

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

FILM AND TELEVISION ARTS

STUDY COURSES:

FILM DIRECTING

TELEVISION DIRECTING

CINEMATOGRAPHY

EDITING

SCREENWRITING

FILM AND TELEVISION PRODUCING

The programme

The second-cycle study programme *Film and television arts* offers six study courses:

- Film directing,
- Television directing,
- Cinematography,
- Editing,
- Screenwriting,
- Film and television producing.

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 Film directing, Master of Arts in Television directing, Master of Arts in Cinematography, Master of Arts in Editing, Master of Arts in Screenwriting or Master of Arts in Film and television producing.

ISCED: Arts (21)

Frascati: Humanities (6)

KLASIUS-SRV: 17003

KLASIUS-P-16: 0211

Slovenian Qualifications Framework: 8

European Qualifications Framework: 7

Qualifications Framework in the European Higher Education Area: second degree

Basic programme goals and competences

The *Film and Television Arts* study programme is based on artistic, creative and practical design, the preparation and implementation of artistic (MA and study) work. The practical artistic studies are supplemented with expert and theoretical courses with ample choice. The basic objective of the programme is to provide the students, in line with their selected study course (film directing, television directing, cinematography, editing, screenwriting and producing), with qualifications for artistic and expert work in the implementation of the most complex audiovisual work. It prepares students for the professions (director, camera operator, editor, screenwriter and producer), which are creative but require comprehensive psychophysical abilities and exceptional communication skills demanded by work through the different stages of project preparation and implementation, which is also linked to work with creators of different professions and profiles.

General competences:

- ability to analyse and synthesise,
- ability to apply knowledge in practice,
- ability to plan and manage time,
- speaking and writing skills in Slovenian,
- critical and self-critical abilities,
- ability to adapt to new circumstances,
- ability to develop new ideas (creativity),
- ability to solve problems,
- decision-making ability,
- ability to work in groups,
- leadership ability,
- ability to work in an interdisciplinary group,
- ability to communicate with non-experts about the field of film and television,
- ability to appreciate diversity and multiculturalism,
- ability to operate in an international environment,

- ability to operate autonomously,
- ability to design and manage projects,
- ability to initiate and interpret,
- commitment to ethics,
- commitment to quality,
- desire to succeed.

Subject-specific competences for all study courses of the programme:

- coherent in-depth knowledge with the ability of linking knowledge and practical artistic creative application of knowledge in film, television and audiovisual media;
- the ability to include new information and critical interpretations regarding film, television and audiovisual media;
- familiarity, understanding and compliance with copyright and related rights and the laws regulating audiovisual media;
- the understanding, use, development and upgrading of artistic creative procedures in film, television and audiovisual media.

Subject-specific competences for the *Film directing* study course:

- an understanding and command of film directing and its relations with other fields in film, television and audiovisual media;
- the in-depth development of specific skills and the expert application of knowledge in film directing and film in general;
- the ability for independent directing, artistic, creative and expert work on a medium-length and full-length documentary or feature film and all other forms of audiovisual work;
- the ability of an in-depth approach that challenges and upgrades the established concepts, standards and norms in artistic creativity and film directing in particular.

Subject-specific competences for the *Television directing* study course:

- familiarity with the history and development of the television medium, television technology for key television staff and understanding the special characteristics of television;
- strengthening psychophysical abilities to participate in a television project implementation;
- the ability to prepare a script or other written basis for directing a complex television show;
- the ability of theoretical research related to directing a complex television show;
- the ability to direct an artistic television show and other highly complex television shows of various types and genres;
- the ability of an in-depth approach that challenges and upgrades the established concepts, standards and norms in artistic creativity and television directing in particular.

Subject-specific competences for the *Cinematography* study course:

- a command of film and television shooting and its relations to other fields of film, television and audiovisual media;
- developed skills and expertise in the use of knowledge in FTV shooting;
- the ability to artistically use all types of approaches and tools for shooting and image processing;
- the ability to independently film artistic, creative and expert work in the implementation of all types of audiovisual work;
- the ability of in-depth approach that challenges and upgrades the established concepts, standards and norms in artistic creativity, film and television shooting in particular.

Subject-specific competences for the *Editing* study course:

- a command of audiovisual editing and its relations to other fields in film, television and audiovisual media;

- developed skills and expertise in the use of knowledge in AV editing;
- the ability of the artistic use of the approaches and tools in AV editing;
- the ability of independently editing artistic, creative and expert work in the implementation of all types of audiovisual work;
- the ability of an in-depth approach that challenges and upgrades the established concepts, standards and norms in artistic creativity and audiovisual editing in particular.

Subject-specific competences for the *Screenwriting* study course:

- a knowledge and command of scriptwriting and its relations to other fields in film, television and audiovisual media;
- developed skills and expertise in scriptwriting, crucial for the development of audiovisual production in Slovenia and internationally;
- the ability of independent artistic, creative and expert scriptwriting work in the implementation of all types of audiovisual work;
- the ability of an in-depth approach that challenges and upgrades the established concepts, standards and norms in artistic creativity and scriptwriting in particular.

Subject-specific competences for the *Film and television producing* study course:

- a command of audiovisual production and its relations to other fields in film, television and audiovisual media;
- developed skills and expertise in production, crucial for the development of audiovisual production in Slovenia and internationally;
- the ability to independently produce artistic, creative and expert work in the implementation of all types of audiovisual work;
- the ability of in-depth approach that challenges and upgrades the established concepts, standards and norms in artistic creativity and audiovisual production in particular.

