

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**

***STAGE ACTING***

STUDY COURSES:

*STAGE ACTING*

*ART OF SPEECH*

*THEATRICAL SINGING*

*PUPPET ACTING*

## **The programme**

The second-cycle study programme *Stage acting* offers four study courses:

- Stage acting,
- Art of speech,
- Theatrical singing,
- Puppet acting.

The duration of the study programme is 1 year (60 ECTS).

The acquired title after completion of the study programme is Master of Arts in Stage acting.

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 MA research themes enable the verification of existing knowledge and a deeper understanding of the metier or its social, historical, or general cultural connections with other artistic fields and their specialities. They open possibilities for individual and group research into acting potentials and thus the establishment of the field of tracing the artistic vision and connections with its realisation, for analysing the circumstances and changes in the psychophysical structure of the actor as they transgress from the real world into the fictitious space of acting, the stage and performing and for research into the mutual influences of art or acting/theatre and the audience or society, etc.

The study explores new trends and theories concerning the performing arts and systematically verifies its theoretical hypotheses through practical project realisation. The study ends with the documented publication of the outgoing basis and tests of theoretical and/or practical artistic aspects of stage acting.

After concluding their studies, graduates of the *Stage acting* study course have a closer and immediate knowledge and understanding of stage acting, its skills and creativities ranging from simulation to improvisation, interpretation, and artistic performing. They acquire insight into the deeper foundations of acting and its connections with other fields. They get to know the ontological and historical nature of acting in a wider sense, as well as its functioning in performance practice in a narrower sense. They are also acquainted with its basic function in the context of the staging process and the performance event as such, as well as with the role in their reception. Through the process of guided improvisation, the students develop, strengthen, and deepen their state of special attention to themselves and their partners, exploring the relationships between the actor and the character, space, event, time and other phenomena.

The main emphasis of the *Art of speech* study course is on the expansion and deepening of the knowledge of phenomena of language and speech in general, the recognition of the specificities of artistic language and speech as well as on getting to know one's own speech and how it functions under stage circumstances. The studies focus on the relationship between the visual and verbal/audial images, on the appropriate economic articulatory and harmonic voice production in space and clearly articulated specificity, exceptionality, message and controlled, relaxed and appropriate rendition of various forms of artistic texts.

The *Theatrical singing* study course focuses on the mastering of the vocal technique, the analysis, study and performance of songs, chansons, arias, etc. in Slovenian and/or the original language. It gets the students acquainted with rhythmic and melodic parameters of music in connection with text and its meaning. It studies the transition from stage speech to singing and vice versa, the bringing together and the command of the stylistic rules of music theatre. It also offers an 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 stylistic variety, performance confidence, psychophysical stage presence and the materialisation of spiritual motors in the direction of the specific originality of the interpretation.

The aim of the *Puppet acting* study course is acquiring theoretical and practical knowledge on the diversity of puppet expression, its possibilities, and the challenges of the actor-puppet composition. The students concentrate on developing their own acting expression through and next to a puppet as well as on an authorial approach to the integral design of a puppet/acting creation. They meticulously explore the puppet-actor relationship, pursue personal topics and search for a suitable method of visualisation using puppetry, ready-made and visual sign systems. They familiarise themselves with the puppet as an actor who consequently enriches and influences their stage acting.

Graduates of the second-cycle study programme *Stage acting* develop the following general 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;
- 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;
- assessing and ensuring one's work quality and increasing the quality standards in one's work environment;
- innovative application of 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;
- the ability of creative data interpretation and information synthesis;
- the ability to develop intercultural communication in formal and informal situations,
- the ability of analysis and synthesis,
- the ability to utilise their knowledge in practice,
- the ability of planning and time management,
- speaking and writing abilities in Slovenian,

- critical abilities and abilities of self-criticism,
- the ability of adapting to new circumstances,
- the ability to develop new ideas (creativity),
- the ability of decision making,
- the ability of group work,
- the ability of working in interdisciplinary groups,
- the ability to work in an international environment,
- the ability to take autonomous action,
- the ability of project conception and project management,
- initiative and interpreting abilities,
- the commitment to ethics,
- the commitment to quality,
- the drive to succeed.

