

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

THEATRE AND RADIO DIRECTING

STUDY COURSES:

THEATRE DIRECTING

RADIO DIRECTING

The programme

The second-cycle study programme *Theatre and radio directing* offers two study courses:

- Theatre directing,
- Radio directing.

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 Theatre and radio directing.

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 goals and objectives of the second-cycle study programme *Theatre and radio directing* are to instruct and train graduates in the fields of theatre and radio production (from the first idea to its execution and postproduction) to carry out their own projects in a professional working environment and settings. In the course of their studies, they will acquire practical and theoretical skills for creating and executing their own original projects, and develop and improve analytical skills, their interpretation capability and evaluation of contemporary theories of theatre, radio and sound art, as well as their practical and methodological aspects. They will gain sufficient competence to allow them to incorporate practical and theoretical aspects in their projects. In doing so, they will learn to view their artistic creativity in terms of research and practical tasks, and to position it within a wider context of art production. They will learn to present and articulate their ideas and become proficient in channelling their creativity while constantly seeking to revolutionize their working processes.

Graduates of the programme develop the following general competences:

- logical, abstract, analytical, and synthetic thinking,
- the ability to express professional knowledge in written form, to apply it in practice, to reflect upon it and evaluate it,
- the ability to transfer the acquired knowledge competently and self-reliantly into practice,
- the ability to relate the acquired knowledge and skills to various fields, and to upgrade and improve them independently,
- appropriate contextualization and independent upgrading of information input,
- transfer of knowledge and skills to other problem areas (transfer ability) and the ability to solve problems in an intra- and interdisciplinary way,
- the ability to detect and solve complex problems and conflict situations; the ability to make competent and confident decisions,
- the ability to react to new situations appropriately and to generate novel conceptual solutions,
- team approach to problem solving; the ability to form and execute conceptual solutions,
- enhanced skills of reflection, self-reflection, critical and holistic thinking,
- the ability to search self-reliantly for new sources of knowledge in the field of arts and in their professional fields,
- the ability to accept other people's opinions capably and to deal with them and to reason with them competently and proficiently,
- the ability to assess their own and other people's abilities and skills, and to act resourcefully and cost-effectively,

- assessing and ensuring high standards of their work; enhancing quality standards in their working environment,
- innovative application of theoretical and practical methods,
- the ability to acquire projects, design and manage them,
- the development of leadership skills and the creation of quality and efficient relationships in their professional sphere and beyond,
- the ability of creative data interpretation and information synthesis,
- the ability to foster intercultural communication in formal and informal situations,
- the ability to utilize professional knowledge in practice,
- the ability of planning and time management,
- acquisition of choreographed, movement-based, verbal (written and oral) skills, and the ability to utilise technological procedures,
- commitment to high ethical standards,
- commitment to quality and drive to succeed.

Subject-specific competences of graduates:

- they acquire in-depth professional and artistic knowledge in the field of theatre and radio directing,
- they get acquainted with a variety of contemporary theatre and radio (acting and directing) methods and systems, enabling them to establish new methods and develop their own method of work,
- they are capable of »theatrical-radio« thinking, which presupposes a formal conceptualization of »radical thought«, meaning they comprehend their field as a physical realization of an idea or a thought that communicates with the interested public,
- they are capable of formulating a »directing concept«, a plan for the realization of an idea or a text to be placed in space,
- they are capable to guide other members of a creative team (set designer, costume designer, dramaturg, composer, sound engineer and others) along the shared idea in accordance with the director's concept for space setting of a specific project,
- they learn to organize and understand theatrical-radio processes in the broader production scheme of professional theatre (attitude towards the audience, specific institutions, promotion, and sales/post-production strategy of the production),
- they learn to work closely and intensely with the actors, and possibly by way of improvisation techniques, to include other people's material or creative material of other authors into the fabric of their production,
- they learn to use relevant theatrical practices according to their own concept; they are ready to explore and use new and original ideas of their own,
- they learn to get acquainted with various areas of audio creative production according to their creative and technological process,
- they get trained in new digital recording and production technologies,
- they get acquainted with inter-technological connections (creation in the field of interactive artistic radio art, acoustic art in the online environment ...),
- they deepen their knowledge of possibilities of actors' artistic expression in audio performance,
- they get trained in the field of dubbing of feature-length and animated foreign language films.

A graduate in *Radio directing* will acquire additional knowledge of professional dubbing of foreign language films and animated films and will make a significant contribution to the raising professional standards and quality of dubbing in public media and in released audio and video carriers.