Admission requirements and criteria for selection

The second-cycle study programme *Film and television arts* is open to enrolment of those who have successfully passed the talent test, submitted a draft of their MA work, proved suitable psychophysical skills and have completed:

- a) any first-cycle study programme;
- b) any Non-Bologna higher education study programme provided they have fulfilled all study requirements essential for the continuation of their studies in a second-cycle programme. These requirements are determined by the Senate of the academy for different fields of study respectively and may total from 10 to maximum 60 ECTS. These obligations must be fulfilled at the expense of the candidate prior to enrolment.

The programme is also open to enrolment of candidates who have completed an education equal to items a) or b) abroad, successfully passed the talent test, submitted a draft of their MA work and proved suitable psychophysical skills.

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 and suitable psychophysical test 40% of points;
- grade of the MA work draft 50% of points;
- grade-point average in the first-cycle or undergraduate study programme 10% of points.

Recognition of knowledge and skills acquired prior to admission

It may be possible to recognize certain types of the candidate's knowledge, qualifications or abilities acquired prior to enrolment in various forms of formal and informal education that partly or fully correspond in their form or difficulty to the general and subject-specific competences as defined in the study programme.

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

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

Grading system

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

The grading scale:

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

Advancement requirements

To advance to the second year of the *Film and television arts* programme, the student must fulfil all the obligations defined by the programme and individual syllabi for the first year and 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.

Transfer between programmes

Students enrolled in other second-cycle study programmes are eligible to transfer to the *Film and television 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 *Film and television 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 second-cycle study programme *Film and television arts* 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 120 ECTS.

Study programme syllabus

Legend:

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

Study course: Film directing

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film directing IV	Jan Zakonjšek, Martin Srebotnjak, Miran Zupanič	30	45		15	210	300	10	1 st
Screenwriting seminar	Miroslav Mandić		30	30		90	150	5	1 st
Film directing V	Jan Zakonjšek, Martin Srebotnjak, Miran Zupanič	30	30		30	210	300	10	2 nd
The Slovenian audiovisual space	Miran Zupanič	45		30		75	150	5	2 nd
<i>Compulsory course for directing a documentary or fiction film</i>			30	30	30	210	300	10	2 nd
<i>Elective subject</i>		30		30		90	150	5	1 st
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		60	30			60	150	5	2 nd

Year 1, compulsory course for directing a documentary or fiction film

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Actor and director	Martin Srebotnjak		30	30	30	210	300	10	2 nd
Documentary research	Jan Zakonjšek				30	270	300	10	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Animation and special effects II	Stanko Kostanjevec	30		30		90	150	5	1 st
AV production I	Marko Naberšnik	30		45		75	150	5	1 st
Script doctoring	Miroslav Mandić		30	30		90	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Film aesthetics	Maja Krajnc	30		15	15	240	300	10	1 st
Editing IV	Stanko Kostanjevec	30	30			90	150	5	1 st
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 st
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 st

Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
An introduction to scriptwriting	Miroslav Mandić		15	30	30	75	150	5	1 st
The post-production of sound	Miha Jaramaz	30		30		90	150	5	1 st
Student tutorship	Igor Šmid, Jan Zakonjšek, Marko Naberšnik, Martin Srebotnjak, Miran Zupanič, Simon Tanšek, Stanko Kostanjevec	15			15	120	150	5	1 st
Literary work adaptation	Miroslav Mandić	15		30		105	150	5	2 nd
Cinematography equipment for film and television	Simon Tanšek	30		30		90	150	5	2 nd
Film literacy	Polona Petek	30	30			90	150	5	2 nd
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
Sound design II	Miha Jaramaz	30		30		90	150	5	2 nd
New media scriptwriting	Miroslav Mandić	15		30		105	150	5	2 nd
Television implementation II	Igor Šmid	30		15		105	150	5	2 nd
Editing V	Stanko Kostanjevec	30	30			90	150	5	2 nd
Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 nd
History and theory of film sound	Polona Petek	30		30		90	150	5	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film directing VI	Jan Zakonjšek, Martin Srebotnjak, Miran Zupanič		30	30	60	180	300	10	1 st
Filmmaking master class	Jan Zakonjšek		30	30		90	150	5	1 st
Project design	Janja Korun		15	15	30	90	150	5	1 st
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 st
MA work – Film directing	Jan Zakonjšek, Martin Srebotnjak, Miran Zupanič				120	780	900	30	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
AV production II	Stanko Kostanjevec	30		45		75	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Hermeneutics	Maja Krajnc	30		30		90	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
Television genres	Klemen Dvornik	15	15			120	150	5	1 st

International co-productions	Jan Zakonjšek	30		30		90	150	5	1 st
The post-production of picture	Stanko Kostanjevec	15		45		90	150	5	1 st
The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 st
The storyboard	Stanko Kostanjevec	30	15			255	300	10	1 st

