specific features of literary texts (polysemy/semantic openness, aesthetics, originality), with reference to, among others, Eco, Ingarden, Iser. This is followed by an overview of stylistic literary devices, i.e. acoustic (rhyme, alliteration, assonance, etc.), verbal (conspicuous words, tropes), syntactical (figures), textual (description, dialogue, monologue, etc.), and by language-stylistic analysis of literary texts (in conjunction with Artistic Word and Stage Acting).

After learning about various metres (quantitative, syllabic etc.), students are acquainted with particularities of the spoken realization of drama and non-drama verse (e.g. enjambment, meter and rhythm), and standard metrical forms (hexameter, blank verse, etc.), free verse, poetic forms (sonnet, ghazal, poem in prose, etc.) and internalize the linking of form and content.

Light design 1

What is light? Various types and ways of lighting in everyday life. Historical development of stage lighting. Exploring different stage lights and their properties. Shape, direction, intensity, colour and movement of light. Terminology of lighting and its successive phases. Light positions and light exposure of the actor. General light design method. Practical work with stage lights and the mix-table, with an emphasis on safety. The ground plan of light-setting. Practical implementation of a lighting plan.

Lighting design 2

Various lighting methods. Lighting plan and set. Creating an atmosphere with light. Light and its impact on costumes. Dramaturgy of light modifications. Special light effects. Design and implementation of a lighting project based on student's original idea.

Media studies and popular

The aim of this subject is the study of the media and their key role in shaping social formations and our everyday life. The media are viewed from the perspective of the sociology of communications and the anthropology of technology use, in which the focus is on the artistic uses of technology. In the lectures, the students get to know the connections between the media, art, society and the perception of the audience. In the workshops, they explore the possibilities of expression in artistic creation in the language of the new media under the mentorship of intermedia artists.

Open platform 1

An expansion of the students' general and specialised knowledge through lectures, workshops, performance visits, trips, etc., offered by established Slovenian and foreign artists or experts in various artistic or scientific fields.

The subject deepens general and specialised artistic knowledge, which is expanded through various practices and multidisciplinary approaches to contemporary theatre performance. The studies in the subject Open Platform will take the form of a series of lectures, presentations, practical workshops or organised discussions on certain themes. The themes and the invited artists or lecturers will be selected according to the current events at the theatre, in society and art. They can be related to narrow, specialised theatre fields or wider ones (e.g. contemporary dance theatre, performance art practice and theatre, internet art, video art, fine art installation vs. the psychology of perception, new media theory, contemporary political philosophy, themes from cultural studies, etc.).

Open platform for movement and dance

The course is a training ground where theory of movement and dance meets practice. It includes lectures on theory and history of movement and dance, as well as hands-on workshops, aimed at broadening knowledge in specific areas, and by developing of various practices linking it with performing arts.

Open platform comprises lectures on ballroom and period dancing (theoretical and practical lectures on various dances that belong to a historical, social and cultural treasure chest of Western civilisation). Theoretical contents comprises basic concepts and definitions, historical development of ballroom dance genres abroad and in Slovenia, an overview of key historical sources (dance manuals) and literature on reconstruction of European court and ballroom dances.

Lectures by invited guests (prominent artists in the field of movement and dance theory and practice from Slovenia and abroad) inform students about contemporary as well as historical, theoretical and practical discourses in the art of movement and dance, and how to evaluate them.

Performing arts studies I

Drawing on historical avant-gardes (cubism, futurism, expressionism, constructivism, Dadaism, surrealism), the course demonstrates radical leaps in understanding the notion of art in the first half of the 20th century: abandoning the idea of autonomy and innate unity of a work of art, renunciation of aestheticism, tendency to connect art with life and the establishment of its links to popular culture.

Heterogenous discourses of performative arts are being studied as an intermedial dialogue among the constitutive elements of diverse art forms, and explored from the point of view of avant-garde tendencies to innovation, antagonism towards the norms of classic art, criticism of dominant cultural discourses and stubs in social memory. Students get acquainted with basic notions of phenomenology (Husserl, Ingarden, Heidegger), linguistics (De Saussure), Russian formalism (Shklovsky) and the Prague semiotic school (Jakobson), which attained an impact on the methodological paradigm turn in art. The course fosters creative theoretical thinking, directed into projecting conceptual source material for performative events and their reflection in the form of professional and academic texts.

