

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 STUDIES***

## **The programme**

The second-cycle study programme *Film and television studies* 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 Film and television studies.

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 study programme *Film and television studies* discusses film and media issues in close relation to the study of film creative practice and aesthetics and follows the intensive technological and aesthetical developments in the audio-visual field. The basic goal of the programme is to qualify students for expert work in analysing, commenting, and improving the AV field and in planning and implementing pedagogical, research and management work. It is intended for theorists, critics, publicists, researchers, teachers and managers in film and audio-visual media.

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:

- familiarity with the history of film art, television and AV media in cultural, historical, social, economic and political contexts;

- familiarity with the historic development of film theory and theories of mass media and mass culture;
- familiarity with the sociology, psychology, social psychology and economics of film, television and AV media;
- ability to interpret and analyse and write reviews and other texts related to film and AV content;
- ability to analyse the organisation and management of AV media and national and international AV spaces;
- ability to lead and manage AV institutions and projects;
- ability to link knowledge and the tasks of publicists, teachers and managers in film, television and audio-visual media;
- the ability to include new information and critical interpretations regarding film, television and AV media;
- familiarity, understanding and compliance with copyright and related rights and the laws regulating audio-visual media;
- ability for research work in film, television and AV media.

### **Admission requirements and criteria for selection**

The second-cycle study programme *Film and television studies* is open to enrolment of those who have successfully passed the talent test, submitted a draft of their MA work, 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 and submitted a draft of their MA work.

The draft of the MA work is a written assignment that presents the key theoretical aspects of the MA work that the student wishes to create within the scope of their studies. The draft must have a length of at least 5000 characters and may also contain appendices in written, pictorial, or audio-visual form.

The talent test verifies the talent of the candidate, their analytical potentials and critical abilities for the second-cycle study programme *Film and television studies*, with the emphasis on the presented draft of the MA work.

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 80% of points;
- grade of the MA work draft 15% of points;
- grade-point average in the first-cycle or undergraduate study programme 2.5% of points;
- thesis grade in the first-cycle or undergraduate study programme 2.5% of points (if the study programme completed by the candidate does not contain a thesis, the grade-point average in the first-cycle or undergraduate study programme shall apply to this category as well).

### **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 studies* 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 studies* 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 studies* 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 studies* 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)

### Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film aesthetics	Maja Krajnc	30		15	15	240	300	10	1 <sup>st</sup>
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 <sup>st</sup>
Film language	Martin Srebotnjak, Stanko Kostanjevec	60	30			60	150	5	1 <sup>st</sup>
Narratology	Maja Krajnc	30		30		90	150	5	2 <sup>nd</sup>
The Slovenian audiovisual space	Miran Zupanič	45		30		75	150	5	2 <sup>nd</sup>
Criticism and publication	Maja Krajnc	30		30		240	300	10	2 <sup>nd</sup>
Film literacy	Polona Petek	30	30			90	150	5	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			90	150	5	1 <sup>st</sup>
<i>Elective subject</i>		30	30			90	150	5	1 <sup>st</sup>
<i>Elective subject</i>		30				120	150	5	2 <sup>nd</sup>

### 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 <sup>st</sup>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
Editing IV	Stanko Kostanjevec	30	30			90	150	5	1 <sup>st</sup>
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 <sup>st</sup>
Editing V	Stanko Kostanjevec	30	30			90	150	5	2 <sup>nd</sup>
Television implementation II	Igor Šmid	30		15		105	150	5	2 <sup>nd</sup>
Script analysis of documentary film	Miroslav Mandić			30	30	90	150	5	2 <sup>nd</sup>
History and theory of film sound	Polona Petek	30		30		90	150	5	2 <sup>nd</sup>

### Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 <sup>st</sup>
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 <sup>st</sup>
Hermeneutics	Maja Krajnc	30		30		90	150	5	1 <sup>st</sup>

The sociology, psychology, economy and politics of film	Polona Petek	30	30			90	150	5	1 <sup>st</sup>
MA thesis – Film and television studies	Polona Petek		15		30	855	900	30	2 <sup>nd</sup>
<i>Elective subject</i>		30		30		90	150	5	1 <sup>st</sup>
<i>Elective subject</i>		30		30		90	150	5	1 <sup>st</sup>

#### Year 2, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 <sup>st</sup>
Television genres	Klemen Dvornik	15	15			120	150	5	1 <sup>st</sup>

## **Brief presentations of individual subjects**

### **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.

Subject-specific competences:

- 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.

### **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 language**

Getting to know film language and film analysis from the creative perspective of its individual elements. Getting to know the tasks and responsibilities of the key creative collaborators in the process of film creation.

Subject-specific competences:

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

### **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.

### **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.

### **MA thesis – Film and television studies**

The basic objective of the subject is for the student to create an MA research work in the field of film, television and the mass media.

Subject-specific competences:

- a knowledge of the epistemological problematics of research in the arts and humanities
- a mastery of various research methods and approaches.

### **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.

### **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 movie 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.

### **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 the storyboard and the 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 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 Slovenian audiovisual space**

The 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.