Study course: Television directing

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Television directing IV	Igor Šmid, Marko Naberšnik	30		30		240	300	10	1 st
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 st
Television directing V	Igor Šmid, Marko Naberšnik	30		30		390	450	15	2 nd
Television implementation II	Igor Šmid	30		15		105	150	5	2 nd
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		30		30		90	150	5	1 st
<i>Elective subject</i>		60	30			60	150	5	2 nd
<i>Elective subject</i>		30				120	150	5	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
Animation and special effects II	Stanko Kostanjevec	30		30		90	150	5	1 st
Av production I	Marko Naberšnik	30		45		75	150	5	1 st
Film aesthetics	Maja Krajnc	30		15	15	240	300	10	1 st
An introduction to scriptwriting	Miroslav Mandić		15	30	30	75	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Student tutorship	Igor Šmid, Jan Zakonjšek, Marko Naberšnik, Martin Srebotnjak, Miran Zupanič, Simon Tanšek, Stanko Kostanjevec	15			15	120	150	5	1 st
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 st
Screenwriting seminar	Miroslav Mandić		30	30		90	150	5	1 st
The post-production of sound	Miha Jaramaz	30		30		90	150	5	1 st
Literary work adaptation	Miroslav Mandić	15		30		105	150	5	2 nd

Cinematography equipment for film and television	Simon Tanšek	30		30		90	150	5	2 nd
Film literacy	Polona Petek	30	30			90	150	5	2 nd
Actor and director	Martin Srebotnjak		30	30	30	210	300	10	2 nd
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
Sound design II	Miha Jaramaz	30		30		90	150	5	2 nd
Documentary research	Jan Zakonjšek				30	270	300	10	2 nd
New media scriptwriting	Miroslav Mandić	15		30		105	150	5	2 nd
The Slovenian audiovisual space	Miran Zupanič	45		30		75	150	5	2 nd
Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 nd
History and theory of film sound	Polona Petek	30		30		90	150	5	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Television directing VI	Igor Šmid, Klemen Dvornik, Marko Naberšnik	15			15	120	150	5	1 st
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 st
MA work – Television directing	Igor Šmid, Klemen Dvornik, Marko Naberšnik				90	810	900	30	2 nd
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		30		30		90	150	5	1 st
<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
AV production II	Stanko Kostanjevec	30		45		75	150	5	1 st
Project design	Janja Korun		15	15	30	90	150	5	1 st
Script doctoring	Miroslav Mandić		30	30		90	150	5	1 st
Hermeneutics	Maja Krajnc	30		30		90	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
International co-productions	Jan Zakonjšek	30		30		90	150	5	1 st
Filmmaking master class	Jan Zakonjšek		30	30		90	150	5	1 st
The post-production of picture	Stanko Kostanjevec	15		45		90	150	5	1 st
Screenwriting seminar	Miroslav Mandić		30	30		90	150	5	1 st
The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 st
Television genres	Klemen Dvornik	15	15			120	150	5	1 st
The storyboard	Stanko Kostanjevec	30	15			255	300	10	1 st

Study course: Cinematography**Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The art of cinematography I	Simon Tanšek	30	15	45		360	450	15	1 st
Animation and special effects II	Stanko Kostanjevec	30		30		90	150	5	1 st
Movie and television shooting techniques	Simon Tanšek	30		30		90	150	5	2 nd
Cinematography of AV projects	Simon Tanšek				30	270	300	10	2 nd
Colour matching, colouring and grading II	Simon Tanšek	30		15	15	240	300	10	2 nd
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		30		30		90	150	5	1 st
<i>Elective subject</i>		30				120	150	5	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
AV production I	Marko Naberšnik	30		45		75	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Film aesthetics	Maja Krajnc	30		15	15	240	300	10	1 st
Student tutorship	Igor Šmid, Jan Zakonjšek, Marko Naberšnik, Martin Srebotnjak, Miran Zupanič, Simon Tanšek, Stanko Kostanjevec	15			15	120	150	5	1 st
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 st
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 st
The post-production of sound	Miha Jaramaz	30		30		90	150	5	1 st
Film literacy	Polona Petek	30	30			90	150	5	2 nd
Sound design II	Miha Jaramaz	30		30		90	150	5	2 nd
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
Documentary research	Jan Zakonjšek				30	270	300	10	2 nd
The Slovenian audiovisual space	Miran Zupanič	45		30		75	150	5	2 nd
Television implementation II	Igor Šmid	30		15		105	150	5	2 nd
Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 nd
History and theory of film sound	Polona Petek	30		30		90	150	5	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The art of cinematography II	Simon Tanšek	15		45		90	150	5	1 st
The post-production of picture	Stanko Kostanjevec	15		45		90	150	5	1 st
Project design	Janja Korun		15	15	30	90	150	5	1 st
Filmmaking master class	Jan Zakonjšek		30	30		90	150	5	1 st
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 st
MA work – Cinematography	Simon Tanšek				90	810	900	30	2 nd
Elective subject		30		30		90	150	5	1 st

Year 2, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
AV production II	Stanko Kostanjevec	30		45		75	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Hermeneutics	Maja Krajnc	30		30		90	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
International co-productions	Jan Zakonjšek	30		30		90	150	5	1 st
The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 st
The storyboard	Stanko Kostanjevec	30	15			255	300	10	1 st

