

Univerza v Ljubljani
Akademija *za gledališče, radio, film in televizijo*



University of Ljubljana
Academy of Theatre, Radio, Film and Television

PROSPECTUS

FIRST-CYCLE UNIVERSITY STUDY PROGRAMME

STAGE ACTING

The programme

The first-cycle university study programme *Stage acting* offers one study course.

The duration of the study programme is 4 years (240 ECTS).

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

ISCED: Arts (21)

Frascati: Humanities (6)

KLASIUS-SRV: 16204

KLASIUS-P-16: 0215

Slovenian Qualifications Framework: 7

European Qualifications Framework: 6

Qualifications Framework in the European Higher Education Area: first degree

Basic programme goals and competences

After completing the study programme, the graduates are familiar with and have mastered the basic principles of performing:

From simulation to improvisation, interpretation, and artistic performing. The opening of 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. The analysis of 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. Performing as a deconstruction of reality and the creation of a new construction of the event on stage. The formation of the first outlines of the performance persona – the special personality structure employed by the actor in their artistic creation.

The introduction of the model into the process of the actor's creation. The model is the programme and draft of a certain *dramatis persona*/character. Throughout the model, the student feels and experiences the character, masters, and finally performs it. In the gradual disclosure of the substance, existence, and presence of the character (through scene-by-scene analysis by the actors and the director), models emerge that intertwine and ultimately fuse into the performance model. Finding the performance procedures, from the initial research into the substance of a dramatic role to the stage concept of the analytical model of the character.

A wide and in-depth insight into Slovenian theatre, the critical assessment thereof and a professional comparison with the current theatrical creative processes and achievements abroad. The overarching programme acquired by the graduates shows and resonates in the public space in Slovenia and abroad.

The research into the visible (what am I looking at, what do I see) – visual perception. The research of the relationship between space and figure. Space and figure, space and event, space, and time. The students get to know the properties and possibilities created by the "performance space". They discover the principles of various spaces. They get to know the various characteristics of the spaces according to their location – the function of an individual space according to its disposition, and they especially explore the relationship between figure, event, and space. They research the relationship between the visual and verbal/audial images.

The students get acquainted with the rhythmical and melodic parameters of music in connection with text and its meaning. Single-voice, solo singing requires individual interpretation; for this reason, the study of this musical literature directs the attention of the student primarily to the formation and

development of a personal relationship with the performance of a certain song. Singing in harmony, however, requires the development of the ability to listen to several melodic lines at the same time. The student gets to know the ontological and historical nature of dramaturgy in a wider sense, as well as the nature of dramaturgy as a 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.

The continuing process of bodily awareness and work with partners and in groups. The mastery of the exercises teaches the students the proper use of the weight of their own bodies and those of their partners. The exercises enable a functional awareness of the centre of the body, which results in increased familiarity with one's own movement apparatus; this increases the possibility of independent creativity, as well as the development of one's own fantasy and creativity of movement. Creative collaboration with partners and groups, and especially the communicative, independent, creative, and responsible performer/dancer-actor. Through the process of guided improvisation, the students develop, strengthen, and deepen their state of special attention to themselves, their partners, and the space, and further expand the limits of their own specific movement abilities.

The introduction of video (recording individual improvisation stages) enables the students to develop a criticalness in all the stages of their cognitive process, from critical analyses of improvisation and composition to the evaluation of their own creative work.

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;
- suitable contextualization and the independent upgrading of information;
- 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;
- 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;
- 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 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 working in interdisciplinary groups,
- ability to take autonomous action,
- initiative and interpreting abilities,
- commitment to ethics,
- commitment to quality,
- drive to succeed.

Subject-specific competences of graduates:

- basic general knowledge of the field of theatre,
- knowledge of the English language (with an emphasis on the fields of theatre, radio, film, and television),
- ability of communicating with laypeople in the fields of film and television,
- ability to appreciate difference and multiculturalism,
- analytical and in-depth following of current events in the media,
- ability to analytically assess one's own creative process,
- knowledge of contemporary acting methods and systems,
- recognition of the specificities of the Slovenian cultural identity,
- ability to compare professional approaches of different cultures,
- collaborating in performances and projects abroad,
- recognition of one's own creative specificities.

