

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**

***SPEECH FORMS***

STUDY COURSES:

*SPOKEN TEXT FORMATION*

*SPEECH COMMUNICATION*

## **The programme**

The second-cycle study programme *Speech forms* offers two study courses:

- Spoken text formation,
- Speech communication.

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 Speech forms.

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**

Students learn about the basic laws of speech in general, as well as about the specifics of the Slovenian spoken language. They receive theoretical and practical training in spoken text delivery, which includes phonetic and phonological parsing, articulation, and voice impostation, as well as a vocal text analysis (artistic and non-artistic texts) aimed at preparing and delivering a speech event in various settings. Students are trained to become focused listeners and to evaluate and assess public speech acts, while cultivating their voice aesthetics. In the course of their studies, they receive professional guidance on preparing for oral communication in various media, with a special emphasis on gaining familiarity with their characteristics and becoming skilled in technical requirements of oral delivery. They learn to design a written draft of an artistic text to be delivered orally during the education process, and to perform it orally in a school context (teaching literature at all levels). The programme is aimed at developing skills for professional language consultancy in spoken delivery of various texts in different circumstances, and at the promotion of interdisciplinary skills acquisition depending on the area of operation. Students also learn about the basic principles of scientific research of spoken language and the application of new technologies in research, as well as about writing professional texts on the topic of speech.

Basic goals of the programme:

- the expansion and deepening of the student's knowledge on the phenomenon of language and speech in general;
- the recognition of the specifics of artistic and non-artistic language and speech;
- getting to know one's own speech and how it functions under various circumstances;
- an understanding of speech physiology;
- a knowledge of the Slovenian voice system and pronunciation;
- the effective and circumstance-appropriate written and spoken formation of professional texts;
- the independent formation of speech realisation according to the type of text;
- the ability of speech communication in various media;
- the development of the ability of independent preparation for the spoken interpretation of literary texts in literature teaching;
- the development of the skills of reading (and interpreting) aloud in accordance with the textual and external circumstances;
- the development of professional communication when advising speakers;
- an awareness of the connection of speech with other means of expression according to the circumstances (theatre, radio, film, television, school class, etc);

- getting acquainted with the possibilities of using new technology in the analysis of speech events;
- getting to know various speech strategies depending on the listener.

Graduates of the programme develop the following general competences:

- logical, abstract, analytical, synthetic, original and creative thinking;
- utilization of specialized knowledge in oral and written forms; critical reflection on and evaluation of that knowledge;
- competent and self-reliant transfer of the acquired knowledge into practice;
- connection of the acquired knowledge and skills with various fields, independently advancing and perfecting them;
- suitable contextualization and 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;
- 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;
- team-work approach to problem solving; the ability to form and lead specialised groups;
- skills of reflection, self-reflection and critical and holistic thinking;
- independent search for new sources of knowledge in artistic, professional and scientific fields;
- professional and effective use of ICT in searching, collecting, selecting, processing, presenting and mediating information;
- competent acceptance of opinions of others and a self-reliant and substantiated response to them;
- 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 scientific methods;
- ability to obtain, conceive and lead projects;
- development of leadership abilities and the creation of high-quality and efficient relationships in the professional sphere and beyond;
- ability of creative data interpretation and information synthesis;
- ability to develop intercultural communication in formal and informal situations.
- ability of analysis and synthesis,
- ability to utilise their knowledge in practice,
- ability of planning and time management,
- speaking and writing abilities in Slovenian,
- critical abilities and abilities of self-criticism,
- ability of adapting to new circumstances,
- ability to develop new ideas (creativity),
- ability of problem solving,
- ability of decision making,
- ability of group work,
- ability of leadership,
- ability of working in interdisciplinary groups,
- ability to work in an international environment,
- ability to take autonomous action,
- ability of project conception and project management,
- initiative and interpreting abilities,

- commitment to ethics,
- commitment to quality,
- drive to succeed.