Study course: Editing**Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Editing IV	Stanko Kostanjevec	30	30			90	150	5	1 st
Animation and special effects II	Stanko Kostanjevec	30		30		90	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
The post-production of sound	Miha Jaramaz	30		30		90	150	5	1 st
Editing V	Stanko Kostanjevec	30	30			90	150	5	2 nd
Sound design II	Miha Jaramaz	30		30		90	150	5	2 nd
Editing AV projects	Stanko Kostanjevec				15	285	300	10	2 nd
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		30		30		90	150	5	1 st
<i>Elective subject</i>		30				120	150	5	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
AV production I	Marko Naberšnik	30		45		75	150	5	1 st
Film aesthetics	Maja Krajnc	30		15	15	240	300	10	1 st
Production practicum I	Marko Naberšnik		15	30		255	300	10	1 st
Student tutorship	Igor Šmid, Jan Zakonjšek, Marko Naberšnik, Martin Srebotnjak, Miran Zupanič, Simon Tanšek, Stanko Kostanjevec	15			15	120	150	5	1 st
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 st
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 st
An introduction to scriptwriting	Miroslav Mandić		15	30	30	75	150	5	1 st
Cinematography equipment for film and television	Simon Tanšek	30		30		90	150	5	2 nd
Film literacy	Polona Petek	30	30			90	150	5	2 nd
The Slovenian audiovisual space	Miran Zupanič	45		30		75	150	5	2 nd
Television implementation II	Igor Šmid	30		15		105	150	5	2 nd
Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 nd
History and theory of film sound	Polona Petek	30		30		90	150	5	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The post-production of picture	Stanko Kostanjevec	15		45		90	150	5	1 st
The storyboard	Stanko Kostanjevec	30	15			255	300	10	1 st
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 st
MA work – Editing	Stanko Kostanjevec				60	840	900	30	2 nd
Elective subject		30	30			90	150	5	1 st
Elective subject		30		30		90	150	5	1 st

Year 2, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
AV production II	Stanko Kostanjevec	30		45		75	150	5	1 st
Project design	Janja Korun		15	15	30	90	150	5	1 st
Script doctoring	Miroslav Mandić		30	30		90	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st

Hermeneutics	Maja Krajnc	30		30		90	150	5	1 st
Filmmaking master class	Jan Zakonjšek		30	30		90	150	5	1 st
The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 st

Study course: Screenwriting

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The development of the full-length form	Miroslav Mandić		30		30	240	300	10	1 st
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 st
An introduction to scriptwriting	Miroslav Mandić		15	30	30	75	150	5	1 st
Film language	Martin Srebotnjak, Stanko Kostanjevec	60	30			60	150	5	1 st
Full-length film script	Miroslav Mandić		45		15	240	300	10	2 nd
Literary work adaptation	Miroslav Mandić	15		30		105	150	5	2 nd
New media scriptwriting	Miroslav Mandić	15		30		105	150	5	2 nd
Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 nd
<i>Elective subject</i>		30				120	150	5	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
AV production I	Marko Naberšnik	30		45		75	150	5	1 st
Dramatic forms and formats	Žanina Mirčevska	30	30	60		90	210	7	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Film aesthetics	Maja Krajnc	30		15	15	240	300	10	1 st
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 st
Film literacy	Polona Petek	30	30			90	150	5	2 nd
Criticism and publication	Maja Krajnc	30		30		240	300	10	2 nd
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
The Slovenian audiovisual space	Miran Zupanič	45		30		75	150	5	2 nd
Television implementation II	Igor Šmid	30		15		105	150	5	2 nd
History and theory of film sound	Polona Petek	30		30		90	150	5	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
MA project development – Scriptwriting	Miroslav Mandić				60	90	150	5	1 st

Script doctoring	Miroslav Mandić		30	30		90	150	5	1 st
Television genres	Klemen Dvornik	15	15			120	150	5	1 st
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 st
MA work – Screenwriting	Miroslav Mandić				60	840	900	30	2 nd
<i>Elective subject</i>		30	30			90	150	5	1 st
<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
Project design	Janja Korun		15	15	30	90	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
International co-productions	Jan Zakonjšek	30		30		90	150	5	1 st
Filmmaking master class	Jan Zakonjšek		30	30		90	150	5	1 st
Hermeneutics	Maja Krajnc	30		30		90	150	5	1 st
The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st

Study course: Film and television producing

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
AV production I	Marko Naberšnik	30		45		75	150	5	1 st
Production practicum I	Marko Naberšnik		15	30		255	300	10	1 st
Film language	Martin Srebotnjak, Stanko Kostanjevec	60	30			60	150	5	1 st
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 st
The Slovenian audiovisual space	Miran Zupanič	45		30		75	150	5	2 nd
Production practicum II	Igor Šmid		15	30		405	450	15	2 nd
Television implementation II	Igor Šmid	30		15		105	150	5	2 nd
<i>Elective subject</i>		30	30			90	150	5	1 st
<i>Elective subject</i>		30	30			90	150	5	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
Film aesthetics	Maja Krajnc	30		15	15	240	300	10	1 st
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 st
An introduction to scriptwriting	Miroslav Mandić		15	30	30	75	150	5	1 st
Film literacy	Polona Petek	30	30			90	150	5	2 nd

Cinematography equipment for film and television	Simon Tanšek	30		30		90	150	5	2 nd
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 nd
History and theory of film sound	Polona Petek	30		30		90	150	5	2 nd

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
AV production II	Stanko Kostanjevec	30		45		75	150	5	1 st
Production practicum III	Marko Naberšnik		15	30		255	300	10	1 st
International co-productions	Jan Zakonjšek	30		30		90	150	5	1 st
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 st
MA work – Film and television producing	Marko Naberšnik				45	855	900	30	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
Project design	Janja Korun		15	15	30	90	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 st
Television genres	Klemen Dvornik	15	15			120	150	5	1 st
Hermeneutics	Maja Krajnc	30		30		90	150	5	1 st

Brief presentations of individual subjects

Actor and director

The objective is a staging of a dramatic text or script and cultivating a feeling for leading the actor – the students develop a sense of timely interventions in working with actors and the ability to listen and hear, look and see.