Admission requirements and criteria for selection

The *Stage acting* study programme is open to enrolment of the following persons:

- a) Those who have passed the upper-secondary-school final exam (*matura*).
- b) Those who have passed the vocational *matura* in any secondary school programme and an exam from the *matura* subject in art history. If the candidate has already passed this subject at the vocational *matura*, this exam can be from any *matura* subject. The selected subject shall not be one that the candidate has already passed at the vocational *matura*.
- c) Those who have completed any four-year secondary school programme prior to 1 June 1995.

All candidates must take a talent test and prove suitable psychophysical skills with a medical certificate.

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 a general 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, in addition to the passed *matura* or the fulfilled obligations from items b) and c), the talent and suitable psychophysical skills test is passed by more candidates than there are enrolment places, the candidates shall be ranked according to the following criteria on the basis of items a) and c):

- success in the talent and special psychophysical skills test 90% of points;
- overall score in the *matura* or final exam 5% of points;
- general academic performance in the 3rd and 4th year of secondary school 5% of points.

The candidates from item b) shall be ranked according to the following criteria:

- success in the talent and suitable psychophysical skills test 90% of points;
- overall score in the vocational *matura* 4% of points;
- general academic performance in the 3rd and 4th year of secondary school 3% of points;
- score in the *matura* subject 3% 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 to the second year of the study programme, the student must fulfil all the obligations defined by the programme and the individual syllabi and must earn 60 ECTS. The student must also provide a certificate attesting to the return of books, periodicals, audio-visual works, props, and costumes, as well as technical and other equipment.

To advance to the third year of the study programme, the student must fulfil all the obligations defined by the programme and the individual syllabi and must earn 120 ECTS. The student must also

provide a certificate attesting to the return of books, periodicals, audio-visual works, props, and costumes, as well as technical and other equipment.

To advance to the fourth year of the study programme, the student must fulfil all the obligations defined by the programme and the individual syllabi and must earn 180 ECTS. The student must also provide a certificate attesting to the return of books, periodicals, audio-visual works, props, and costumes, as well as technical and other equipment.

Transfer between programmes

Students enrolled in other study programmes at UL AGRFT are eligible to transfer to the *Stage acting* study programme subject to availability of study places, and provided they meet the admission requirements and other general conditions stated by the Criteria for transfer between study programmes. The transfer is granted at the UL AGRFT Senate's discretion.

Students enrolled in comparable university study programmes are eligible to transfer to the *Stage acting* study programme subject to availability of study places, and provided they meet the admission requirements and other general conditions stated by the Criteria for transfer between study programmes. The transfer is granted at the UL AGRFT Senate's discretion.

Students are eligible to transfer to the *Stage acting* study programme from higher education professional study programmes subject to availability of study places, and provided they meet the admission requirements and other general conditions stated by the Criteria for transfer between study programmes. The transfer is granted at the UL AGRFT Senate's discretion.

Transfer from short-cycle higher education programmes is not possible.

Completion of studies

The first-cycle university 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 240 ECTS, successfully acted in all the prescribed study productions and provided a certificate attesting to the return of books, periodicals, audio-visual works, props, and costumes, as well as technical and other equipment.

Study programme syllabus

Legend:

L	lectures
S	seminar
T	tutorials
OFS	other forms of study
ISW	individual student work
Σ	total hours
ECTS	European Credit Transfer System (credit points)

Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Stage acting I	Branko Jordan, Branko Šturbej, Nataša Barbara Gračner	240	120	60	60	60	540	18	all-year
Language and speech I (Sociolinguistics, Stage Speech and Phonetics)	Nina Žavbi	90		30		60	180	6	all-year
Speech technique I (Breath, voice and basics of articulation skills)	Tomaž Gubenšek	30		120	15	15	180	6	all-year
Theatrical singing I	Darja Švajger Mohorič	45		60	15	60	180	6	all-year
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
The history of theatre I	Aldo Milohnič	60				30	90	3	all-year
Contemporary dance techniques I	Uršula Teržan	60		60		60	180	6	all-year
Movement techniques and skills I	Uršula Teržan			75		15	90	3	2 nd
Introduction to Acting for the camera	Branko Jordan, Martin Srebotnjak	15		30	30	15	90	3	2 nd
<i>Elective subject</i>		30	30			30	90	3	1 st

Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Stage acting II	Branko Jordan, Branko Šturbej, Nataša Barbara Gračner	180	180	60	60	60	540	18	all-year
Speech technique II (Articulation skills in text structures)	Tomaž Gubenšek	30		60		30	120	4	all-year
Dance composition I	Tanja Zgonc	30	30	30		30	120	4	all-year
Theatrical singing II	Žarko Prinčič	30		30	30	30	120	4	all-year
Dramaturgy and history of drama II	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Contemporary dance techniques II	Uršula Teržan	60		60		60	180	6	all-year

The artistic word I	Aleš Valič	30		30		30	90	3	all-year
Costume and makeup	Janja Korun	15		30	15	30	90	3	all-year
The history of theatre II	Aldo Milohnič	60				30	90	3	all-year
Acting for the camera I	Branko Jordan, Martin Srebotnjak	30		60	45	45	180	6	all-year
Language and speech II	Nina Žavbi	30		30		30	90	3	2 nd

Year 3, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Stage acting III	Branko Jordan, Branko Šturbej, Nataša Barbara Gračner	120	240	60	60	60	540	18	all-year
Movement techniques and skills II	Uršula Teržan			60		30	90	3	all-year
Theatrical singing III	Žarko Prinčič	15		30	30	15	90	3	all-year
Dramaturgy and history of drama III	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dance composition II	Tanja Zgonc	30	30	30		30	120	4	all-year
The artistic word II	Aleš Valič	30		45		15	90	3	all-year
Stage speech I	Tomaž Gubenšek	30		30	30	30	120	4	all-year
Puppet animation I	Jasna Vastl			60		60	120	4	all-year
Scenography: Play spaces I	Jasna Vastl	15	15	30		30	90	3	all-year
Language and speech III	Nina Žavbi	30		30		30	90	3	1 st
Speech technique III (Connection and application of voice and articulation skills on complex text work)	Tomaž Gubenšek	15		45	15	15	90	3	1 st
<i>Elective subject</i>		30	15	15		30	90	3	2 nd
<i>Elective subject</i>		30	30			30	90	3	2 nd

Year 4, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Stage acting IV	Branko Jordan, Branko Šturbej, Nataša Barbara Gračner	60	240	60	120	60	540	18	all-year
The artistic word III	Aleš Valič	60		120		60	240	8	all-year
Stage speech II	Alida Bevk	30		30	30	30	120	4	all-year
Dance composition III	Tanja Zgonc	30		30		30	90	3	all-year
Theatrical singing IV	Žarko Prinčič	15		45		30	90	3	all-year
Radio acting	Nataša Barbara Gračner	15		30	15	30	90	3	all-year
The philosophy of art	Gregor Moder	45	15			30	90	3	1 st
Graduation performance	Branko Jordan, Branko Šturbej, Nataša Barbara Gračner	15	15			60	90	3	2 nd
<i>Elective subject</i>		30		30		30	90	3	1 st

<i>Elective subject</i>		30	30			30	90	3	1 st
<i>Elective subject</i>		30	30			30	90	3	1 st
<i>Elective subject</i>		30	15	15		30	90	3	2 nd
<i>Elective subject</i>		30	30			30	90	3	2 nd