Performing arts studies II

Drawing on diverse art practices at the cross-section of performative, visual and intermedia arts reflecting the post-modern condition in a media-influenced culture of the second half of the 20th century.

The phenomena explored in the course include the following: performance art, body art, happening, rituals from the fields of sports, pop culture, politics and everyday life, reality shows and intermedia events. Moreover, the course induces students to comprehend heterogenous discourses based on the fundamental concepts of acting, theatricality, performativity and liminality. Performative arts, always linked to social activism and provocative withdrawal from the frameworks of tradition, are tackled from the aspect of redefinition of the dominant cultural and socio-political discourses on one hand, and the Western view of intercultural exchange on the other. The radical changes triggered by accelerated development of 20th century technology, which reached into the very ontology of the human being, are being reflected upon through the relationship between live performance and media coverage of the event. In line with the break with modernism, the setting of post-modernist thought is demonstrated above all on the examples of Western and East European neo- and post-avant-gardes, underscoring the avant-garde progression of Slovenian art.

Playwriting I

A course-specific task is to write an effective dramatic dialogue and to learn how to dispense information in writing dramatic texts. Students acquire in-depth insight into basic playwriting technique and learn about the following methods: selection, reduction, gradualness, »translating« information in dramatic action, balance between dialogic and non-dialogue action, effective stage

instructions, dialogue expressivity/originality, dialogue verification. The process which facilitates dramaturgical introduction to writing original dramatic texts consists of writing stage adaptations of non-dramatic texts in a dialogue/play/performable forms.

Playwriting II

The aim of the course is to develop playwriting techniques and encourage individual creativity. Students are required to write an original dramatic text (a one act or a full-length play) with an in-depth characterisation and original dialogue. The students discover and develop their personal style. They learn about the evaluation methods of dramatic texts. In addition, the course develops autonomy and creativity in adapting existing drama structures.

Playwriting III

The course encourages exploration of different playwriting approaches and techniques which can be used as a tool or means of expression in the preparation of original projects. The aim of the course is to inform the students about the phenomenology of one's original project. Course-specific competences include:

- developing and writing scripts or outlines for performances or librettos for original projects and other art events,
- developing and writing original dramatic texts (full-length plays) on the topic of choice.

Practical directing, acting and dramaturgy I, II

Dramaturgy and performing arts students are faced with the criteria set before them by a complex, content- and form-wise precisely structured drama score. They are required not to choose their procedures /primarily/ on the basis of subjective ideas and feelings, but to justify them within a wider context of objective demands set by the analysis of the theatre text and by the complexity of a play. The emphasis is placed on a timeline consisting of a dramaturgical analysis, and on co-working on the overall idea of stage space, as well as on directing the actor.

Radio directing

Learn and research the basic rules of radio performance. A theoretical knowledge of the history and laws of the medium, the practical skills of the director and actor for independent work in all genres of the medium. Learn to hear the world within and outside oneself, a breakdown of life phenomena, their structure and depth, understand the connections and relations between them and comprehend their essence. Learn to feel and express an innate sensitivity. Learn to ask and provide reasoning for one's views. Learn to be heard, understand that an actor is founded on the communications between him or her and the listener. Actors: familiarity with the technical devices, the specifics of interpretation, the use of language, the role of a partner, playing with sound at public events, possibilities for communication with the listener, promotion and performers' rights. Participation in the production of 2 sound projects. Directors: familiarity with the technical possibilities, the attitude towards sound, the principle of leading a project, shooting script design, editing, the possibilities for communication with the listener, promotion and copyright. The production of 2 sound projects.

Scenography: Play spaces I

Basic elements of fine art composition. 2D and 3D. Space and dimension. Appearance and physical contact. Figure and space, event and space. Designing space for a selected dialogue, scene, activity. Exploring the site- and event-specific setting. Exploring and analysing of one's own experience of space. Acting spaces and space acting. Simulation.

