

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

DRAMATURGY AND PERFORMING ARTS

The programme

The second-cycle study programme *Dramaturgy and performing arts* offers one study course.

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 Dramaturgy and performing arts.

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 basic goal of the programme is to provide the students with the necessary work skills for the execution of complex, scientific, specialized, and artistic projects. The second-cycle study programme is a continuation of the first-cycle study programme *Dramaturgy and performing arts*. The first-cycle study programme provides students with all the necessary knowledge enabling them to perform practical dramaturgical tasks in theatrical and similar institutions, 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) for the professional public and mass media. However, the second cycle places more emphasis on independent scientific, specialized, and artistic work or creation.

The dramaturgical profile of graduates boasts intense, in-depth qualities and enables creative connections with other specialized and artistic profiles or collaborators in theatre, on the radio, in television and film as well as in other (e.g. printed) media.

Graduates of the second-cycle 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, radio, television, film and other media in Slovenia and internationally;
- analytical competences for the analysis of drama texts and stage productions and events, the ability to differentiate between various drama and performing arts phenomena;
- 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;
- the ability to transfer theoretical theatre related knowledge into artistic practice, and vice versa;
- acquired knowledge to design methodological tools that enable the analysis of drama texts and theatre performances and their critical assessment;
- the ability to autonomously produce theatre (drama) texts, radio (audio) plays, television plays and screenplays or outlines for various forms of stage events;
- the ability to turn into plays and adapt literary or non-literary works for the needs of theatre and other media;
- complex knowledge for artistic organization, production and management of theatre houses and similar institutions (radio, television, film);
- the ability to adapt specific knowledge when working in other artistic or mass media and in cultural production in general.

Admission requirements and criteria for selection

The second-cycle study programme *Dramaturgy and performing arts* is open to enrolment of those who have passed the talent test. A condition for attempting the talent test is a timely written assignment, consisting of:

- a well-rounded treatise on a selected artwork, phenomenon, or notion from the field of performing arts (in the length between 20,000 and 30,000 characters with spaces) or a dramaturgical analysis of a selected theatre text which also includes a conceptual basis of its tagging (in the same scope), and
- a theatre text (in the length between 30,000 and 90,000 characters with spaces) or a dramatization or adaptation of a literary work (of the same length).

The talent test comprises:

- a) the defence of the written assignment from paragraph 1 of this item,

- b) a test of wider linguistic knowledge,
- c) an interview in which the panel, in addition to general knowledge, tests the candidate's knowledge of classical and important contemporary dramatic texts, their view of the function of art and culture and familiarity with current theatre production.

After they have passed the talent test, the programme is open to enrolment of those who have completed:

- a) a first-cycle study programme of suitable artistic or specialised fields in arts and humanities (especially from the fields of dramaturgy, performing arts studies, theatre studies, comparative literature, etc.)
- b) a first-cycle study programme from other specialised fields if the candidate has fulfilled the study obligations essential for the continuation of their studies; these obligations are determined by the AGRFT Senate according to the degree of dissimilarity of the specialised field and comprise from 10 to maximum 60 ECTS. The candidates fulfil these obligations by taking exams prior to the enrolment into the second-cycle study programme.

The programme is also open to enrolment of candidates with completed education equal to those under a) and b) abroad and successfully passed the talent test.

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, including the mark of the written assignment 70% of points;
- grade-point average in the first-cycle study programme 10% of points;
- thesis grade in the first-cycle study programme 10% of points;
- study and professional achievements connected with the enrolled programme – publications, performances, awards achieved prior to enrolment 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 to the second year of the *Dramaturgy and performing arts* study programme, the student must fulfil all the obligations defined by the programme and the individual syllabuses for the first year and earn 60 ECTS.

Transfer between programmes

Students enrolled in other second-cycle study programmes are eligible to transfer to the *Dramaturgy and performing arts* 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 *Dramaturgy and performing arts* study programme subject to the 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.