All years, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Playwriting II	Žanina Mirčevska	30	15	15		90	150	5	all-year
Playwriting III	Žanina Mirčevska	30	15	15		60	120	4	all-year
Costume: Project I	Tina Kolenik		15	30	15	30	90	3	all-year
Costume: Project II	Tina Kolenik		15	30	15	30	90	3	all-year
Puppet animation II	Jasna Vastl			60		30	90	3	all-year
Open platform 1	Sebastijan Horvat	30	30			30	90	3	all-year
Open platform 2	Sebastijan Horvat	30	30			30	90	3	all-year
Scenography: Play spaces II	Jasna Vastl	30	15			45	90	3	all-year
Scenography: Play spaces III	Jasna Vastl	30	15			45	90	3	all-year
Scenography: Play spaces IV	Jasna Vastl		15		15	60	90	3	all-year
The history of theatre III	Aldo Milohnič	60				30	90	3	all-year
The English language	Tina Mahkota		45			45	90	3	1 st
The anthropology of theatre	Aldo Milohnič	30	30			30	90	3	1 st
Acting for film master class	Branko Šturbej, Martin Srebotnjak		30	30		30	90	3	1 st
Practical acting for the camera II	Branko Jordan				45	45	90	3	1 st
Practical acting for the camera III	Branko Jordan				45	45	90	3	1 st
Media studies and popular culture	Barbara Orel		60			30	90	3	1 st
Musical II	Žarko Prinčič	30		30		30	90	3	1 st
Light design 1	Janja Korun	15		60	15	30	120	4	1 st
Open platform for movement and dance	Uršula Teržan	30		30		30	90	3	1 st
The basics of playwriting and screenwriting	Žanina Mirčevska	45		15		30	90	3	1 st
Psychodrama	Tomislav Janežič	30		30		30	90	3	1 st
Relaxation and regeneration of an actor's voice	Alida Bevk	15		30		45	90	3	1 st
Slovenian drama and theatre I	Aldo Milohnič, Tomaž Toporišič	45	15			30	90	3	1 st
Performing arts studies II	Barbara Orel	30	15			45	90	3	1 st
Selected chapters in psychopathology and psychotherapy	Borut Škodlar	20	10	10	20	30	90	3	1 st
Playwriting I	Žanina Mirčevska	15	30	15		30	90	3	2 nd
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 nd

Musical I	Žarko Prinčič	30		30		30	90	3	2 nd
Lighting design 2	Janja Korun		10	60	10	10	90	3	2 nd
Slovenian drama and theatre III	Aldo Milohnič, Tomaž Toporišič	45	15			30	90	3	2 nd

Brief presentations of individual subjects

Acting for film master class

Studying under the supervision of selected experts – artists and educators – students learn about the key issues in the field of film acting. The focus is on a critical approach and overcoming and upgrading of established concepts, principles and norms.

Acting for the camera I

The student learns about the preparation and realisation of acted film and television forms that require collaboration with actors – from the aspect of creative collaboration between individual artistic profiles.

Students of directing and stage acting learn in practice and become familiar with the main characteristics and requirements of acting before the camera.

Students of shooting and editing learn on the key issues in forming a film role and test practically the creative methods with which they can contribute to the process.

Course-specific competences:

- understanding the process of the creation of a film role in correlation with other film means of expression;
- the ability to co-create a convincing and authentic image of the character;
- command of the individual elements of forming characters for film and television production.

Contemporary dance techniques I

The course is aimed at investigating and expanding the notion of movement, touching, collective movement, its cultivation and awareness. This is the first encounter of future actors with stage movement and space. Conscious breathing exercises/visualisation: various principles of breathing exercises and foundations of meditation, awareness of breathing as such, observing breathing in motion, linking – the logical interaction of relaxed breathing and movement, controlled linked breathing and movement, stage presence; the entirety (body and breathing) is presented to the spectator, the awakening of the body – the first move into space, supervised improvisations based on the discovery of an individual's own forms of movement (form is not important) and a range of technical movement exercises: for body coordination, psychological concentration and the muscle tone (simple body exercises included in between, e.g. push-ups and exercises for abdominal muscles); later on, exercises are elaborated further into a short choreography.

Contemporary dance techniques II

The aim of the course is to present basic contemporary dance techniques. This improves the students' motor skills, clarity of »motion thought«, and encourages rapid development in comprehension and understanding of their bodies. Students of stage acting are exposed to challenging and complex movement forms that follow certain principles and rules, as well as a space design and perception – spatial orientation; placing of body and motion in space, receiving and projecting personal energy on stage (stage presence), dancing in groups (group energy – adjustment – collective breath), individual and group creation, looking for compromises and best solutions.

In ballet students learn about its specific aesthetics and classical style movement – body projection and posture. Ballet sets up a code to be acquired by the students to a level in which the basics of classical ballet does not serve as information only, but allows them to process and apply it for the needs of theatre.

