

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**

***SCENE DESIGN***

STUDY COURSES:

*SET DESIGN*

*COSTUME DESIGN*

## **The programme**

The second-cycle study programme *Scene design* offers two study courses:

- Set design,
- Costume design.

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 Scene design.

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 programme provides artistic and professional education for future costume and set designers who will be creating in the contemporary domestic and international media arena. It is designed for students who have already completed undergraduate studies in various academies of arts or similar higher education programmes and want to pursue their careers in designing for various AV media. Both study courses within the programme are individualised and customised on the basis of the candidate's undergraduate education and the proposed theme of their MA work.

Through analysis of new findings and by learning about the possibilities offered by new media, technological development and the diversity of digital technologies, the student explores and forms new approaches to project visualisation, be it at the level of communications, physical or virtual space or at the level of seeking new expressive visual performance possibilities. The designer is assigned a double role: on the one hand, they must follow new technologies and, on the other, they must be familiar with and respect the historical, cultural, and artistic traditions. The MA theses written by students will contain both trend following and development – oriented towards global production and focused on solving different problems and fostering and exploring domestic stage specifics.

In the *Set design* study course the students get to know the properties and possibilities offered by the "performance space". They discover the properties of various kinds of spaces according to their location – the function of an individual space according to its disposition. Especially, however, they concentrate on the relationship between figure, event, and space. An in-depth study of the relationships: space and figure, space and event, space and time. The students explore the relationship between the visual and verbal/sound images. Space and atmosphere.

In the *Costume design* study course students learn about the importance and possibilities of costume design as part of the overall visual image and as a co-creative segment of the concept design of an artistic project. They understand the function, the symbolic and the psychological importance of each and every costume within the performance in a drama, dance and moving theatre, ballet, opera, film, television, video and all types of performance art. They find out about the possibilities offered by costume design as the fine arts / communicating category, they learn to choose among these possibilities and to assess, use and develop them. The students get to know the significance and possibilities of costume design as part of the overall visual image and as a co-creative part of the concept of an artistic project. They understand the function and purpose of individual and all the costumes within various performances. They get to know the possibilities offered by costume design

as a fine art and a semantic category, and also learn to select, evaluate, use and develop those possibilities. They acquire in-depth knowledge of the importance of costume design chiefly from the aspect of fine arts and aesthetics, and also from the substantive and conceptual aspect, enabling them to realise, develop and explore their own creative potential and original artistic expression, both in design and implementation. They produce an MA work, in which they present a specific artistic problem (theoretical or practical) related to costume design, discussing a new view of costume design and the connection with other fields of artistic creation.

Graduates of the programme 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;
- innovative application of artistic and scientific methods;
- 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 acquired through the *Set design* study course:

- detailed knowledge of the relations of all the components participating in the creation of a performance or event;
- knowledge of the characteristics and possibilities offered by the "performance space";
- identifying the importance of a relationship between event and space, space and story, performance space and space performance;
- ability to transform design concepts into fine art language;
- knowledge of the complex process from the concept to the realisation of set design;

- in-depth knowledge to understand, co-ordinate and guide the creative processes at workshops and performance locations;
- ability to form and develop creative ideas;
- ability to creatively co-operate with project co-creators (director, actors, set designer, light designer, dramaturge, etc.);
- managing all the practical and technical tasks of a set designer (sketch, drawing, detail, etc.);
- ability to present set design ideas at workshops (the selection of materials, processing methods, etc.);
- ability to analytically and critically assess one's own creative procedures in individual phases of conceptualisation and realisation.