Completion of studies

The study programme is completed after the student has fulfilled all the study obligations as defined in the study programme and syllabi of individual subjects in the amount of 90 ECTS and successfully devised and defended their MA work (30 ECTS), which amounts to 120 ECTS in total.

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
The history of drama M	Tomaž Toporišič	30	30			90	150	5	1 st
Contemporary performing arts I	Barbara Orel	30	30			90	150	5	1 st
Dramaturgy and performance practice	Blaž Lukan		15	90	75	60	240	8	1 st
Basic playwriting techniques	Žanina Mirčevska	30	30	60		90	210	7	1 st
Dance dramaturgy	Blaž Lukan	15	15		15	105	150	5	1 st
The history of theatre M	Aldo Milohnič	30	30			90	150	5	2 nd
Criticism of the performing arts	Blaž Lukan	30		90		120	240	8	2 nd
Dramatic models and genres	Žanina Mirčevska	30	30	60		90	210	7	2 nd
<i>Elective subject</i>		30	30			90	150	5	2 nd
<i>Elective subject</i>		60	30			60	150	5	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Puppet theatre I	Jasna Vastl	30				120	150	5	1 st
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 st
The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 st
Play spaces I	Jasna Vastl	15	15	15		105	150	5	1 st
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 st
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 nd
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
New media scriptwriting	Miroslav Mandić	15		30		105	150	5	2 nd
Literary work adaptation	Miroslav Mandić	15		30		105	150	5	2 nd
Play spaces II	Jasna Vastl	15	15	15		105	150	5	2 nd
Criticism and publication	Maja Krajnc	30		30		240	300	10	2 nd
Lighting design II/2	Janja Korun		15	60	30	45	150	5	2 nd
Exploring and creating of authentic voice	Alida Bevk	30		30		90	150	5	2 nd

Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 nd
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Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Contemporary performing arts II	Barbara Orel	30	30			90	150	5	1 st
Performance art	Blaž Lukan	30	60		15	135	240	8	1 st
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 st
Dramatic forms and formats	Žanina Mirčevska	30	30	60		90	210	7	1 st
Dramaturgical project	Aldo Milohnić, Barbara Orel, Blaž Lukan, Tomaž Toporišič, Žanina Mirčevska				30	120	150	5	2 nd
MA work	Aldo Milohnić, Barbara Orel, Blaž Lukan, Tomaž Toporišič, Žanina Mirčevska				15	735	750	25	2 nd
<i>Elective subject</i>		30		30		90	150	5	1 st

Year 2, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Puppet theatre I	Jasna Vastl	30				120	150	5	1 st
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 st
The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 st
Play spaces I	Jasna Vastl	15	15	15		105	150	5	1 st
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 st
New media scriptwriting	Miroslav Mandić	15		30		105	150	5	2 nd
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 nd
Literary work adaptation	Miroslav Mandić	15		30		105	150	5	2 nd
Criticism and publication	Maja Krajnc	30		30		240	300	10	2 nd
Lighting design II/2	Janja Korun		15	60	30	45	150	5	2 nd
Exploring and creating of authentic voice	Alida Bevk	30		30		90	150	5	2 nd
Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 nd
Play spaces II	Jasna Vastl	15	15	15		105	150	5	2 nd

Brief presentations of individual subjects

Basic playwriting techniques

Students learn a creative use of basic playwriting techniques. They learn about the difference between a playwright and an author of other literary genres. Course-specific competences include:

- playwright as a »narrator« of stories and/or thinker,
- playwriting means showing not telling,
- the primary principle of the art of playwriting is a dramatic conflict and/or thought,
- evaluating open and closed dramatic structures,
- playwriting technique as a fundamental skill in creating closed (Aristotelian) dramatic structures and open (fragmentary) dramatic structures.