Graduates of the programme develop the following subject-specific competences:

- they have gained appropriate theoretical basis on fundamental body connections that have key impact on voice and speech,
- they know how to become aware of breath, airways, respiratory muscle function,
- they comprehend the concept of speech and body presence,
- they know how to verbally design (artistic) texts,
- they know how to adapt speech to various spatial circumstances,
- they know how to assess the speech of individuals and speech events,
- they are able to provide speech-related advice to speakers in a variety of artistic and non-artistic settings,
- they are able to identify the problems of speakers according to the regional characteristics of their speech,
- they are able to use terminology from the field of spoken language,
- they are able to obtain recordings (sound recordings) and perform auditory and instrumental (computer) analysis of spoken text,
- they have basic general knowledge in the field of theatre, radio, film, television,
- they are familiar with contemporary performing arts,
- they have basic knowledge of drama writing,
- they are able to express themselves professionally in English (in the field of theatre, radio, film and television),
- they are able to communicate with non-experts about the field of theatre, radio, film and television,
- they are able to appreciate diversity and multiculturalism,
- they follow current events in the media in an analytical and in-depth way,
- they are capable of analytical evaluation of their own creative process,
- they are familiar with contemporary acting methods and systems,
- they recognize the specifics of Slovenian cultural identity,
- they are able to compare professional approaches of different cultures,
- they are able to participate in foreign performances and projects,
- they are able to recognize their own creative specifics.

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

The second-cycle programme *Speech forms* is open to the enrolment of those who have completed:

- a first-cycle study programme in suitable fields (arts, humanities or social sciences);
- 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;
- an equivalent study programme abroad.

All candidates must pass a talent test consisting of:

- an oral interview to demonstrate their linguistic and cultural general knowledge,
- reading aloud of a passage from a selected text and discussing it,
- writing a short text (one page) on a set topic.

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 *Speech forms* study programme, the student must fulfil all the obligations prescribed by the programme and individual syllabi for the first year and must earn 60 ECTS. In order to repeat a year, the student must fulfil the obligations prescribed with the programme and syllabi for the first year in the total amount of 30 ECTS.

### **Transfer between programmes**

Students enrolled in other second-cycle study programmes are eligible to transfer to the *Speech forms* 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 *Speech forms* 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 *Speech forms* 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: Spoken text formation**

#### **Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The role of the dialectal in Slovenian (public) speech	Nina Žavbi	30	30			90	150	5	1 <sup>st</sup>
Spoken language basics I	Nina Žavbi	60	30	30		180	300	10	1 <sup>st</sup>
Speech techniques I	Tomaž Gubenšek	30		60		210	300	10	1 <sup>st</sup>
Speech techniques II	Tomaž Gubenšek	30		30		90	150	5	2 <sup>nd</sup>
Accentuation and intonation in Slovene texts	Nina Žavbi	15	15	30		90	150	5	2 <sup>nd</sup>
Spoken language basics II	Nina Žavbi	60	30	30		180	300	10	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			90	150	5	1 <sup>st</sup>
<i>Elective subject</i>		60	30			60	150	5	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			90	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>
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Communication models II (NLP)	Tomaž Gubenšek	30		30		90	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>
Theatrical singing	Žarko Prinčič	15		15		120	150	5	1 <sup>st</sup>
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 <sup>st</sup>
Movement in space (moving the space) I	Uršula Teržan	30	15	15		90	150	5	1 <sup>st</sup>
Dramatic forms and formats	Žanina Mirčevska	30	30			90	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Radio and television speech	Tomaž Gubenšek	30	15	15		90	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>

Speech communication II	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 <sup>nd</sup>
Narratology	Maja Krajnc	30		30		90	150	5	2 <sup>nd</sup>
Exploring and creating of authentic voice	Alida Bevk	30		30		90	150	5	2 <sup>nd</sup>
Criticism and publication	Maja Krajnc	30		30		240	300	10	2 <sup>nd</sup>

### Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Assistance with a selected speech event	Nina Žavbi	15			90	195	300	10	1 <sup>st</sup>
Preparing for a speech interpretation of literary texts	Nina Žavbi	60	30	30		180	300	10	1 <sup>st</sup>
Body and breath as base of verbal communication	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
MA work – Spoken text formation	Nina Žavbi				150	600	750	25	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			90	150	5	1 <sup>st</sup>
<i>Elective subject</i>		30	15	15		90	150	5	2 <sup>nd</sup>

### Year 2, 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>
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Communication models II (NLP)	Tomaž Gubenšek	30		30		90	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>
Theatrical singing	Žarko Prinčič	15		15		120	150	5	1 <sup>st</sup>
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 <sup>st</sup>
Movement in space (moving the space) I	Uršula Teržan	30	15	15		90	150	5	1 <sup>st</sup>
Dramatic forms and formats	Žanina Mirčevska	30	30			90	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Speech communication II	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Radio and television speech	Tomaž Gubenšek	30	15	15		90	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>
Narratology	Maja Krajnc	30		30		90	150	5	2 <sup>nd</sup>
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 <sup>nd</sup>