Subject-specific competences:

- the ability of in-depth work with actors;
- a command of the principle of selection as a creative principle in performing;
- the ability to critically assess the created solutions and to constantly search for better solutions.

An introduction to scriptwriting

The students learn the techniques of writing the short form of a script and using the basic tools of practical dramaturgy.

Course-specific competences:

- a knowledge of the basic scriptwriting approaches and forms;
- a command of the basic dramaturgical means and their practical application in scriptwriting assignments;
- an understanding of dialogue as a mean for developing the story and the relations between characters;
- the ability to distinguish visual narration in the function of atmosphere or action.

Animation and special effects II

Objective: an understanding of the process (course of work) of implementing special effects and animation and acquiring practical experience.

Competences:

- familiarity with all the elements of the preparation and implementation of special effects and animation;
- a command of the language and tools of Animation and special effects and the ability of their creative and aesthetic use in the creation of a complex AV work.

AV production I

The students are familiarised with the entire production process, the terms and principles of production that they will encounter in the practical implementation of their study tasks in the field of audiovisual work and in professional productions. The students learn about the working methods of the production team, encounter production frameworks and limitations in the implementation of audiovisual work. The knowledge acquired helps the students in the implementation of audiovisual work.

Subject-specific competences:

- the role of production in the entire implementation of audiovisual work;
- a core knowledge of basic laws of the entire production process;
- a familiarity with the individual stages of the production process of an audiovisual work;
- a familiarity with the basic production documents needed to implement an audiovisual work;
- a familiarity with the main limitations in the implementation of an audiovisual work.

AV production II

The students deepen their knowledge of the production process acquired in the AV Production I course. They learn in detail about the stages and technologies of production of audiovisual work. They learn in detail about the project's development stages, the distribution, presentation and marketing of audiovisual work.

Subject-specific competences:

- understanding the significance of the production process, the ability to link and understand all the stages of the implementation of audiovisual work;
- a familiarity with the financial and technical documents needed for an implementation and arising from the script of the project;
- the ability to find and determine the production frameworks, needs and production specifics stemming from the script of the project;
- a familiarity with the meaning of project development and an assessment of the idea (the creativity of the producer);
- understanding the meaning of the production, presentation and marketing of audiovisual work.

Cinematography equipment for film and television

Familiarity with the latest shooting techniques and technologies. The transfer of different formats from one to other carrier. The utilisation of the technical characteristics of film, television and video.

Competences:

- the ability to use modern technologies in creative processes;
- the ability to manage the processes for transferring analogue and digital picture.

Cinematography of AV projects

Cinematography of scenes and shorter works in interior and exterior. The student assumes the role of director of photography, cinematographer, cameraman, light operator and lighting designer. Emphasis on creative collaboration – justification of the staged scene with the director (composition, camera movement, colour and tonal atmosphere).

Colour matching, colouring and grading II

The course objective is to train students as to the function of film and digital laboratory and technological procedures of development, correction and making of film or digital copies. Co-working of the director of photography with a laboratory.

Competences include:

- ability to lead laboratory procedures and processes
- familiarity with the colourist's assignments in collaboration with the cameraman
- mastering the procedures of light and colour correction in digital technology.

Copyright law

The objective is to learn about the bases of copyright law, the basic terms such as copyright and author's work and to recognise the legal aspects of film and television creation.

Course-specific competences acquired by the student:

- the ability to conclude and understand author's contracts;
- the ability to exercise own copyright;
- the ability to use the work of others in the author's own work.

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.

Documentary research

The research conducted by the student is set to serve as preparation for his/her MA thesis –a documentary project. The research result is an assignment which examines the planned content of the documentary, places it into focus and into a wider context, as well as into historic perspective. The assignment can be upgraded using a variety of image and sound material.

In addition, the student looks for and explores written, image and sound documents (contemporary as well as archival footage), conducts interviews and field research, documents events, etc.

The implementation of the course can also bring in well-established practitioners in the field, specialists in different areas compliant with research topics.

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.

Editing AV projects

The objective is to develop skills in managing the procedures and processes of editing complex film and television work.

Competences:

- the ability to independently manage the editing processes;
- the ability to coordinate editing work with other post-production segments;
- the ability of teamwork on film and television projects;
- the ability to develop one's own potentials for creative work.

Editing IV

In-depth analysis of the problem perspectives of continuous editing that apply within a scene in a feature film; their theoretical and empirical research.

Competences:

- the ability to resolve problems in building a scene and editing the transitions within a scene;
- a command of the speculative aspects and the interpretation of empiric aspects of editing.

Editing V

In-depth analysis of the structural types of editing: descriptive editing, associative editing, rhetorical editing and polyphonic editing.

Competences:

- the ability to inform through picture and the breakdown of documentary structures for different interpretative purposes;
- the ability to conceptualise non-narrative and non-fictional forms of films and understanding their structural and functional principles;
- the ability to create and develop complex rhetorical editing forms in fiction forms and understanding the principles of the special rhetorical procedures appearing in audiovisual contents;
- the ability to use non-conventional, complex and open forms in structuring audiovisual content.

Experimental and avant-garde approaches

Objective:

Familiarity with the methods of visual expression that exceed the postulates of conventional film aesthetics. Moving and freeing creative borders in the creation of an AV work.

Competences:

- the ability to organise picture and sound material outside the traditional cliché restrictions.