Costume and makeup

Getting to know the manners of dressing and the demeanour of the social classes in individual historical periods, which result from social, economic, political and geographical conditions. Getting to know the historical and contemporary styles and genres of theatre and film costume design.

Getting to know the content and fine art possibilities of costume design as a part of the overall visual image; understanding the functions of individual costumes and the relationships between them.

Costume: Project I

Idea and costume: design of a costume triggered by the experience of a certain work of art, e.g.: literary text, poetry, music, painting, sculpture, nature, etc.

Technical design and the student's execution of the costume-project (individually, or as a group project of costume design students).

Presentation of the above in the form of a short stage event (performance).

Costume: Project II

Costume and space: Exploring a specific relationship between the costume (two- or three-dimensional object) and its setting.

Costume conception and development of costume installation: site-specific and/or in relation to the movement it is subjected to, or the space it creates.

Technical design and the student's execution of the costume-project ((individually, or as a group project of costume design students).

Presentation of the above in the form of a short stage event (performance), video recording, photography exhibition, and/or otherwise.

Dance composition I

The aim of the subject is the continuing process of bodily awareness as well as work with partners and in groups. The mastery of the exercises teaches the students the proper use of the weight of their own bodies and those of their partners. The exercises enable a functional awareness of the centre of the body, which results in increased familiarity with one's own movement apparatus; this increases the possibility of independent creativity, as well as the development of one's own fantasy and creativity of movement. Creative collaboration with partners and groups, and especially the communicative, independent, creative and responsible performer/dancer-actor. Through the process of guided improvisation, the students develop, strengthen and deepen their state of special attention to themselves, their partners and the space, and further expand the limits of their own specific movement abilities.

The introduction of video (recording individual improvisation stages) enables the students to develop a criticalness in all the stages of their cognitive process, from critical analyses of improvisation and composition to the evaluation of their own creative work.

Dance composition II

Students of the third year already know how to control their body in a more functional and controlled manner. The next stage and a different view on working with the body is the "butoh methodology", with the aim of extending and deepening the student's creativity. The aim of the exercises is to lead the student through a process based on complete serenity – attention as well as on surprise – explosion, energy and action. The aim of the butoh methodology, which is traditionally based on raising the awareness of the body and its standardisation, is to enable students in-depth work on their attention, full concentration on details and understanding that the physical reality determines the inner reality of the body of the dancer/actor.

Dance composition III

Students of the fourth year are already aware that the body conceals at least as many expression possibilities as the mind and that the dynamics of gesture is one of the foundations of theatrical expression.

This subject's objective is to link technical knowledge of dancing acquired by the students during their study, upgrade the creative approach including improvisation, search for and prepare dance theatre material and composition, independent breakdown of theatre text and its original movement

articulation. A template approach to students/actors is thus excluded and the development of their personal characteristics is enabled.

Dramaturgy and history of drama I

The students get to know the ontological and historical nature of dramaturgy in a wider sense and the functioning of dramaturgy as performance practice in a narrow sense. They get to know its basic function in the context of the staging process and the performance event as such, as well as its role in their reception. The definition of the origin, concept and subject of dramaturgy in a wider sense and of practical dramaturgy in a narrow sense; the catalogisation of basic dramaturgical notions; a definition of the specific nature of dramaturgy as performance practice, as well as its methodological basics and production principles. A chronological overview of the development of practical dramaturgy from Lessing and Levetzow till the present day.

The students initially get acquainted with the conditions that enabled the creation of European drama. The subject presents ancient Greek, Roman and Hellenistic drama and drama in the Middle Ages, as well as the conditions that signified the transition from the drama of the Middle Ages into Renaissance drama.

The students are acquainted with the specific changes in style resulting from historical events and the aesthetic development of drama. Also discussed are the relationships between European drama and similar phenomena (Indian, Japanese and Chinese drama).

Dramaturgy and history of drama II

In the scope of the lectures, the student gets an insight into the principles of the analysis of theatre performance or performance event, with the tendency to reconstruct its dramaturgical model. The content of the subject is the semiological and semantic analysis of a theatre staging as performance or performance event as such and taking them apart into their constitutive elements (actor – sound – space – time – other elements). For this purpose, the student produces a dramaturgical analytic apparatus as an aid to the practical dramaturgical, critical or theoretical approach to performance phenomena and their reception.