Scenography: Play spaces II

- Chronotopos: time – space:
- Stage production diagram: recognizability, information, symbol, message;

- Site scene as fine art potential;
- Relations: space – actor, space – sound, space – object;
- Site space and atmosphere;
- Dramaturgy of space.
- Visure, perspective, styles, set design and painting, scenography and architecture, ambient scenography. Scene space as an acting arena, an identification category, an information category, a symbol, a metaphor.

Scenography: Play spaces III

- Theatre direction: individual work on a specific text;
- Space-related text analysis;
- Author's stage instructions analysis;
- Concept of space (in relation to the staging);
- Sketches, blueprints; model;
- Stage space implications, ambient implications. Simulation of theatre staging in designed space.

Screenwriting II

Based on their own idea, or exceptionally based on a literary basis or one springing from other arts (photography, music, etc.), the student writes a script for a short feature film under mentor supervision.

Subject-specific competences:

- mastery of complex dramaturgical means and their practical employment in the short feature form;
- an understanding of dialogue as a means to develop the plot and the relationships between the characters;
- the ability to differentiate between visual narration in the function of the atmosphere or action.

Screenwriting III

Based on literary basis, or exceptionally based on their own idea, the student writes a script for a short TV drama/play or a TV drama scene.

Subject-specific competences:

- mastery of the basic principles of adapting literary works for the television medium;
- the use of dialogue as the key means of developing the plot and the relationships between the characters;
- a knowledge of the specificities of the television medium and their consideration in screenwriting.

Selected chapters in psychopathology and psychotherapy

The course will cover selected key chapters in psychopathology, which represent prototypical and extreme states of human experience, often thematised and highlighted in plays or performed on the theatre stage. The second wing of the course, which will be present throughout and will complement the first, will be ways of understanding the establishment of these states and strategies of rescue from them, which, in addition to psychopathology, is abundantly thematised in psychotherapy.

Seminar on theatre directing theory I

Directing as montage based on Sergei M. Eisenstein's theory of montage. Montage as a principle of building works of art in general, with a special emphasis on theatre. Montage as a building principle of epic drama and modern political theatre, with special emphasis on the models of Erwin Piscator and Bertolt Brecht. The changed status of the work of art through the theory of Walter Benjamin and Theodor W. Adorno. Brecht and Brechtian theatre. Antonin Artaud's theatre of cruelty and his conception of directing. The beginning of the deconstruction of directing in the American avant-

garde theatre. Robert Wilson's Theatre of Images. Directing in Pina Bausch's dance theatre. Problematization of directing as an authorial principle in today's theatre. Can directing survive the democracy of contemporary performance practices?

Slovenian drama and theatre I

This subject provides students with a holistic image of Slovenian drama and theatre from their beginnings (the Škofja Loka Passion, Linhart) to the end of World War One. The students get acquainted with important authors and their works. They can form a relationship between the text and the staging and find connections between older Slovenian drama, theatre practice and parallel European phenomena. They also familiarise themselves with less known playwrights and their works as well as the relationship between the staging of "old" and "new" drama at Slovenian and other theatres. They get to know the intercultural historical connections with German, Italian and South Slavic theatres. In their seminar work, they develop the fundamental abilities of the historical analysis of a staging on the basis of primary and secondary sources.

Slovenian drama and theatre II

The subject provides students of dramaturgy and theatre directing with a holistic image of the development of Slovenian drama and Slovenian theatre of the first half of the 20th century, the time of the formation of numerous different artistic directions in Slovenia (Ibsenesque Realism, Symbolism, Expressionism, New Objectivity, Social Realism) as well as the historical avant-garde (F. Delak, A. Černigoj, Ivan Mrak's early plays). They also get to know all other phenomena connected with Slovenian drama and theatre, especially the development of criticism, essay and journalistic writing. They are able to historically analyse the theatre phenomena of this period and compare them with parallel European ones.

Slovenian drama and theatre III

The course provides a critical examination of Slovenian drama of the last fifty years, and its precarious relationship with theatre practices of the period. The students learn about changes within Slovenian drama and theatre after its break-up with social realism to the performative turn and its consequences. Acquired knowledge allows the students to understand and evaluate critically phenomena in contemporary Slovenian theatre, and to analyse and interpret them in wider historical and cultural contexts.