Subject-specific competences of graduates:

- they acquire in-depth knowledge in the field of stage and film acting;
- they become proficient in contemporary acting methods and systems and are able to explore new ones;
- they recognize and develop their own creative specifics;
- they are capable of analytical assessment of their own creative process;
- they follow current events in the media in an analytical and in-depth way;
- they recognize the specifics of Slovenian cultural identity;
- they compare the professional approach of different cultures;
- they are able to appreciate diversity and multiculturalism;
- they demonstrate their knowledge and talent in Slovenian and international media;
- they are able to communicate with non-experts about the field of theatre, radio, film and television, art and culture;
- they expand and deepen their knowledge of the phenomenon of language and speech in general;
- they recognize the specifics of artistic and spoken language;
- they gain familiarity of their personal spoken language and its functioning in stage settings;
- they understand the physiology of spoken language;
- they acquire knowledge of the Slovenian vocal system and pronunciation;
- they produce professional texts in written and oral discourse in an efficient and situation-specific manner;
- they explore the visual (what am I looking at, what am I seeing) – visual perception;
- they explore the relationships between space and figure, space and event, space and time;
- they explore the features and possibilities that the »space of play« opens up;
- they discover the principles of a variety of spaces;
- they learn about different characteristics of spaces according to the location (function) of an individual space;
- they explore the relationship between the figure, the event and the space according to the disposition;
- they explore the relationship between visual and verbal (sound) image;
- they get acquainted with rhythmic and melodic parameters of music in relation to the text and its meaning;
- they get acquainted with the ontological and historical nature of dramaturgy in a broader sense, and the functioning of dramaturgy as a stage practice in a narrower sense, get acquainted with its basic function in the context of the staging process and stage event as such and its role in their reception;

- they become functionally aware of the centre of the body, which enhances their familiarity with their locomotor system, thus increasing the possibility of autonomous creativity;
- they develop, consolidate and intensify the state of special attention in relation to themselves, their partners and space, by way of the process of guided improvisation, as well as expand the constraints of their specific motor skills;
- by introducing video (recording of separate stages of improvisation), they develop critical thinking at all stages of the cognitive process, starting with a critical analysis of improvisation and composition through interpretation to the evaluation of creative work.

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

The second-cycle study programme *Stage acting* is open to enrolment of those who have successfully passed the talent test and have completed:

- a) a four-year first-cycle study programme at the University of Ljubljana's Academy of Theatre, Radio, Film and Television or
- b) an equivalent study programme in a foreign country or at a Slovenian higher education institution or
- c) a three-year first-cycle study programme in stage acting, theatre directing, puppet acting and similar if, prior to enrolment, they have fulfilled the study obligations essential for the continuation of studies. These requirements are determined according to the candidate's field of study 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. This is decided by the Senate of the academy.

Pursuant to article 36 of the Higher Education Act (Official Gazette of the Republic of Slovenia, no. 32/2012) the academy may offer candidates who have completed a first-cycle study programme totalling 180 ECTS the possibility to earn the extra 60 ECTS, allowing them to earn a total of 120 ECTS with the second-cycle study programme *Stage acting* for completion of a Master's degree.

Candidates who have completed a first-cycle study programme totalling 180 ECTS and wish to enrol in the second-cycle study programme *Stage acting* are required to submit a written request stating their wish to earn the extra 60 ECTS. Requests are to be submitted at the student administration office and will be assessed individually by the Department of theatre and radio. Candidates are assigned a list of extra requirements according to their previous knowledge and competences. The applications are dealt with by the academy's Study committee and Senate; the latter will issue a list of requirements to be completed. Candidates will fulfil the extra requirements to earn 60 ECTS in the course of life-long learning programmes and will be issued a formal note to certify that they have passed all requirements. Candidates who have earned the extra 60 ECTS are allowed to enrol in the *Stage acting* study programme provided that they also fulfil other entry requirements. Candidates are eligible to take the talent test prior to their earning of the extra 60 ECTS.