Communication models (NLP) I

The subject aims for the research and discovery of one's own speaking potential. It features perception training and development of communication skills, which enable the creation of a successful communicative relationship with oneself and various kinds of conversationalists / listeners.

Contemporary performing arts I

The aim of the subject is to introduce the student to the understanding of the contemporary performing arts in the globalized, multicultural world. It is mainly directed into:

- their exploration from the intermedial, interdisciplinary, intercultural and international perspectives;
- understanding of their (self-)reflexive, art historian and socio-political bases;
- development of independent thinking directed into research and artwork creation.

Contemporary performing arts II

Students build on the basic knowledge acquired in the subject Contemporary Performing Arts I. The subject is conceived as a research of a selected contemporary phenomenon from the field of the performing arts, dealt with in a wider social context. It directs the students into independent research work, interdisciplinary procedures leading towards reflection and development of artistic ideas. It encourages creative connections between theory and practice.

Criticism and publication

Getting the students acquainted with the history of criticism and film publications as well as with the current state of the reception of film and the audio-visual field in Slovenia and worldwide. Providing the students with the necessary skills for criticism activities (reviewing), publication or teaching. Knowledge of rhetoric and hermeneutics. Providing the students with the necessary skills for the realisation of an independent research assignment.

Subject-specific competences:

- ability to undertake publication activity in the field of AV media;
- in-depth understanding of the nature, historical development and functions of film publication and criticism.

Criticism of the performing arts

The aim of this subject is to offer the student a series of instruments for independent critical reflection and activities. The student acquires an ability to interpret a theatre piece or a performance event in a wider sense and use the acquired knowledge in the analysis of performance phenomena and the skill of formulating analytical findings in a synthetic or well-rounded form of critical opinion. Forming an acquaintance with various types of reviews in the media and a capability of adapting to their specific demands.

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.

Dramatic models and genres

Students acquire knowledge about the structure of various dramatic models and master their technique in writing and analysing. Course-specific competences include:

- in-depth structure analysis of various drama genres (tragedy, comedy, melodrama, drama, tragicomedy and farce)
- in-depth structure analysis of various dramatic styles (realism, naturalism, expressionism, absurdism, etc.)
- adapting – editing the existing dramatic text for staging; how to convert the existing dramatic material to a specific genre and style,
- writing »after the motifs« – the process of adapting the existing dramatic stories into a new dramatic text.

Dramaturgical project

Observing the work of the director and actors in the study of a specific performance (or film or radio play or other performative event) and the implementation of specifically defined performative tasks. Getting to know different stages of the performance: concept or performative model presentation, first-read through, reading rehearsals and practical analysis, speech coaching, blocking rehearsals, stage rehearsals, harmonisation of all performative elements, (set design, costume design, music, and others), dress rehearsals and premiere. Search for one's own role in the staging procedures. The student co-operates, whether as a (co-)author of the performative concept (dramaturg of the performance), or as an actively co-operating dramaturgy assistant in the rehearsal process.

Dramaturgy and performance practice

The aim of this subject is to acquaint the students with production principles and the methodological procedures of dramaturgy as a performance/repertory practice. The students get to know the function and place of dramaturgy in the staging process and in the shaping of a theatre repertoire, its co-operative and autonomous function, its outgoing points and aims or effects. In the course of this subject, the student gets established as an independent collaborator and author of the dramaturgical stage contribution or repertory/programme decision and, at the same time, as a link and critical observer of the artistic team or the theatre as an institution. The student is shown the principles,

procedures and skills of realizing dramaturgical thought in terms of a dramaturgical staging concept or plan, a programme staging thought or a repertory plan.

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.

Literary work adaptation

The basic aim of the subject is practical research of the approach to a literary work as a basis for a film or television script.

Subject-specific competences:

- recognition of the actual vs. the analytical in the existing literary material;
- searching for the means for the transformation of this material into the film medium.