Social psychology

The course enables the students to understand theoretical socio-psychological paradigms in conceptualizations of individual vs. social relationships, and to recognise their ideological assumptions; to understand basic social-psychological concepts and to consider socio-psychological phenomena (social perception, cognition; attitudes/prejudices and stereotypes; social influence and social power); to understand, recognise and analyse psychological, ideological and political processes, mechanisms and effects of social categorisation (especially of the prejudices); to understand relationships between social majorities and minorities; to identify discriminatory social practices and to reflect on social relations and human behaviour in the context of social inequality.

Sound design I

The aim of this subject is an expansion of the knowledge and skills from The Basics of Sound and Music subject. The students dealing with sound in the course of their daily directing or dramaturgical work get to think in a more internalized manner about the sound phenomenon, silence as its antipode and about music as its highest form of organization and ask themselves about correlations with other elements of theatre performance or radiophonic/film/television work and thus give more weight to the sound work itself.

Subject-specific competences:

- the ability to communicate with a composer and sound designer for a film, television or radiophonic work or a performance;
- knowledge of advanced procedures in sound and music design.

Television directing I

The director's insight into the technological fundamentals of television.

The director's insight into the television techniques of shooting and post-production.

The director's insight into the history, development, aesthetic, sociological and psychological elements of the television medium and television directing through the perspective of the "uniqueness and unrepeatability of the event".

Subject-specific competences:

- the director's knowledge of the basics of television technology;
- the director's knowledge of the basics of the history and development of television;
- the director's understanding of the specifics of the television medium;
- the acquisition of the basic psychophysical skills for television realisation/directing.

Television directing II

An in-depth overview of short forms of journalistic writing and short musical forms (TV ads, music videos).

An in-depth overview of the use of television technique in the realisation/directing of short forms of journalistic writing and short musical forms for directors.

Subject-specific competences:

- the director's knowledge of the preparation of the content for short forms of journalistic writing and short musical forms;
- the director's knowledge of the use of television technique for short forms of journalistic writing and the realization of short musical forms;
- the director's psychophysical abilities for the preparation and realization of short forms of journalistic writing and short musical forms.

The anthropology of theatre

The course is designed as an introduction to the history and theory of theatre from an anthropological perspective. Students learn about different theories on the origin of theatre to reflect them critically and analyse a relationship between theatre and ritual forms of performance. The course includes an overview of anthropological theories dealing with performative practices in European and non-European cultures. It provides a critical insight into many influential concepts, such as »social drama« (Turner), »playing social roles« (Goffman), »homo ludens« (Huizinga), »cultural performance« (Singer), »carnivalisation« (Bakhtin), etc. Particular attention is paid to anthropological theories of theatre developed in the 20th century by Grotowski, Schechner and Barba. The course encourages critical reading of the International School of Theatre Anthropology (ISTA) programme. Students learn about the latest findings and discussions in the field of theatre anthropology.

The basics of playwriting and screenwriting

The aim of the course is to teach the basics of dramatic structure by exploring drama-specific elements:

- conflict (definitions and components),
- character (definitions, types, characterisation, components)
- wording/language (definitions)
- dramatic idea (definitions, components)
- music and spectacle/stage devices (definitions, components).

The students learn about the basic procedures of playwriting and receive in-depth knowledge of the anatomy of drama to master techniques for writing short form plays and the application of basic playwriting tools. Course-specific competences include: familiarity with basic principles of playwriting and screenwriting, mastering of key elements of dramatic structure.

The basics of sound and music

The aim of The Basics of Sound and Music subject is that students who deal with sound and music on a daily basis in their directing or dramaturgical work, can think about them in a more internalized manner, ask themselves about correlations with other elements of film works, theatre performances or radiophonic works and thus give more weight to the sound work itself.

Subject-specific competences:

- a knowledge of recording techniques and sound studio work;
- an understanding of the meaning of sound and music in performance and audiovisual media.

The English language

- Suitable linguistic competences in the English language.
- Reading abilities, listening abilities, written and oral expression abilities.
- Competences for searching linguistic sources.
- Grammatical structures of the English language as a basis for linguistic work.
- Awareness of the important differences between the Slovenian and English languages.
- Awareness of the relevant differences between Slovenian culture and the culture of the English-speaking world.