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

### **Transfer between programmes**

The *Stage acting* study programme does not enable transfer between programmes.

### **Completion of studies**

The second-cycle study programme *Stage acting* 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 60 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: Stage acting**

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

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Stage acting	Branko Jordan, Branko Šturbej, Nataša Barbara Gračner	30	30	60		480	600	20	all-year
Acting theory	Branko Šturbej	30	30			240	300	10	1 <sup>st</sup>
MA work – Stage acting	Branko Jordan, Branko Šturbej, Nataša Barbara Gračner				90	510	600	20	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 1, elective**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Theatrical singing	Žarko Prinčič	15		15		120	150	5	1 <sup>st</sup>
Radio and television speech	Tomaž Gubenšek	30	15	15		90	150	5	1 <sup>st</sup>
Preparing for a speech interpretation of literary texts	Nina Žavbi	15		15		120	150	5	1 <sup>st</sup>
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Puppet theatre I	Jasna Vastl	30				120	150	5	1 <sup>st</sup>
Costume design II/1	Janja Korun	15		15	15	105	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
The artistic word	Aleš Valič	15		15		120	150	5	1 <sup>st</sup>
Technology	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 <sup>st</sup>
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 <sup>st</sup>
Performance art	Blaž Lukan	30	60			60	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>
Basic playwriting techniques	Žanina Mirčevska	30		30		90	150	5	1 <sup>st</sup>
Accentuation and intonation in Slovene texts	Nina Žavbi	15	15	30		90	150	5	2 <sup>nd</sup>

Television implementation II	Igor Šmid	30		15		105	150	5	2 <sup>nd</sup>
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**Study course: Art of speech**

**Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The artistic word	Aleš Valič	30	30	60		330	450	15	1 <sup>st</sup>
MA work – Art of speech	Aleš Valič				150	750	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>
<i>Elective subject</i>		30		30		90	150	5	1 <sup>st</sup>

**Year 1, elective**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Theatrical singing	Žarko Prinčič	15		15		120	150	5	1 <sup>st</sup>
Radio and television speech	Tomaž Gubenšek	30	15	15		90	150	5	1 <sup>st</sup>
Preparing for a speech interpretation of literary texts	Nina Žavbi	15		15		120	150	5	1 <sup>st</sup>
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Puppet theatre I	Jasna Vastl	30				120	150	5	1 <sup>st</sup>
Costume design II/1	Janja Korun	15		15	15	105	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
The artistic word	Aleš Valič	15		15		120	150	5	1 <sup>st</sup>
Technology	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 <sup>st</sup>
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 <sup>st</sup>
Performance art	Blaž Lukan	30	60			60	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>
Basic playwriting techniques	Žanina Mirčevska	30		30		90	150	5	1 <sup>st</sup>
Accentuation and intonation in Slovene texts	Nina Žavbi	15	15	30		90	150	5	2 <sup>nd</sup>
Television implementation II	Igor Šmid	30		15		105	150	5	2 <sup>nd</sup>

**Study course: Theatrical singing**

**Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Theatrical singing	Žarko Prinčič	45		75	60	270	450	15	1 <sup>st</sup>
MA work – Theatrical singing	Žarko Prinčič				120	780	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>
<i>Elective subject</i>		30		30		90	150	5	1 <sup>st</sup>