Exploring and creating of authentic voice	Alida Bevk	30		30		90	150	5	2 <sup>nd</sup>
Criticism and publication	Maja Krajnc	30		30		240	300	10	2 <sup>nd</sup>

**Study course: Speech communication**

**Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The role of the dialectal in Slovenian (public) speech	Nina Žavbi	30	30			90	150	5	1 <sup>st</sup>
Speech techniques I	Tomaž Gubenšek	60		90		300	450	15	1 <sup>st</sup>
Body and breath as base of verbal communication	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Communication models I (NLP)	Tomaž Gubenšek	30		30		90	150	5	2 <sup>nd</sup>
Speech techniques II	Tomaž Gubenšek	30	30	30		210	300	10	2 <sup>nd</sup>
Accentuation and intonation in Slovene texts	Nina Žavbi	15	15	30		90	150	5	2 <sup>nd</sup>
Exploring and creating of authentic voice	Alida Bevk	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>		60	30			60	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>
Copyright law	Klemen Podobnik	30	15	15		90	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>
Theatrical singing	Žarko Prinčič	15		15		120	150	5	1 <sup>st</sup>
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 <sup>st</sup>
Movement in space (moving the space) I	Uršula Teržan	30	15	15		90	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Dramatic forms and formats	Žanina Mirčevska	30	30			90	150	5	1 <sup>st</sup>
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Speech communication II	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Preparing for a speech interpretation of literary texts	Nina Žavbi	30	15	15		90	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>
Narratology	Maja Krajnc	30		30		90	150	5	2 <sup>nd</sup>
Movement in space (moving the space) II	Uršula Teržan	30	15	15		90	150	5	2 <sup>nd</sup>

Spoken language basics II	Nina Žavbi	30	15	15		90	150	5	2 <sup>nd</sup>
Criticism and publication	Maja Krajnc	30		30		240	300	10	2 <sup>nd</sup>

### Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Radio and television speech	Tomaž Gubenšek	30	15	15		90	150	5	1 <sup>st</sup>
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Communication models II (NLP)	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Voice and text work	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
MA work – Speech communication	Tomaž Gubenšek				120	780	900	30	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			90	150	5	2 <sup>nd</sup>
<i>Elective subject</i>		60	30			60	150	5	2 <sup>nd</sup>

### Year 2, 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>
Copyright law	Klemen Podobnik	30	15	15		90	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>
Theatrical singing	Žarko Prinčič	15		15		120	150	5	1 <sup>st</sup>
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 <sup>st</sup>
Movement in space (moving the space) I	Uršula Teržan	30	15	15		90	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Dramatic forms and formats	Žanina Mirčevska	30	30			90	150	5	1 <sup>st</sup>
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Speech communication II	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Preparing for a speech interpretation of literary texts	Nina Žavbi	30	15	15		90	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>
Narratology	Maja Krajnc	30		30		90	150	5	2 <sup>nd</sup>
Movement in space (moving the space) II	Uršula Teržan	30	15	15		90	150	5	2 <sup>nd</sup>
Spoken language basics II	Nina Žavbi	30	15	15		90	150	5	2 <sup>nd</sup>
Criticism and publication	Maja Krajnc	30		30		240	300	10	2 <sup>nd</sup>

## **Brief presentations of individual subjects**

### **Accentuation and intonation in Slovene texts**

- recording skills; aural and instrumental (computer) text analysis and the analysis of spoken texts;
- a familiarity with the basics of the vowel and intonation systems of the Slovenian language;
- an in-depth knowledge of spoken Slovenian in public speech situations; independent analysis of various text types;
- the ability of critical listening and the evaluation of spoken texts from the perspective of accentuation and text analysis – advising speakers.

### **Assistance with a selected speech event**

The student gets to know the work of the language consultant in a professional institution (theatre, radio, TV, film) or the preparation of a teacher for a spoken presentation to present oral literary text in teaching literature (school). Takes note of the specific circumstances in which it places the speech event. Check your skills in professional communication. Verify theoretical knowledge in practice.

He knows the process of formation of performances, radio or TV, film and recording the specific organization of work voice assistants. Takes note of the specific circumstances in which the school places the verbal interpretation of a literary text.

### **Body and breath as base of verbal communication**

Lectures on human anatomy with emphasis on a breathing apparatus. Contents include:

- detailed explanation of the diaphragm and the transverse, and their role in shaping the breath, voice and speaking,
- autonomic and central nervous systems and their connection to breathing and speaking,
- reflex reaction body systems and body defence mechanisms that are essential for breathing processes and an authentic voice,
- practical classes to raise awareness of a respiratory system and voice.