Subject-specific competences acquired through the *Costume design* study course:

- detailed knowledge of the relationships: costume and text, director, actor, space, performance, spectator;
- knowledge of the mutual connections and impacts of clothes, costumes, literature, drama and performance;
- knowledge of various theatre, film and other practices and directing procedures;
- knowledge of the types of clothing and behaviour in relation to political, social and technological factors in different historical periods and geographical areas;
- understanding the connection between clothes and costumes with the material culture in a broader sense and with fine arts in a narrower sense;
- ability to search, apply and transform various historical and modern sources and models into the design of costume solutions;
- ability to form and develop creative ideas;
- ability to transform design concepts into fine art language;
- understanding the psychophysical structure of costume;
- ability to listen to and understand the connections between the costume, the actor's personality and the creation of a drama character;
- understanding the function of a specific costume as well as the overall costume image in relation to the concept of performance, dramaturgy, set design, light, music, etc.;
- ability to creatively co-operate with project co-creators (director, actors, set designer, light designer, dramaturge, etc.);
- knowledge of the importance and possibilities of various substantive (directing concept) and visual (costume concept) means of expression of costume design as part of the overall image, both in design (sketch) and realisation (costume);
- knowledge of the complex process from the concept to the realisation of costume design;
- managing all the practical and technical tasks of a costume designer (sketch, drawing, detail, etc.);
- ability to present costume design ideas at tailor workshops (the selection of materials, processing methods, etc.);
- in-depth knowledge to understand, co-ordinate and guide the creative processes at workshops and performance locations;
- ability to analytically and critically assess one's own creative procedures in specific phases of conceptualisation and realisation of costume design;
- developing an awareness of the responsibility for artistic and production dimension of the planned costume idea and its realisation;
- ability to compare results of one's own creation with the work of other creators, and placing one's own creations into a wider context of ideas and aesthetics;
- developing an awareness of the ethical dimension of media creation.

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

The second-cycle study programme *Scene design* is open to enrolment of those who:

- a) have completed a suitable first-cycle study programme (in arts, humanities, or social sciences); or
- b) have completed a first-cycle study programme in other fields 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. Candidates are eligible to fulfil them during their first-cycle study programme, or in the course of life-long learning programmes, or by taking exams prior to their enrolment in the second-cycle study programme;
- c) meet the above requirements (stated under a) or b) and have 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 90% of points;
- grade-point average in the first-cycle 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 into the second year of the *Scene design* study programme, the students must fulfil 75% of the obligations prescribed by the programme and individual syllabi for the first year and must earn 45 ECTS.

### **Transfer between programmes**

Students enrolled in other second-cycle study programmes are eligible to transfer to the *Scene design* 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 *Scene design* 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.

### **Completion of studies**

The second-cycle study programme *Scene design* is completed after the student has fulfilled all the study obligations as defined in the study programme and the syllabi of individual subjects in the amount of 120 ECTS and has successfully presented and defended their MA work.

## 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: Set design

#### Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Technology	Jasna Vastl			30	75	135	240	8	all-year
Dramaturgy	Blaž Lukan	60	30			90	180	6	all-year
Costume design II/1	Janja Korun	15	15	30	15	165	240	8	all-year
Play spaces I	Jasna Vastl	15	15	30	45	165	270	9	1 <sup>st</sup>
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 <sup>st</sup>
The history of theatre M	Aldo Milohnić	30	30			90	150	5	2 <sup>nd</sup>
Play spaces II	Jasna Vastl	15	15	30	45	165	270	9	2 <sup>nd</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
Puppet theatre I	Jasna Vastl	30				120	150	5	1 <sup>st</sup>
Puppet theatre II	Jasna Vastl				30	120	150	5	1 <sup>st</sup>
Project design	Janja Korun		15	15	30	90	150	5	1 <sup>st</sup>
Costume design II/3	Janja Korun	0	15	15	15	105	150	5	1 <sup>st</sup>
Contemporary performing arts II	Barbara Orel	30	30			90	150	5	1 <sup>st</sup>
Contemporary performing arts I	Barbara Orel	30	30			90	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	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>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 <sup>nd</sup>
The history of film and television I	Polona Petek	15	15			120	150	5	2 <sup>nd</sup>
Lighting design II/2	Janja Korun		15	60	30	45	150	5	2 <sup>nd</sup>