The history of drama I

In the first step, the student gets acquainted with the conditions that enabled the creation of European and non-European drama. It covers ancient Greek and Roman and Hellenist drama, drama at the time of the Middle Ages and the conditions that signify the transition from the drama of the Middle Ages into Renaissance drama.

The student gets acquainted with the specific changes in the style formations resulting from historical events and the aesthetic development of drama. Discussed are the relationships between European drama and similar phenomena (Indian, Japanese and Chinese drama).

The history of drama II

The subject familiarizes the student with the most dynamic development period of European drama, which took place over the wide range of four centuries – from phenomena still related to Medieval drama to those that form the consciousness of the modern European drama of the 20th century. A special emphasis is placed on the great style formations (Renaissance, Baroque, Classicism, Enlightenment, Preromanticism and Romanticism, Realism, Naturalism and Symbolism) as well as on the emergence of new types (Renaissance and Classicistic tragedy, middle-class tragedy, closet drama, Naturalistic drama, Symbolist static drama, etc.).

The history of drama III

This subject provides an understanding of the numerous interrelated phenomena that shape the course of European and American drama in the 20th century. Apart from the stylistically heterogeneous Modernism, the historical Avant-gardes and Expressionism and drama of the absurd and its departures to the non-dramatic, other directions are formed, such as existentialist drama, social realism, poetic drama, absurdist drama, phenomena in American drama, European documentary drama and a group of phenomena that belong in postmodern drama. The student is acquainted with the most important playwrights and their opuses, as well as with the connection of contemporary drama with dramaturgical, aesthetic, philosophical theories that emerge in the individual decades of the 20th century. The student is also provided with an insight into intermedia

connections characterizing the development of literature in the 20th century and in the beginning of the 21st century.

The history of film and television I

The development of general and film culture. The “erotization” of film and television art. Inevitably selective yet in-depth knowledge of film and television classics. A surveyable knowledge of film history. Understanding the basics of the epistemology of film history and the basic explicative models, especially the explicative function of the narrative in relation to the ideographical and nomothetic model.

The history of film and television II

The development of general and film culture. The “erotization” of film art. In-depth knowledge of individual works, periods and authors from the history of Slovenian, European and world film. Becoming acquainted with film publications and film reception in Slovenia.

The history of theatre I

The subject introduces the terminology, problematics and methods of theatre historiography, mediates the knowledge of important historical processes in the development of European theatre culture and provides an introduction to the independent historical study of theatre and related phenomena.

The competences it develops are as follows:

- understanding the genesis of European theatre and the role it plays as an artistic and social institution in Western culture and civilization;
- the ability to historically synthesise theatrical phenomena in the period of oral and early written culture;
- understanding the significance of tradition in performance practice.

The history of theatre II

The course acquaints the students with European and partly also with global theatre history. It presents in detail the characteristics of performative practices, the changing of art norms and social function of theatre in Europe from 16th to 19th century, especially in connection with the simultaneous introduction of written culture, the rise of middle-class and nationalisms. The thematic scopes in the 1st semester are the following:

1) Elisabethan theatre; 2) Spanish golden era; 3) French classicist theatre of the 17th century: baroque model of theatre architecture, scenography and acting; 4) Audience and social role of theatre in baroque period; 5) Acting and 18th century acting theories; 6) Rise of the middle-class and theatre; 7) Development of national theatres in 19th century Europe.

The thematic scopes during the 2nd semester include: 1) Introduction to Asian theatre history; 2) Indian theatre: kathakali, kutijatom; 3) Japanese theatre: no, kyogen, kabuki; 4) Japanese puppet theatre: bunraku; 5) Chinese theatre; 6) Impact of Asian theatre cultures on European theatre; 7) Selected chapters from African theatre history.

The seminar work involves practical use of working procedures of theatre historiography (formation of hypotheses and explorational issues, finding sources and critically analysing them, applying comparative historical method, disseminating research results) and encourages critical reading of historiographical and theoretical texts on the theatre of the period concerned.

The history of theatre III

In this subject, the student gets to know the basic theatre developments, artistic directions and styles, achievements and artists of the 20th century. The aim of the subject is an understanding of the theatre phenomena of this period and the social role of theatre in contemporary media culture and the age of global communications. The seminar work focuses on developing the student’s abilities to

historically contextualize contemporary theatre phenomena and provides them with the necessary skills for independently solving moderately difficult research tasks in the field of theatrical history.