### **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.

## **Copyright law**

Objectives:

- to learn about the basics of copyright law;
- to learn the basic terms such as copyright and author's work;
- 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.

## **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.

## **Experimental and avant-garde approaches**

A short history and influence of avant-garde art on film. The structure of avant-garde film – from visual sensation to self-reflection. Modules of experimental creation. Influence of modern technology on visual aesthetics of the experimental and the avant-garde approach.

## **Exploring and creating of authentic voice**

The course is a practical and an in-depth follow-up to theoretical knowledge acquired in the Body and Breath course, forming a cornerstone of oral communication. Contents include:

- breathing and body relaxation exercises,

- learning about respiratory muscles and speech organs, and toning them,
- learning about tremor (FV) and understanding of respiratory and speech parsing,
- the basics of forming authentic speaking,
- exploring physical and speaking presence,
- energy circuits of communication.

### **MA work – Speech communication**

The students are capable of creating a professional (scientific) written text in which they:

- create their own model of the preparations for speech realisation (according to the principles and theoretical knowledge of the field);
- analyse various public performances in the media,
- The students are able to organize and realize a speech performance, able to intervene and lead the speech performance of others.

One of the major objectives is also for the students to fairly quickly learn to connect previously acquired knowledge into more complex structures (development of the student and their knowledge within one subject and the integration of these skills into wider contexts, which themselves develop and upgrade). The realisation of the student's development and work is reflected in the MA work and thesis, which represent an independent research study on the student's part.

### **MA work – Spoken text formation**

The students are capable of creating a professional (scientific) written text in which they, e.g.:

- theoretically argue, describe, analyse, evaluate a recorded voice event in selected circumstances;
- compare the speech events, trace the use of the prosodic means, detect specific voice strategies;
- describe their own participation in the creation of the voice event, theoretically argue the choice of the speech devices;
- create their own models of preparation for oral interpretation of literary texts;
- present a historical overview of the development of speech types;
- explore the relationship between speech and other expressive means (speech – space, speech – gesture, speech – music, speech – film, speech – puppet, etc.)
- explore the relationship between written and spoken language on a concrete case;
- explore new forms of spoken interpretations (e.g. stage reading, fairytale narration, audio books), etc.;
- the investigation of the possibility of using computer technology in the analysis of spoken discourse.

### **Movement in space (moving the space) I**

Researching individual and historical styles and topics in modern world dance through movement of body and space will lead us to develop principles involving certain patterns and philosophy of Eastern techniques of movement (martial arts, yoga, Tibetan rites). This will enable students to become acquainted with the primary body and establish a primary connection with the space surrounding it. The techniques stand in opposition to the principles of ballet, which form the basis of "Western" understanding of the body; perception of the vertical and geometric lines, as well as removal of the bodily from the ground.

The course involves researching one's personal inner body orientation and is achieved through: studying a still body/object/statue, slow motion/movement of a statue/puppet, combining several movements in a row, arranging the order and logic of individual movements, structuring, choreographing, directing and "painting" of movement, mathematics of the move (duration, rhythm, beat), observing movement – the eye of the camera, physics of movement: weight, force (quality of movement).

## **Movement in space (moving the space) II**

Studying includes references, principles and classification of stage elements based on artistic and dance concepts of historically significant authorities and their contemporaries (Graham, Cunningham, Brown, Fabre...): the myth and theatricality of dance theatre give way to pure expression of movement; movement is no longer historically framed and can overlook the rules of theatre, thus changing the spectator's comprehension, thought patterns and their emotional perception of movement. Through the use of "dance by chance" one can create moving images for an experimental multimedia performance in which to emphasise the equality of different visual arts (costumes, set, light, video), music and movement and explore the correlation between them. Individual elements of the performance may evolve separately and come together for the first time at the premiere of the performance. Movement is thus given the opportunity to become an act that follows its own specific laws and an unpredictable inner logic.

Dealing with outer-space orientation: placing a subject or object into spatial orientation; the body is moved around the icosahedron (as proposed by R. Laban), movement directions, levels of movement, spatial division, viewing angle of spectator, classical vs. non-classical viewing.