**Year 2, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Play spaces III	Jasna Vastl	15	15	30	45	345	450	15	1 <sup>st</sup>
The theory and practice of theatre directing	Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat	15	15	30		90	150	5	1 <sup>st</sup>
Scene design in film	Miran Zupanič	30	15	15		90	150	5	1 <sup>st</sup>
MA work – Play spaces	Jasna Vastl				150	750	900	30	2 <sup>nd</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
Puppet theatre I	Jasna Vastl	30				120	150	5	1 <sup>st</sup>
Puppet theatre II	Jasna Vastl				30	120	150	5	1 <sup>st</sup>
Project design	Janja Korun		15	15	30	90	150	5	1 <sup>st</sup>
Costume design II/3	Janja Korun	0	15	15	15	105	150	5	1 <sup>st</sup>
Contemporary performing arts I	Barbara Orel	30	30			90	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>
Contemporary performing arts II	Barbara Orel	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>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
Costume design practicum II/1	Tina Kolenik			15	30	105	150	5	1 <sup>st</sup>
Scenography practicum	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 <sup>nd</sup>
The history of film and television I	Polona Petek	15	15			120	150	5	2 <sup>nd</sup>
Lighting design II/2	Janja Korun		15	60	30	45	150	5	2 <sup>nd</sup>

**Study course: Costume design****Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy	Blaž Lukan	60	30			90	180	6	all-year
Play spaces I	Jasna Vastl	15	15	15		105	150	5	1 <sup>st</sup>
Costume design II/1	Janja Korun	15	15	30	30	270	360	12	1 <sup>st</sup>
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 <sup>st</sup>
Play spaces II	Jasna Vastl	15	15	15		105	150	5	2 <sup>nd</sup>
The history of theatre M	Aldo Milohnič	30	30			90	150	5	2 <sup>nd</sup>
Costume design II/2	Janja Korun	15	15	30	30	270	360	12	2 <sup>nd</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
Puppet theatre I	Jasna Vastl	30				120	150	5	1 <sup>st</sup>
Puppet theatre II	Jasna Vastl				30	120	150	5	1 <sup>st</sup>
Technology	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 <sup>st</sup>
Communication models II (NLP)	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Project design	Janja Korun		15	15	30	90	150	5	1 <sup>st</sup>
Play spaces III	Jasna Vastl	15			30	105	150	5	1 <sup>st</sup>
Contemporary performing arts I	Barbara Orel	30	30			90	150	5	1 <sup>st</sup>
Contemporary performing arts II	Barbara Orel	30	30			90	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	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>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 <sup>nd</sup>
Lighting design II/2	Janja Korun		15	60	30	45	150	5	2 <sup>nd</sup>

**Year 2, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The theory and practice of theatre directing	Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat	15	15	30		90	150	5	1 <sup>st</sup>
Costume design II/3	Janja Korun		15	30	30	375	450	15	1 <sup>st</sup>
Scene design in film	Miran Zupanič	30	15	15		90	150	5	1 <sup>st</sup>
MA work – Costume design	Janja Korun				120	780	900	30	2 <sup>nd</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
Puppet theatre I	Jasna Vastl	30				120	150	5	1 <sup>st</sup>
Puppet theatre II	Jasna Vastl				30	120	150	5	1 <sup>st</sup>
Technology	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>
The history of Slovenian film and television	Polona Petek	30	30			90	150	5	1 <sup>st</sup>
Communication models II (NLP)	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Project design	Janja Korun		15	15	30	90	150	5	1 <sup>st</sup>
Play spaces III	Jasna Vastl	15			30	105	150	5	1 <sup>st</sup>
Contemporary performing arts I	Barbara Orel	30	30			90	150	5	1 <sup>st</sup>

Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	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>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
Costume design practicum II/1	Tina Kolenik			15	30	105	150	5	1 <sup>st</sup>
Scenography practicum	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>

## **Brief presentations of individual subjects**

### **Communication models I (NLP)**

The aim of the subject Communication Models (NLP) is to explore and identify one's own speech potentials. It includes perception training, the development of communication skills enabling the creation of a successful communication relationship with one another and with different types of partners / listeners.