Methodologically, the subject focuses upon both the theoretical and staging aspects and, in a paradoxical turn, sees the dramatic text as a virtual staging or reads the theatre performance itself as a text.

This subject provides an understanding of the numerous interrelated phenomena that shaped the course of European and American drama in the 20th century. Apart from the stylistically heterogeneous Modernism, the Avant-gardes and Expressionism, other directions are formed as existentialist drama and New Objectivity, Social Realism, poetic drama, absurdist drama, phenomena in American drama, European documentary drama and a group of phenomena that belong among the postmodern drama. The student is acquainted with the most important playwrights and their opuses, as well as with the connection of contemporary drama with the dramaturgical, aesthetic, philosophical and technopoetic theories that emerge in the individual decades of the 20th century. The student is also provided with an insight into the intertextual connections characterizing the development of literature in the 20th century.

Dramaturgy and history of drama III

The student is familiarised with the historical development of dramatic/dramaturgical theories from antiquity through to the present day, conveyed as a synchronous intersection and focussed upon the basic dramaturgical theories/concepts from the proto-dramatic to the post-dramatic. For this purpose, it establishes 4 basic dramaturgical concepts (act, time, character and dialogue) and, following the principle of diachronic and synchronic reviews from Aristotle to Brecht, connects them with the staging practice of the 20th century.

Methodologically, the subject focuses upon both theoretical and staging aspects and, in a paradoxical turn, sees the dramatic text as a virtual staging or reads the theatre performance itself as a text. This subject provides an understanding of the numerous interrelated phenomena that shape the course

of European and American drama in the 20th century. Apart from the stylistically heterogeneous Modernism, the Avant-gardes and Expressionism, other directions are formed as existentialist drama and New Objectivity, Social Realism, poetic drama, absurdist drama, phenomena in American drama, European documentary drama and a group of phenomena that belong in postmodern drama. The student is acquainted with the most important playwrights and their opuses, as well as with the connection of contemporary drama with dramaturgical, aesthetic, philosophical and technopoetic theories that emerged in the individual decades of the 20th century. The student is also provided with an insight into the intertextual connections characterizing the development of literature in the 20th century.

Graduation performance

Through theoretical and practical perspectives, the student encounters the notion of public performance as a concluded and holistic unit. Using a selected dramatic text, they fuse and connect their knowledge of the subjects: stage acting, dramaturgy, stage speech, dance composition, theatrical singing, costume design and others used in the process of independent acting creativity. In their creative process, the student connects with other performance creators and participates in the joint creation of the theatre act. The graduation performance represents the conclusion of the student's four years of study; as a complex artistic work, it helps the student discover and present their attitude towards the fundamental questions of being, humanity and the world through various optics of aesthetic and poetic expression.

Language and speech I (Sociolinguistics, stage speech and phonetics)

In terms of content, the course entails three strands: *Sociolinguistics Basics*, *Introduction to Stage Speech*, and *Phonetics*.

The first strand includes the following topics: the interdependence of language and social situation, the Slovenian language in the EU, Slovenian as an identity language, multilingualism and multiculturalism, a reflection of linguistic interference in artistic language, multilingualism and linguistic hybridisation in the theatre and other media, genre diversity of Slovenian (Toporišič), sociolects (Skubic), new languages (internet, SMS).

The second strand introduces students to stage speech by raising the awareness of their own speech and by analysing their spoken idiolect in free speech and reading. This is followed by training of targeted listening to oneself and others in order to identify differences between public and private speaking. Practical lessons with short theoretical introductions are followed by phonology in practical use (dialect speech features and standard pronunciation), developing a voice imagination (examining the expressiveness of voice – speech and non-speech) and fine-tuning audio and visual elements of speaking in specific (stage) circumstances.