Admission requirements and criteria for selection

The second-cycle study programme *Theatre and radio directing* is open to enrolment of those who:

- a) have completed a first-cycle study programme in theatre directing, radio directing, stage acting, dramaturgy, or film and television directing; 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; or
- c) have completed an equivalent study programme abroad;
- d) meet the above requirements (stated under a), b) or c) and have passed the talent test, conducted as an interview. The talent test includes a draft presentation of the candidate's project (submitted by the candidate in advance), a CV focusing on the candidate's practical work, and an interview conducted by the test panel.

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

Students enrolled in other second-cycle study programmes are eligible to transfer to the *Theatre and radio directing* study programme subject to the availability of study places, and provided they will complete at least one semester of the *Theatre and radio directing* study programme and that 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 *Theatre and radio directing* study programme subject to the availability of study places, and provided they will complete at least one semester of the *Theatre and radio directing* study programme and that 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 *Theatre and radio directing* 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: Theatre directing

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Theatre directing M	Janez Pipan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat	60	30	30		180	300	10	1 st
Master's thesis – Theatre directing (individual project 1)	Janez Pipan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat	30	15	15		90	150	5	1 st
Master's thesis – Theatre directing (individual project 2)	Janez Pipan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat			150		600	750	25	2 nd
<i>Elective subject</i>		30		30		90	150	5	1 st
<i>Elective subject</i>		30	15	15		90	150	5	2 nd
<i>Elective subject</i>		30	15	15		90	150	5	2 nd
<i>Elective subject</i>		30	15	15		90	150	5	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Radio directing 1	Janez Pipan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat	15	15	30		90	150	5	all-year
Puppet theatre I	Jasna Vastl	30				120	150	5	1 st
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
The history of drama	Tomaž Toporišič	30	30			90	150	5	1 st
Contemporary performing arts I	Barbara Orel	30	30			90	150	5	1 st
Contemporary performing arts II	Barbara Orel	30	30			90	150	5	1 st
Costume design II/1	Janja Korun	15		15	15	105	150	5	1 st
Play spaces I	Jasna Vastl	15	15	15		105	150	5	1 st
Dance dramaturgy	Blaž Lukan	15	15		15	105	150	5	1 st
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 st
Hermeneutics	Maja Krajnc	30		30		90	150	5	1 st
Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 st

Screenwriting seminar	Miroslav Mandić		30	30		90	150	5	1 st
Performance art	Blaž Lukan	30	60		15	135	240	8	1 st
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
Sound design II	Miha Jaramaz	30		30		90	150	5	2 nd
New media scriptwriting	Miroslav Mandić	15		30		105	150	5	2 nd
The history of theatre M	Aldo Milohnič	30	30			90	150	5	2 nd
Play spaces II	Jasna Vastl	15	15	15		105	150	5	2 nd
Costume design II/2	Janja Korun		15	15	15	105	150	5	2 nd

Study course: Radio directing

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Radio directing M	Janez Pipan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat	60	30	30		180	300	10	1 st
Master's thesis – Radio directing (individual project 1)	Janez Pipan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat	30	15	15		90	150	5	1 st
Master's thesis – Radio directing (individual project 2)	Janez Pipan, Jernej Lorenci, Matjaž Zupančič, Sebastijan Horvat			150		600	750	25	2 nd
<i>Elective subject</i>		30		30		90	150	5	1 st
<i>Elective subject</i>		30	15	15		90	150	5	2 nd
<i>Elective subject</i>		30	15	15		90	150	5	2 nd
<i>Elective subject</i>		30	15	15		90	150	5	2 nd

Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Puppet theatre I	Jasna Vastl	30				120	150	5	1 st
Script structure analysis	Miroslav Mandić	30	15	30		75	150	5	1 st
The history of drama	Tomaž Toporišič	30	30			90	150	5	1 st
Contemporary performing arts I	Barbara Orel	30	30			90	150	5	1 st
Contemporary performing arts II	Barbara Orel	30	30			90	150	5	1 st
Costume design II/1	Janja Korun	15		15	15	105	150	5	1 st
Play spaces I	Jasna Vastl	15	15	15		105	150	5	1 st
Dance dramaturgy	Blaž Lukan	15	15		15	105	150	5	1 st
Open platform III	Sebastijan Horvat	60	60			30	150	5	1 st
Hermeneutics	Maja Krajnc	30		30		90	150	5	1 st