### **Communication models II (NLP)**

Identifying personal traits and transforming the limiting beliefs that lessen the effectiveness of action. Identifying spoken resources and their conscious management and development.

### **Contemporary performing arts I**

The course offers an insight into modern performing arts, characterized by exceptional diversity of form, blurring the boundaries between various media, disciplines, cultures and traditions, as well as (auto)reflective creative approaches. The subject of study are hybrid works of art which transgress boundaries between theatre, music, dance, new media and visual arts and are inseparable from everyday life. Students are provided with an interdisciplinary framework enabling several perspectives for analysis and interpretation purposes, in addition to methodological tools for further independent research and artistic creation. Modern social and theoretical platforms are represented in opposition to postmodernist paradigm (with which the students become acquainted in Contemporary performing arts II) and discussed in view of related key concepts, such as performativity, liminality, theatricality and intermediality.

### **Contemporary performing arts II**

This course introduces students to selected current events and directions in the field of performing arts. Regardless of the topic chosen (the topic changes every semester, e.g. digital technologies, mobile cultures, community theatre), our focus will always be the relationship between art and society, in what way what goes on in society influences development of modern art and how this art then helps shape our reality. The course takes place in the form of supervised research, during which lectures alternate with partial research prepared by students on the topic discussed (case studies, analyses of modern theoretical works, their connections to historical predecessors, linking theory and practice). Presentations of students' research work take place as simulations of professional/scientific meetings followed by discussions. The latter enable students to develop the ability to form consistent arguments and thoughtful consideration of current artistic and social questions.

### **Costume design II/1**

The students get to know the significance and possibilities of costume design as part of the overall visual image and as a co-creative part of the concept of an artistic project. They understand the function and purpose of each individual costume and all the costumes within different performances. They get to know the possibilities offered by costume design as a fine art and semantic category, and also learn to select, evaluate, use and develop those possibilities.

### **Costume design II/2**

The students acquire in-depth knowledge that enables them to realise their own creative potential:

- the ability to search for, apply and transform various historical and contemporary sources and role-models into the concept of costume solutions;
- the ability to transform concepts into fine art language;
- a knowledge of the complexity of the costume design process, ranging from the costume design concept to its realisation.

- In the scope of the subject, there is also Makeup design:
- a knowledge of theoretical and practical bases and the significance, suitability, choice and manner of creating theatre and film makeup and hair. The knowledge of the significance that makeup and hair have for costume design as a whole.

### **Costume design II/3**

An expansion and deepening of the acquired knowledge on the significance of costume design, especially from the fine-art, aesthetic, semantic and conceptual perspectives. The subject expands the theoretical and practical experience of the student with the conceptual and aesthetic basics of theatre and film creation and with the specific function of costume design within that.

### **Costume design practicum II/1**

The content of the study course is adapted to the individual student and the type of project in which she/he practically participates as a costume designer. It enables learning and understanding of the conceptual, visual and practical skills needed to design film or television costumes. It encourages research, development and creation of one's own original artistic expression in practical and teamwork. These experiences provide an understanding of the meaning of individual costumes, as well as the overall costume design in relation to film direction, production design, cinematography, makeup, etc. It deepens the knowledge and use of various conceptual options and visual expressions, first in design (e.g. a sketch) and then in practical implementation in costume workshops (coordinating artistic processes, costume fittings) and on film locations and TV sets.

### **Dramaturgy**

The student is acquainted with the dramaturgical function of set design in the context of the staging as a whole as well as its elements. The subject enables reading and analysing set design in two directions: from the staging concept in the direction of performance and from the performance back to the staging concept.

### **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.

### **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.

### **MA work – Costume design**

Producing the MA work, in which a student presents a specific artistic problem (theoretical or practical) related to costume design, discussing new views of costume design and connections with other fields of artistic creation.