MA work

Students put into practice the researching and creative study contents, independently prepare an MA work that they are capable of defending and publicly presenting as independent authors. The students of individual courses of study must show themselves as professionals/creative artists as well as specialists in their fields, showing the possibilities of further creation/research.

Narratology

Thoroughly getting to know narrative theories and the operation of the narrative structures in various narrative forms and genres.

Subject-specific competences:

- in-depth knowledge and understanding of the structure and function of the narrative in film,
- ability of in-depth theoretical analysis of film narratives.

New media scriptwriting

The basic aim of the subject is to get the student acquainted with scriptwriting for the new media emerging over the last few years – internet, game, mobile ones.

Subject-specific competences:

- knowledge of the properties of the new media;
- ability to adapt the scriptwriting approaches to these new media.

Open platform III

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.

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 contents: creating a play space.

A space and an event / a space – time.

A space and a story / dramaturgy of a space.

A play space and space plays / location,

Students learn about characteristics and possibilities opened up by » a play space«, discover the laws of various spaces, and learn about different features of spaces depending on their location – the function of a space, depending on the disposition. Above all, students explore the relationship between a figure, an event and a space. An in-depth study of relations: a space and a figure, a space and an event, a space and time.

Students explore a relationship between the visual and the verbal – a sound image. A space and atmosphere.

Play spaces II

Course contents: creating a play space.

A space and an event / a space – time.

A space and a story / dramaturgy of a space.

A play space and space plays / location.

Dealing with a concrete text; text analysis from a spatial perspective; analysis of the author's instructions; the concept of a space (in relation to the staging); drafts, drawings, and plans; a model; simulating the performance using a model, feedback, changes; the process of set design execution; props set.

The laws of a stage space, the laws of ambience. Theatre production simulation in a designed space.

Puppet theatre I

Getting oneself acquainted with the history of puppet theatre from its ritual beginnings to its artistic peak in the 20th century. An emphasis is placed on European puppetry and its theoretical basis. A comparison of contemporary puppet approaches. Keeping abreast with specialised puppetry publications.

Script analysis of documentary film

Analysing selected feature films and short documentaries, focusing on a dramaturgy-specific and scriptwriting scheme. Course-specific competences:

- familiarity with screenwriting approaches to various forms of documentary film,
- familiarity with various narrative techniques, visual solutions and ways of shaping space and time in documentary film,
- familiarity with various methods and strategies of preparing a documentary film.

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.

Selected chapters from the history and theory of AV media

A deepened knowledge and understanding of specific, narrow themes from contemporary theories and history of film. Through their studies, the students get more acquainted with the applications of various methods and approaches in the research of the aforementioned themes and problems rather than with the results of this research. Interdisciplinarity is developed.

Subject-specific competences:

- independent research of various themes from this subject field;
- practical use of the research methods in the fields of AV media and contents and their results.

Speech communication I

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

Ability of analysing the proxemic signs of the rhetorical act.

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

The history of drama M

Based on their personal preferences, students develop their in-depth familiarity of specific problems of the emergence of dramatic texts in certain periods within national literatures, as well as of stylistic formations by individual playwrights, and explore the problems that are only mentioned and hinted at in reference literature. The course is based on selected chapters and themes of world drama with particular emphasis on the 20th and 21st centuries drama output and the authors who have left an indelible impression on changed style formations, drama principles and dramaturgical theories on

playwriting. In addition, the students explore the relationship between a dramatic text and other media (literary, theatrical and non-theatrical). They look for their specific features and interpret play scripts that are no longer dramatic in all their dimensions, from their text base to performance and multimedia.

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 sociology, psychology, economy and politics of film

A thorough knowledge of the economic, social, socio-psychological, sociological and other societal aspects of film and audiovisual media. A familiarity with the historic development of AV media.

Subject-specific competences:

- the ability to sociologically analyse the media space;
- a sound knowledge of the reception domain – that of the media audience – in terms of phenomenology, psychology and sociology;
- a familiarity with the media issues in a democracy.