Lighting design II/1	Janja Korun	15		60	30	45	150	5	1 st
Screenwriting seminar	Miroslav Mandić		30	30		90	150	5	1 st
Performance art	Blaž Lukan	30	60		15	135	240	8	1 st
Performing arts, literature and visual culture M	Tomaž Toporišič	30	30			90	150	5	1 st
Experimental and avant-garde approaches	Stanko Kostanjevec	30	60			60	150	5	1 st
Selected chapters from the history and theory of AV media	Polona Petek		30		30	90	150	5	1 st
Narratology	Maja Krajnc	30		30		90	150	5	2 nd
Sound design II	Miha Jaramaz	30		30		90	150	5	2 nd
New media scriptwriting	Miroslav Mandić	15		30		105	150	5	2 nd
The history of theatre M	Aldo Milohnić	30	30			90	150	5	2 nd
Play spaces II	Jasna Vastl	15	15	15		105	150	5	2 nd
Costume design II/2	Janja Korun		15	15	15	105	150	5	2 nd

Brief presentations of individual subjects

Contemporary performing arts I

The aim of the subject is to introduce the student to the understanding of the contemporary performing arts in the globalized, multicultural world. It is mainly directed into:

- their exploration from the intermedial, interdisciplinary, intercultural and international perspectives;
- understanding of their (self-)reflexive, art historian and sociopolitical bases;
- development of independent thinking directed into research and artwork creation.

Contemporary performing arts II

Students build on the basic knowledge acquired in the subject Contemporary Performing Arts I. The subject is conceived as research of a selected contemporary phenomenon from the field of the performing arts, dealt with in a wider social context. It directs the students into independent research work, interdisciplinary procedures leading towards reflection and development of artistic ideas. It encourages creative connections between theory and practice.

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.

Costume design II/2

Theoretical part:

- semantics of attiring: psychological and sociological analysis of dramatis personae,
- costume design as visual art: psychology of detection; colour, shape, structure and texture,
- costume and make-up,
- specificity of costume-related solutions for various AV-media: theatre, dance, music or puppet theatre, ballet, opera, film, television, video, performance etc.

Practical part: practical classes and seminar

- authenticating and exploring theoretical comprehension in connection with practical work on theatre, film, television etc. productions,
- preparation of portfolio.

Dance dramaturgy

The course is designed in two segments that are meaningfully connected. First, it aims to study contemporary dance as a hybrid field consisting of philosophy, history, cultural anthropology, aesthetics and cultural studies of dance together with psychoanalytic, semiotic, poststructuralist and feminist approaches. In this segment, it places contemporary dance in the wider field of dance and performance studies and treats it as an independent discipline, emancipated from the discourses of theatre and music. In its practical extension, the course unfolds as a heterogeneous field of research

into movement and physicality and their relationship to other arts, media and cultural practices, ranging from critical identification of different approaches to contemporary dance production and diverse dance practices, with a focus on dance dramaturgy, all the way to concretizing the acquired knowledge by conceiving and participating in the implementation of contemporary dance projects.

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.

Hermeneutics

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

In-depth understanding of the hermeneutic method.

Course-specific competences include:

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

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.

Master's thesis – Radio directing (individual project 1)

The student draws near the completion of his or her project, determining its genre, and enters into a creative relationship with his/her artistic team members. Through discussions, the rehearsal schedules and other deadlines are being defined. The student completes and defines his or her idea of the performance in view of a higher threshold of "practicality": an implementation plan must be set (performance venue, time, manner, procedures ...), and casting must be completed in order to bring the project to a completion under the tutor's supervision.

Master's thesis – Radio directing (individual project 2)

Individually, the student enters a concrete practical working process with his/her cast members and production team. According to a schedule and timeline, he or she leads the team towards its final aim: public performance. During rehearsals, the identity of plan and its practical realisation are being verified. The focus is two-fold: organisation of the procedure and work with the actor and team, as well as reception of the performative product in contact with the listeners. Before and after the working process, the student supervises a theoretical and promotional follow-up of the creative project.

Master's thesis – Theatre directing (individual project 1)

The student nears completion of his or her project and enters into creative author-like relationships with artistic team members: the co-worker on the concept/idea (dramaturg), co-authors (set designer, costume designer, music score composer, video author ...), and other team members (language consultant/voice coach ...). In the process of discussions, rehearsal schedule is being devised. The student completes and defines his or her idea of the stage performance using a higher

threshold of “practicality”: a realisation plan must be designed (performance venue, time, manner, procedures ...), and essentially, casting must be completed.