### **MA work – Play spaces**

The independent design of space based on the knowledge of all the possibilities and properties opened by the performance space. An in-depth study of the relationships: space and figure, space and event, space and time.

### **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.

### **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.

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.

### **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

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.

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.

### **Play spaces III**

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 work on selected texts and co-operate with a director and a team of their choice.

Individual professional work on a project – a production by senior students of stage acting.

Autonomous creative process from the first idea to the realization of a play space – a set design. Working with other creative team members (director, dramaturge, actors, musicians, choreographers, lighting designers, sound designers, etc.) on a specific project throughout a rehearsal and preparation phase, as well as cooperation in the realisation and assistance and supervision of the realisation of a concrete play space – set design, in collaboration with professionals in various fields, involved in the making of a set design (producers, carpenters, locksmiths, computer technicians, sculptors, painters, theatre sculptors, lighting designers, property masters, stage hands, etc.) Creating drawings, blueprints, models, simulations of spaces. Compulsory presence in rehearsals with actors, stage marking and technical rehearsals.

### **Project design**

Align and harmonise all the different visual elements (concepts) appearing in the film or television medium and link them to the contents and "message" of the project's directing concept.

The confident selection, use and development of existing and creative research into new visual solutions in film, television, video, computer animation and similar things being formed as a result of teamwork.

### **Puppet theatre I**

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

### **Puppet theatre II**

The students will get to know various puppetry approaches and authors. The puppet is not a uniform instrument; despite some common basic principles, it knows countless variety. The student will get to know those by meeting and collaborating with various puppeteers, actors, puppet manufacturers, animators, at the respective workshops.

### **Scene design in film**

This subject provides students with knowledge of the production phases of feature films, focusing on creative co-operation between the director, costume designer, set designer, makeup designer and director of photography.

- knowledge of the production phases of feature films;
- knowledge of the tasks of the creative and technical staff in the film crew;
- mastering the knowledge and procedures related to costume design and set design in feature films;
- the ability of creative interaction with the film crew.

### **Scenography practicum**

The students follow the entire process of creating scenography for a film and/or TV drama from its beginning to its final realization. They participate in the joint consideration of scenario analyses, the elaboration of the shooting book, monitor the work and individual stages of scenography planning, and can also participate practically with professional scenographers. They learn to understand the individual segments and disciplines in the work process (direction, screenwriting, scenography, costume design, sound, recording, editing...), their sequences and communication between colleagues.

### **Technology**

A holistic insight into the backstage of theatre, film and television. A theoretical introduction to stage technology and its potentials, as well as practical testing of the principles governing its elements.

The path from the concept to the realisation of theatre, film and similar events.

The course includes a student-internship in a professional project.

### **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.

### **The history of film and television I**

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

### **The history of 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 competence:

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

### **The history of theatre M**

The course comprises the following topics:

- Theatre history in relation to cultural history;
- Contemporary approaches to theatre historiography;
- Use of historicisation and modernisation/revival in theatre;
- Reconstruction and re-staging/revival in theatre and similar performative practices;
- Precise definitions of the following notions: theatre, spectacle, theatricality, event, performative, stage arts, performance art.
- Theatre in late capitalism and in the period of the rule of law;
- Transformations of political views of Slovenian theatre at the end of the 20<sup>th</sup> century;
- Carnevalisation (Bakhtin), radical performance and political activism;
- Introduction to theatre iconography;
- Visual and discursive in the theatre of the 20<sup>th</sup> century;
- Representations of the body in neo-avant-garde theatre;
- Significance of technological innovations and new media for theatre history.

### **The theory and practice of theatre directing**

The students learn about the theoretical and practical problems of directing, the elements of the art of acting and directing and the psychophysical processes that provide the basis for genuine and active co-operation between actors and directors, set designers, costume designers, etc.

They acquire an acute sense and feel for the aesthetics of the theatre, the ability of creative dialogue between the director and set designer or costume designer, an understanding and knowledge of the principle of directing concept creation and various direction poetics.