**Year 1, elective**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Theatrical singing	Žarko Prinčič	15		15		120	150	5	1 <sup>st</sup>
Radio and television speech	Tomaž Gubenšek	30	15	15		90	150	5	1 <sup>st</sup>
Preparing for a speech interpretation of literary texts	Nina Žavbi	15		15		120	150	5	1 <sup>st</sup>
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Puppet theatre I	Jasna Vastl	30				120	150	5	1 <sup>st</sup>
Costume design II/1	Janja Korun	15		15	15	105	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
The artistic word	Aleš Valič	15		15		120	150	5	1 <sup>st</sup>
Technology	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 <sup>st</sup>
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 <sup>st</sup>
Performance art	Blaž Lukan	30	60			60	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>
Basic playwriting techniques	Žanina Mirčevska	30		30		90	150	5	1 <sup>st</sup>
Accentuation and intonation in Slovene texts	Nina Žavbi	15	15	30		90	150	5	2 <sup>nd</sup>
Television implementation II	Igor Šmid	30		15		105	150	5	2 <sup>nd</sup>

**Study course: Puppet acting****Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Puppet acting	Jasna Vastl	15		45		240	300	10	1 <sup>st</sup>
Puppet theatre I	Jasna Vastl	30	30		15	75	150	5	1 <sup>st</sup>
Puppet theatre II	Jasna Vastl				60	90	150	5	1 <sup>st</sup>
Technology	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>
MA work – Puppet acting	Jasna Vastl				90	810	900	30	2 <sup>nd</sup>
<i>Elective subject</i>		30		30		90	150	5	1 <sup>st</sup>

**Year 1, elective**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Theatrical singing	Žarko Prinčič	15		15		120	150	5	1 <sup>st</sup>
Radio and television speech	Tomaž Gubenšek	30	15	15		90	150	5	1 <sup>st</sup>
Preparing for a speech interpretation of literary texts	Nina Žavbi	15		15		120	150	5	1 <sup>st</sup>
Speech communication I	Tomaž Gubenšek	30		30		90	150	5	1 <sup>st</sup>
Puppet theatre I	Jasna Vastl	30				120	150	5	1 <sup>st</sup>
Costume design II/1	Janja Korun	15		15	15	105	150	5	1 <sup>st</sup>
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 <sup>st</sup>
Television implementation I	Marko Naberšnik	30		15		105	150	5	1 <sup>st</sup>
The artistic word	Aleš Valič	15		15		120	150	5	1 <sup>st</sup>

Technology	Jasna Vastl			15	30	105	150	5	1 <sup>st</sup>
The principles of embodied voice and text	Alida Bevk	30		30		90	150	5	1 <sup>st</sup>
Copyright law	Klemen Podobnik	30	15	15		90	150	5	1 <sup>st</sup>
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 <sup>st</sup>
Performance art	Blaž Lukan	30	60			60	150	5	1 <sup>st</sup>
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 <sup>st</sup>
Basic playwriting techniques	Žanina Mirčevska	30		30		90	150	5	1 <sup>st</sup>
Accentuation and intonation in Slovene texts	Nina Žavbi	15	15	30		90	150	5	2 <sup>nd</sup>
Television implementation II	Igor Šmid	30		15		105	150	5	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.

### **Acting theory**

The subject introduces various outgoing points of acting theory: the essence and significance of acting as a cultural phenomenon; its elements in various cultures, historical aspects and categories of acting; the current views and findings in the field of stage acting theory. An ability of precise analysis of the creation procedure of acting from the viewpoint of various methodologies. Research into the connections with other art theory domains and their interdependence.

### **Basic playwriting techniques**

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

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

### **Copyright law**

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

Course-specific competences acquired by the student:

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

### **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.

Subject-specific competences:

- A 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.
- Understanding the connections between and mutual influence of clothing, costumes, literature, drama and performing.
- A knowledge of various theatre and film practices and direction procedures.
- Understanding the psychophysical structure of costume.

### **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.

### **MA work – Art of speech**

The aim of the practical part of the MA work is achieving top-notch speech performance in a student. The candidate must be capable of good selection skills and the high-quality artistic elaboration and treatment of the practical acting part of the artistic word.