Master’s thesis – Theatre directing (individual project 2)

The student enters a practical process of theatre rehearsals with his/her cast members putting into practice the idea and plan of the staging. After the defined schedule and timeline, he or she leads the team towards its final aim: a public performance. In rehearsals, the director’s ideas and their implementation are being verified. The focus is two-fold: organisation of the rehearsal process and working with the actors, as well as a reception of the performance after the premiere and its contact with the audience.

Narratology

Thoroughly getting to know narrative theories and the operation of the narrative structures in various narrative forms and genres.

Subject-specific competences:

- in-depth knowledge and understanding of the structure and function of the narrative in film,
- ability of in-depth theoretical analysis of film narratives.

New media scriptwriting

The basic aim of the subject is to get the student acquainted with scriptwriting for the new media emerging over the last few years – internet, game, mobile ones.

Subject-specific competences:

- knowledge of the properties of the new media;
- ability to adapt the scriptwriting approaches to these new media.

Open platform III

The subject is intended for theoretical study of selected art questions, notions and phenomena. It offers students specialised knowledge which sheds further light on and expands the contents of the lectures at the AGRFT. It encourages students towards theoretical reflection and interdisciplinary approach towards performance studies.

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.

Play spaces I

Course content:

- shaping play space,
- space and event / space – time
- space and story / dramaturgy of space
- space of play and plays of space / location.

Play spaces II

Course content:

- shaping play space,
- space and event / space – time
- space and story / dramaturgy of space
- space of play and plays of space / location.

Puppet theatre I

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

Radio directing 1

Under supervision, the student develops his/her original project idea, verifying it in diverse contextual relations. The transfer of the idea into a concept, directed towards performance – a sound phenomenon. Anticipation of the impact with, and reception of the listener. Choosing the working method, acting and sound techniques, general communication and with his/her co-workers, whereby special emphasis is placed on the communication of the sound elements being exchanged between the author and the listener.

Radio directing M

Under supervision, the student develops the idea of his/her original project, testing it in diverse contextual relations. The transfer of the idea into a concept, directed towards performance – sound phenomenon. Anticipation of the impact with, and reception of the listener. Choosing the working method, acting and sound techniques, general communication and manner of work with co-workers, whereby special emphasis is placed on communicating the sound image between the author and the listener. The student is being trained in the formation of a “director’s concept”, an idea or text realisation schedule to set it into the sound space, and learns about diverse areas of sound creativity in view of the creative and technological procedures. Moreover, the students are trained in the dubbing of full length feature and animated foreign language films.

Screenwriting seminar

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

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

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

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

Script structure analysis

The students learn to watch and analyse a film from a dramaturgical perspective; different narration techniques, dramatic structures and genre forms are demonstrated.

Course-specific competences:

- a familiarity with scriptwriting approaches and models of the structure of a full-length film script;
- command of dramaturgical means and analysis of their practical application;
- recognising genre forms and their dramaturgical processing and stylisation.)

Selected chapters from the history and theory of AV media

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

Subject-specific competences:

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

Sound design II

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

Subject-specific competences:

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

The history of drama M

Based on their personal preferences, students develop their in-depth familiarity of specific problems of the emergence of dramatic texts in certain periods within national literatures, as well as of stylistic formations by individual playwrights, and explore the problems that are only mentioned and hinted at in reference literature. The course is based on selected chapters and themes of world drama with particular emphasis on the 20th and 21st centuries drama output and the authors who have left an indelible impression on changed style formations, drama principles and dramaturgical theories on playwriting. In addition, the students explore the relationship between a dramatic text and other media (literary, theatrical and non-theatrical). They look for their specific features and interpret play scripts that are no longer dramatic in all their dimensions, from their text base to performance and multimedia.

The history of theatre M

The aim of the subject is a problem-oriented treatment of selected chapters and themes from the field of theatre history.

The competences developed by the subject are:

- the ability of historical analysis of theatre phenomena;
- understanding the historical processes marking the development of the art of theatre;
- knowledge of key achievements, artists and directions in theatre art;
- understanding the connections between theatre and other arts and mediums.

Theatre directing M

Under supervision, the student develops the idea of his or her own project, questioning it in different contextual relations. The transfer of the idea into a conceptual outline, directed towards a staging, a realisation in stage space. Anticipation of the impact and reception of the viewer (defining a style, aesthetic expression). Choosing a working method, acting techniques, general communication

method, and ways of working with other creative staff members. Special emphasis is given to the director's working with the actors.