Film aesthetics

A familiarity with and understanding of the historical development of aesthetics and film aesthetics in the context of the historical development of film theory. An in-depth understanding of axiology.

Subject-specific competences:

- an awareness of the usability of aesthetics;
- a familiarity with the theoretical foundations of awareness of the processes of aesthetic evaluation.

Film directing IV

The course presents the students with the idea and aesthetic bases of film creation, informs them on elements of distinctive directing practices with a special emphasis on the original author's language and encourage them to develop their own film expression.

In the seminar, the students develop the design of their MA film with a special emphasis on their idea foundations and aesthetic articulation.

In the workshop part of the course, the students learn about the concept, preparation and the implementation of AV projects with an emphasis on the creative participation of the students in resolving specific artistic and practical problems in a work-intensive and production-demanding environment.

Subject-specific competences:

- skills in the in-depth analysis of film practices and directing procedures;
- an ability to understand and form complex idea & aesthetic structures on which the film work is based and which constitutes them;
- forming an awareness of the ethical dimension of film creation.

Film directing V

The course deepens the knowledge of individual areas of film directing that the students will require in directing the MA film.

In a seminar and individual tutorials, the students continue developing the design of the MA film with an emphasis on the practical directing aspects of its implementation.

Subject-specific competences:

- a detailed knowledge of the production stages of a feature or documentary film;
- detailed knowledge of tasks of the creative and technical staff and forming an awareness of the director as the key link connecting the creative efforts of all team members;
- an in-depth knowledge of the methods for the directing management of a feature or documentary film from the first idea to the final product;
- an in-depth knowledge of the technical means needed in the individual stages of film production.

Film directing VI

In cooperation with the mentor, the student performs the final corrections to the directing concept of their MA film and carries out all the stages of the pre-production process up to the stage when the project is fully ready for shooting.

Subject-specific competences:

- a command of the director's tasks in the pre-production of a feature or documentary film;
- the ability to form and manage a film team and of creative cooperation with the co-creators of the film in the pre-production of a feature or documentary film;
- increasing awareness of the director's responsibility for the artistic and production dimensions of the planned film.

Film language

Learning about film language and film analysis from the creative position of its individual elements. Getting acquainted with assignments, duties and responsibilities of key co-workers in the making of a film.

Course-specific competence includes:

- understanding film means of expression and narration of a complex AV work;
- understanding key production stages of a feature film or documentary film, as well as tasks of creative and technical staff.

Film literacy

The scope of topics that are dealt with in an in-depth way includes: Fundamental principles and key elements of film literacy. Various concepts of teaching film. Various methods and approaches to studying and understanding film literacy. Interdisciplinarity and interactivity. Organisation of teaching film on different levels of education. Developing various approaches (analytical, aesthetic, historic, production-based) to film literacy. Film as a means of education. Setting objectives and competences. Successful teaching strategies development models. Theories on developing film literacy. Critical assessment of film education. Cultural and socialisation factors of film. Film as a means of developing critical thinking. Film literacy process structure. Direct and indirect forms of film literacy. Setting and articulating teaching processes. Learning about different methodical approaches – interpretational, problem-based, correlation-integrational approaches. Curricular and extra-curricular forms of film literacy. Dispersed model of using film in teaching individual subjects. Film as a motivational teaching device. Developing evaluation and self-evaluation competences. Training for active viewing, reception and interpretation of a work of film. Forms and criteria of revision and assessment. Fostering and developing film culture. Setting up and managing film societies. Planning and leading film clubs. Organising film workshops. Teaching film literacy worldwide.

Filmmaking master class

Under the mentorship of selected specialists – artists and teachers – the students encounter the key issues in film art. The emphasis is on a critical approach and exceeding and upgrading the established concepts, principles and norms.

Full-length film script

Based on their own treatment (made in the previous semester), the students write a script for a full-length feature film under mentorship.

Subject-specific competences:

- a command of the techniques for writing a full-length film script and using the tools of practical dramaturgy.

Hermeneutics

Knowing and understanding the historical development of hermeneutics within the context of historical development of film theory.

In-depth understanding of the hermeneutic method.

Course-specific competences include:

- raising the awareness of the applicability of hermeneutics,
- familiarising with the theoretical and philosophical background of hermeneutics.

History and theory of film sound

In-depth and comprehensive knowledge of a historical development of film sound and related theories.

Course-specific competences include:

- the ability to interpret and analyse the use of film sound in film history

- the ability to articulate and communicate in the creative process of film sound design.

International co-productions

The students learn about the peculiarities of the design, preparation, implementation and distribution of AV projects with an international production.

Subject-specific competences:

- a familiarity with the basic laws and mechanisms of international co-productions;
- a familiarity with the various practices of granting and applying for public funds in European countries;
- a familiarity with the distribution and presentation specifics in different countries;
- the ability to search and cooperate with foreign co-production partners.

Literary work adaptation

This course's main objective is to practically research the approach to the literary work as the base for a film or television script.

Subject-specific competences:

- recognising the actual versus the analytical in the existing literary material and searching for a means of transforming it into the film medium.

MA project development – Scriptwriting

The students write a treatment for a full-length feature film.

MA work – Cinematography

The student films a complex film or television work in any genre – the practical part of the MA artwork. Analytical and empirical research in the field of shooting and its function in film and television work and understanding perception and other psychological (cognitive, emotional and sociological) principles of the audiovisual experience.