The written part of the MA work aims for a theoretical treatment of one's own practical work, which means that the student is to transgress from their personal, subjective practice and experience into the field of objectivity and general validity in a wider sense.

### **MA work – Puppet acting**

Detailed exploration of the puppet-actor relationship, pursuit of personal topics and the search for a suitable method of visualisation using puppetry, ready-made and visual sign systems.

### **MA work – Stage acting**

In-depth research into various artistic (theoretical and/or practical) aspects of stage acting, a verification of the existing knowledge and a detailed deepening of the subject and its social, historical and general cultural connections with other artistic fields and their specifics. The student is capable of producing a specialised theoretical thesis in written form (which is dealt with in Stage acting V), where they analyse, theoretically argue, evaluate and describe their research process. The analysis in the thesis also includes the knowledge acquired in the Acting Theory subject and other elective subjects.

The subject-specific competences are:

- the development and verification of one's own formal experience;
- the description and development of one's own stage acting technique and method.

### **MA work – 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;
- solfeggio, harmony, transcription, music form analysis;
- 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.

### **Open platform III**

An expansion of the students' general and specialised knowledge through lectures, workshops, performance visits, trips, etc., offered by established Slovenian and foreign artists or experts in various artistic or scientific fields.

The subject deepens general and specialised artistic knowledge, which is expanded through various practices and multidisciplinary approaches to contemporary theatre performance.

### **Performance art**

The course offers the possibility of entering the field of performative practices, or performance, both in theory and practice. First, the students absorb a theoretical (partly historical) overview of the cases of a conceptualisation process. This functions as an initiative phase in performance production which is a result of a cultural and socio-political »diagnosis« and prognosis. This is followed by studying various procedures and approaches to the formulation of a performed idea, including a set of performative material (documentary, pre-processed, original), and ultimately by the activation of a team of collaborators, and a practical placement of a production in a concrete and »material« production space or context.

### **Performing arts, literature and visual culture M**

Students learn about different forms of modern European and non-European writing for theatre, and interpret them in relation and connection to visual culture. They are acquainted with essential theoretical approaches to explore a heterogeneous field of theatre, literature and visual culture (semiotics, theatre anthropology, post-structuralism and deconstruction, gender studies, psychoanalytic theory and performance studies). They explore the dynamics of relationships between textual, performative and visual culture, and learn about the multimedia nature of contemporary performing and visual sphere. The course is designed as theoretical training in a specific integration of literature, theatre and performing practices in the phenomenon of visual culture.

### **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.

### **Puppet acting**

Students become familiar with different puppet approaches and different authors. The puppet is not a uniform instrument; despite some basic principles it has countless variants. The student gets to know them in workshops and meetings with various puppeteers, actors, puppet makers, animators.

### **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, keeping abreast of specialised publications.

### **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.

### **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.

### **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.

### **Stage acting**

On the one hand, the subject provides a practical introduction to the foundation of stage acting to students who (based on their interview with their mentor) apply after completing studies that do not offer an in-depth introduction. On the other hand, students continuing stage acting studies can verify their existing knowledge and receive a deeper reach into the subject and its social, historical and general cultural connections with other artistic fields and their specifics. The origins of acting and the principles of different acting types in view of the time and space of civilization, culture, society, history, politics and their relationship to different artistic fields, especially those of theatre and film. A practical verification of the theoretical outgoing points of the master's thesis. Research into the theatrical field, especially that of acting in its basic purpose as the source of creativity. The relationships with other spheres of art and their interconnectedness. The mutual influence of art (acting/theatre) and the audience/society.

### **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 events.

### **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.

## **The artistic word**

The subject introduces the independent preparation of interpretations of texts that have not yet been encountered by the student, as well as the search for an interpretation that is novel to them and that signifies a diversion from their established speech practice.

## **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.

## **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;
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