The competences developed by the subject are as follows:

- skills in the historical analysis of 20th century theatre phenomena;
- an understanding of the historical processes marking the development of the theatre art of this period;
- an understanding of the role of experiment, innovation and tradition in modern and postmodern art;
- a knowledge of the key achievements, artists and currents in 20th century theatre art and an understanding of the connections of theatre with other arts and new media.

The origins and potentials of acting

Traditional and contemporary acting techniques.

Through various theoretical and practical perspectives, the students get acquainted with the phenomenon of acting and with the psychological and other characteristics of that process. They understand the basic terminology of acting. Both theoretically and practically, they are made aware of the universal quality of the acting expression.

They are familiarized with the forms of acting worldwide and with various approaches towards the acting art. They deepen their knowledge of acting through history, in theatre and in films. They are familiarized with the primordial and ritual aspects and forms of acting.

The students learn how to recognize and partly analyse an actor's work and the qualities of superb acting creations.

Both theoretically and practically, they are familiarized with the essentials of various acting techniques. They familiarize themselves with acting outside the theatre and with forms of drama therapies. They get to know various methods of applying acting to other artistic and non-artistic areas. They get to experience the challenges and potentials of the creative process of acting "on their own skin".

The philosophy of art

The aim of this subject is to provide answers to the following questions:

- Is art only an illustration of philosophical questions or also a primary way to pose them?
- In what way do artworks exist?
- What is the role of intention in the interpretation of literary works and how do we experience these works?
- Is there a "correct" interpretation of artworks?
- Can we feel real emotions in response to artworks?
- What kind of values are offered by artworks?

How does art contribute to the quality of life and self-development? The students will be able to identify, analyse and employ various interpretational and experiential models in response to artworks as well as to understand and recognise the aesthetic, ethical and cognitive worth and value of artworks.

The practical dramaturgy

The course is taught by guest lecturers, experts in different fields of performing arts (dramaturges, playwrights, directors, actors), transferring their theoretical knowledge and practical theatre-related experience to the students. The students learn about the aspects of work carried out by dramaturges in the making of a theatre production. The main areas of interest include: working with play scripts/staging concepts, principles of cooperation with a director and other creators involved in a production, hands-on activities of a dramaturge (original ideas and concepts, pre- and post-opening activities).

Theatre directing theory I

The course objective is to familiarise the students with the profession and art of directing through a historic outline and a contemporary situation reflection. The seminar part of the course encourages students to read literary works and interpret them independently, in order to trigger a seminar discussion on key issues of direction. The students prepare seminar papers on given subjects. Part of the course is organised in the form of lectures, the aim of which is to present the history of directing to the students and above all underscore all aspects and individual phases of the director's practical work. The course presents the work of important directors in order to empower the students to make their own decisions regarding the performative idea, concept and practical aspects of staging. Furthermore, it acquaints the students with contemporary theatre events in Slovenia as well as abroad.

Theatre directing theory II

Analysis of a cultural text. Theatre as a semiotic text. Differences between a linguistic text, performative text and phatic text. Semiology of everyday life and the concept of mythology according to Roland Barthes. Discourse and Foucault's analysis of power and the subject. Althusser's ideological interpellation of individuals into subjects. Berthold Brecht's political and critical nature of theatre. Reception and the "art of the viewer". Context exploration, definition, function and use.

Writing for AV media I

Students learn techniques for writing short-length screenplays for television drama or feature film, and to use the basic tools in practical dramaturgy for AV media. Students write a screenplay for a short-length television or feature film (duration: 10-15 minutes). Course-specific competences include:

- familiarity with basic approaches to scriptwriting and forms,
- mastering of basic dramaturgical means and their practical application in scriptwriting tasks,
- familiarity with the specificities of the media and observing them in scriptwriting,
- ability to distinguish visual narrative function in television and film languages.

Writing for AV media II

A teaching process, consisting of practical classes and individual consultations, allows the students to develop their original screenplays for commercials, music videos and documentary films (paying attention to development phases of scriptwriting – synopsis, treatment, screenplay). Under supervision students write a screenplay for a short-length documentary film.