Competences:

- the ability to film artistic work in the film or television medium;
- the ability to develop empirical skills and experience;
- the ability to detect suitable laws in the analysis of examples of the film and television medium;
- the ability to develop one's own creative work.

MA work – Editing

The student edits a complex film or television work in any genre – the practical part of the MA artwork. Analytical and empirical research in the field of editing and its function in film and television work. Understanding the perceptions and psychological (cognitive, emotional and sociological) principles of the audiovisual experience.

Competences:

- the ability to edit artistic work in the film or television medium;
- the ability to develop empirical skills and knowledge;
- the ability to detect laws in the analysis of examples of the film and television medium;
- the ability to develop one's own creative work.

MA work – Film and television producing

The student implements a complex television or film work in any genre – the practical part of the MA artwork.

Subject-specific competences:

- developing the relationship with the director of the audiovisual work being implemented;
- the ability to select and lead the entire production team;

- the independent preparation of a preliminary budget and the responsibility for the financial implementation in line with the preliminary budget;
- the ability to plan and control the implementation of the production schedule of audiovisual work;
- the ability to recognise the various risks in the production of an audiovisual work and to search for solutions to reduce the risks;
- developing the abilities of a creative producer.

MA work – Film directing

The implementation of the objectives included in the directing concept of the MA film, acquiring the skills needed to carry out the tasks of a director during the shooting and post-production of a film (MA film) and the analysis of the creative procedures and an evaluation of the results (MA thesis).

Subject-specific competences:

- a command of all the director's tasks and developing the ability to manage a film crew and creative cooperation with the co-creators during the shooting and post-production of a fiction or documentary film;
- increasing awareness of the director's responsibility for the artistic and production dimension of the planned film during the shooting and post-production of a feature or documentary film;
- the ability to analyse and critically assess their own creative procedures in the individual stages of the design and implementation of the film work;
- the ability to compare the results of their own creation with films by other creators and the placement of an individual author's work in a wider conceptual and aesthetic film context.

MA work – Screenwriting

Based on the treatment from the previous semester, the students write a script for a full-length feature film under mentorship.

Subject-specific competences:

- confirming one's own formal experience, setting up and developing one's own writing technique for a full-length film script.

MA work – Television directing

The student directs a complex television show in any genre – the practical part of the MA artwork.

Course-specific competences:

- the ability to direct the most complex television shows.

Movie and television shooting techniques

The combination of the latest recording techniques, both film and electronic, in connection with the final result on film, electronic or digital media.

Standards. Analog and digital signal. Film and television camera technology. Types of image analyzers. Formats. The principle of exposure measurement. Spectral characteristics of light during recording. Television camera lenses. Filters and video effects on the camera. Tone recording. Video mixer special effects. Chroma-key and virtual studio. Special filming equipment (carts, arms, cranes).

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.

Production practicum I

Production Practicum I gives a practical insight into the production of an audiovisual work. The students participate in the implementation of practical tasks within Film Practicum II, AV Project Implementation and Actor and Director I. If needed, the student participates as the producer/organiser in the implementation of other practical tasks outside the listed courses. The emphasis is on teamwork and creative collaboration.

Subject-specific competences:

- the practical application of production knowledge in the implementation of audiovisual work;
- the ability to select and manage the core production team;
- the ability to implement the audiovisual work in a timely manner.

Production practicum II

Production Practicum II provides additional, in-depth experience in the implementation of practical production tasks. The students must demonstrate a substantial level of independence in their work. If needed, the student participates as the producer in the implementation of other practical tasks outside the listed courses (Feature Film Implementation, TV Show Implementation and TV Directing V). The emphasis is on teamwork and creative collaboration.

Subject-specific competences:

- the practical and independent application of production knowledge in the implementation of audiovisual work;
- the ability to find and determine the production frameworks and production specifics stemming from the audiovisual work;
- the ability to prepare a preliminary budget for the audiovisual work based on the script and financial/cost management of the audiovisual work;
- preparing all the necessary technical documents needed for production;
- leading the production team;
- the schedule and cost control of the planned implementation of the audiovisual work.

Production practicum III

Production Practicum III provides in-depth experience in the implementation of practical production tasks. The students must demonstrate a very high level of independence and creativity in their work. If needed, the student participates as the producer in the implementation of other practical tasks outside the listed courses (Documentary Film Implementation, Film Directing VI and TV Practicum III).

Subject-specific competences:

- the practical and independent application of production knowledge in the implementation of audiovisual work;
- developing the abilities of the producer's creative thinking;
- the independent preparation of the budget for an audiovisual work;
- the independent monitoring of the schedule and the cost/financial implementation of the audiovisual work;
- developing the ability to seek technical and creative solutions in the production of an audiovisual work;
- developing the ability to reduce the risks in the production of an audiovisual work.

Project design

Acquaintance and understanding of all visual and artistic elements that are necessary for the integrated artistic design, realization and promotion of the theatre, film, television, etc. project. It covers the field of scenography, costume design, theatre and film masks, graphic design, as well as accompanying promotional elements (designing posters, flyers, invitations, photos, websites, etc.).

Screenwriting seminar

Students write their first complete draft of a screenplay as their MA thesis.

The course is connected to the disposition of the MA thesis, submitted by the candidate at the entrance examination in the form of a script draft or treatment.

The script development is conducted in line with the following stages:

- treatment analysis;
- de- and re-construction of the plot in the form of a storyboard (aimed at the narrative structure);
- setting of the screenplay approach;
- scene- and dialogue writing;
- defense of the screenplay before the directing supervisors.