## **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.

## **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.

## **Preparing for a speech interpretation of literary texts**

After the students have been presented a checklist to prepare a spoken interpretation of a literary text (slowed silent reading, voice recording, trial reading aloud), they can check the theoretical premises as they proceed and augment the checklist while working on selected texts (creating a speech transcript, switching to a different language genre, adapting a written structure to oral, shortening, summarizing, paying attention to individual peculiarities of speech, etc.). They learn about genre-specific peculiarities of oral delivery (poetry, prose, drama), specific features of texts from a distant past (e.g. Trubar, Svetokriški, Linhart, Vodnik, Prešeren, the Bible, Homer, etc.), genre-marked texts (dialect, slang, etc.), and texts that include foreign language quotes with particular reference to their oral rendition.

Students are introduced to language consultancy of spoken texts (a job description of a language consultant, historical perspective on language consultancy, creative language consultancy, and various types of language consultancy). Practical classes include a hands-on approach to oral delivery (developing a speech imagination while adjusting the content and prosody), pronunciation and spoken language consultancy.

### **Radio and television speech**

- a knowledge of the basics of public performance and pronunciation principles
- an in-depth knowledge of the current spoken Slovenian language in public speech situations; preparation and the quality performance of various text types;
- recording skills; audio and instrumental (computer) preparation of texts for analysis;
- the analysis of spoken texts from the pronunciation and phonetic perspectives;
- the preparation and creation of media texts.

### **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.

Subject-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.

### **Speech communication I**

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

The ability to analyse the proxemic signs of the rhetorical act.

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

### **Speech communication II**

Developing various forms of rhetoric and various concepts of a rhetorical act.

Ability to analyse proxemics signs of a rhetorical act.

Skills for analysing one's public appearances and those of others.

### **Speech techniques I**

Getting to know the value of the Slovenian voice system at the level of practical phonetics. Awareness of the specifics of the Slovenian pronunciation system and the ability of the guided preparation for a speech event.

### **Speech techniques II**

Awareness of the specifics of the Slovenian pronunciation system and the almost independent preparation for a speech event.

### **Spoken language basics I**

- getting to know the theoretical basics of speech in the analysis of prosodic features and non-verbal expression;
- an awareness of the differences between written and spoken language;
- an awareness of the semantic and expressive value of aural/visual communication;
- an awareness of the differences between private and public, artistic and non-artistic speech;
- the development of the ability to evaluate a speech event;
- the formation of one's own speech control and taste.

## **Spoken language basics II**

- getting to know various types of speech events;
- getting to know various speech circumstances (external, internal);
- an awareness of the intent of the speech event and the influence of the circumstances upon speech;
- developing the ability to read aloud and improvised speech under various circumstances;
- listening awareness with the emphasis on recognising the speech specifics of certain speakers;
- developing the ability of self-listening and the critical evaluation of one's own speech.

## **The principles of embodied voice and text**

In-depth exploration of breathing and the breathing system via the body. Releasing and analysing obstructions. Unlearning old breathing patterns, consciously perceiving them and re-creating one's own voice. Exploration of subtle voice elements and monitoring voice modifications in specific physical and static state. Exploring the source of emotions and connecting them with voice and communication. Learning about a different, body-based memorising. Searching and tackling emotional contact points between the text and the given moment. Practical work in this course is physical and makes use of the entire body.

## **The role of the dialectal in Slovenian (public) speech**

- precise knowledge of the Slovenian spoken in all speech situations with an emphasis on public performance;
- the ability to obtain recordings (recording), aural and instrumental (computer) analysis of the text and analysis of spoken texts;
- the ability of critical listening and the evaluation of spoken texts in terms of speech performance and advising speakers with certain dialectal problems;
- -the identification the speakers' problems according to the regional characteristics of their speech.

## **Theatrical singing**

- command of vocal technique: diaphragmatic breathing in and out, setting a singing voice, the use of resonators, relaxation, articulation, vocals, consonants, registers, head tone (kopftone), vibrato, messa di voce;
- the analysis, study and performance of songs, chansons, arias and lieder; duets, trios, choruses, etc. in Slovenian and/or the original language;
- the transition from stage speech to singing and vice versa;
- bringing together and a command of the stylistic rules of music theatre;
- in-depth study into the interpretation of music theatre forms and an initiation into the development of the student's own attitude towards the interpretation of music theatre forms;
- a command of intonation, rhythmic, agogic and dynamic problems, caesura, fermata, appoggiatura, portamento;
- a command of stylistic variety, performance confidence, psychophysical stage presence and the materialisation of spiritual motors in the direction of the specific originality of the interpretation.

## **Voice and text work**

Understanding and managing one's voice. Identifying strengths and weaknesses of one's voice and enabling one to use them as an advantage in vocal expression.