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 doctoring

The students learn to analyse another's script from the dramaturgical perspective, the different options for shortening, editing scenes, correcting characters and relations, and the impact on the structure.

Subject-specific competences:

- the ability to revise a written script – second or final version (script doctoring).

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

An in-depth knowledge and understanding of special, narrower topics from contemporary theories and the history of film. The students learn about the application of various methods and approaches for research into the discussed topics and the problems resulting from the research. Developing an interdisciplinary approach.

Subject-specific competences:

- independent research into a range of topics from the subject's content;
- the practical application of research methods in AV media, AV content and their results.

Sound design II

The aim of this subject is a deepening and expansion of the knowledge and skills from The Basics of Sound and Music course and Sound Design I. The students' work is based on the implementation of practical work in a studio – equipping a film, television show or stage performance with sound and music.

Subject-specific competences:

- familiarity with all the production and post-production procedures regarding sound;
- the ability to independently design sound and music under professional conditions.

Student tutorship

The course objective is to acquire additional knowledge, namely in the following fields:

- operation of tertiary education system,
- getting acquainted with students' rights and duties,
- familiarising with the University of Ljubljana student union,
- basic communication skills,
- study strategies,
- problem solving,
- stress management.

Television directing IV

The student prepares a script or other written basis for directing one or two complex television shows in the Television Directing V course and a script or other written basis for directing a television show as a part of the MA work.

Subject-specific competence:

- the ability to prepare a script or other written basis for directing a complex television show.

Television directing V

The student directs one or two complex television shows and is additionally qualified for the television directing of their the MA work.

Subject-specific competence:

- the ability to direct a complex television show.

Television directing VI

The student prepares theoretical expert and artistic research for the written part of their MA work – that of directing a complex television show.

Subject-specific competence:

- the ability of theoretical expert and artistic research related to directing a complex television show – the MA work.

Television genres

Refreshing the experience of different television forms from television practice. An overview of television genres and their specifics due to the conditions determined by different television technologies. The strengths and weaknesses of television presentation and the consequences for the written base of television products – from idea/topics, synopsis and script to storyboard and shooting script.

Course-specific competences:

- the use of special scriptwriting procedures as a basis for the implementation of various television genres with a special emphasis on different television texts;
- the ability for quick and quality preparation of bases for TV shows.

Television implementation I

An overview of the technological elements of television for all types of top TV staff.

An overview of shooting and postproduction television technology for top TV staff.

An overview of history and development, as well as the aesthetic, sociological and psychological elements of the television medium.

Subject-specific competences:

- a knowledge of the television technology basics for key TV staff;
- a knowledge of the history and development of the television medium;
- an understanding the specifics of the television medium;
- acquiring basic psychophysical abilities for active co-operation in the implementation of television projects.

Television implementation II

The director's insight into the history, development, aesthetic, sociological and psychological elements of the television medium and television directing through the prism of "the uniqueness and unrepeatability of the event". The director's insight into the art of television directing and the implementation of the elements and skills of the television medium. Directing experience in the implementation of at least one artistic television show.

Subject-specific competence:

- the ability to direct artistic television shows.

The art of cinematography I

The analysis and use of artistic approaches in light design and in movie shooting.

Course-specific competences:

- understanding light elements and their function in a colour film;
- the ability to stylise a film scene.

The art of cinematography II

The objective is to create and implement special methods of shooting non-standard scenes in a film.

General/subject-specific competences:

- the ability to handle special conditions when shooting scenes;
- the ability to create lighting conditions in the scene and the entire AV work;
- the ability of artistic cooperation with the key co-creators of the AV work.

The development of the full-length form

Based on their own idea, or exceptionally based on a literary basis or one springing from other arts, the students write a treatment for a full-length feature film under mentorship.

Additionally, the objective is a command of the technique of writing the full-length form of a film script and using the tools of practical dramaturgy.

The history of Slovenian film and television

A sound and critical knowledge of the history of Slovenian film in the context of the cultural, political and economic development of Slovenia.

Subject-specific competences:

- the ability to independently research Slovenian film, i.e. the cinematography and the body of films encompassed by Slovenian film heritage.

The post-production of picture

Expanding and supplementing the ability of processing images, the creation and use of the illusion of the third dimension in the post-production of film images and skills in forming the visual identity of an audiovisual work.

Competences:

- the ability to finalise the picture element of the audiovisual work;
- the ability to finalise audiovisual work and expanding work to the space (3D) and the manipulation of picture elements.

The post-production of sound

An understanding of the principles and the development of creative imagination of audial experience of film.

Competences:

- the ability to finalise the sound element of the audiovisual work;
- the ability to discover functional solutions in different aspects of post-production of sound.

The Slovenian audiovisual space

Students acquire a condensed view of all the key elements of the Slovenian audiovisual space.

Subject-specific competences:

- a familiarity with the basic cultural and political concepts and the effects of the market on the nature of the Slovenian audiovisual space;
- a familiarity with the institutions and methods of public support for the development of audiovisual culture;
- a familiarity with the private entities operating in the domestic audiovisual space;
- a familiarity with the methods of allocating public funds for the production of audiovisual work.

The sociology, psychology, economics 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.

The storyboard

Objective: upgrading knowledge and an in-depth analysis of the aesthetic, creative and implementation possibilities in the pre-visualisation of a complex and technically demanding AV project.

Competence:

- the ability to independently prepare a complex and complete storyboard.