In the third strand students learn about the research field of phonetics (historical, acoustic, articulatory, normative, etc.) and its interdisciplinary nature (its links to speech therapy, medicine, physics, music, computer science, theatre acting, etc.). This is followed by studying basic concepts of acoustic phonetics (speech sound, resonance, computer analysis of speech sound, singing and speech sound), and by an in-depth study of the following topics: articulatory phonetics (physiology of speech, speech organs), basics of psycholinguistics (speech development, speech and hearing/listening, etc.), phonology (Slovenian phonemic system, variants, intonation, stressing, sound shifts, special sound combinations).

Language and speech II

The course called *Text Phonetics* introduces students of stage acting to theoretical foundations of speech (Škarić, Vuletić, Varošanec-Škarić, Berry), and is centred around prosodic devices and non-verbal means of expression.

First, the course presents spoken language in the light of structuralism, post-structuralism, semiotics, theatre studies, and elaborates on the differences between speaking and writing, and presents ways to detect sonority in literature. The definition of speaking (Škarić) is used to illustrate a detailed

analysis of voice layering (voice, text) and prosodic devices (pauses, intonation, emphasis, rhythm, volume, voice modulation, speech rate, register, tone of voice) and non-verbal elements of speech (mimics, gestures, body behaviour, gaze, proxemics), taking into account specific circumstances of oral performance.

Language and speech III

Students are introduced to selected chapters of *stylistics and prosody*.

Starting with a definition of style/manner in the broadest sense of the word (dress style, period dances, period costumes, personal style, architectural style, music style, etc.), the course focuses on literary style in a narrow sense of the word. Special attention is paid to specific features of literary texts (polysemy/semantic openness, aesthetics, originality), with reference to, among others, Eco, Ingarden, Iser. This is followed by an overview of stylistic literary devices, i.e. acoustic (rhyme, alliteration, assonance, etc.), verbal (conspicuous words, tropes), syntactical (figures), textual (description, dialogue, monologue, etc.), and by language-stylistic analysis of literary texts (in conjunction with Artistic word and Stage acting).

After learning about various metres (quantitative, syllabic etc.), students are acquainted with particularities of the spoken realization of drama and non-drama verse (e.g. enjambment, meter and rhythm), and standard metrical forms (hexameter, blank verse, etc.), free verse, poetic forms (sonnet, ghazal, poem in prose, etc.) and internalize the linking of form and content.

Light design 1

What is light? Various types and ways of lighting in everyday life. Historical development of stage lighting. Exploring different stage lights and their properties. Shape, direction, intensity, colour and movement of light. Terminology of lighting and its successive phases. Light positions and light exposure of the actor. General light design method. Practical work with stage lights and the mix-table, with an emphasis on safety. The ground plan of light-setting. Practical implementation of a lighting plan.

Lighting design 2

Various lighting methods. Lighting plan and set. Creating an atmosphere with light. Light and its impact on costumes. Dramaturgy of light modifications. Special light effects. Design and implementation of a lighting project based on student's original idea.

Media studies and popular culture

The aim of this subject is the study of the media and their key role in shaping social formations and our everyday life. The media are viewed from the perspective of the sociology of communications and the anthropology of technology use, in which the focus is on the artistic uses of technology. In the lectures, the students get to know the connections between the media, art, society and the perception of the audience. In the workshops, they explore the possibilities of expression in artistic creation in the language of the new media under the mentorship of intermedia artists. The media are viewed as places for the intertwinement of philosophical, aesthetic and social discourses, with a focus on their role in shaping popular culture. The subject does not follow the humanist tradition of studying the media as possessors of power and conveyors of meaning, but transgresses to the field of the anthropology of technology use.

Movement techniques and skills I

Training acrobatic elements and basics of boxing, judo and self-defence has a positive effect on one's cognitive and conative characteristics. It has a positive impact on the balance of personality and perceptivity, specialty and fluid intelligence development; it improves vigilance and concentration and encourages self-confidence and a fighting spirit.

By way of engaging in spontaneous movement that does not depend on one's will and has no external form, the students identify their own tensions and abilities, and gain tools for raising

awareness of body and mind integration. This enhances their confidence in expressing themselves by movement without form, and in learning about internal and external space, movement through space to enhance their understanding of stage presence.

Movement techniques and skills II

Using spontaneous movement, the students acquire the tools for developing their own feelings and awareness of body/mind and tension release, as well as those for smoother entering and exiting of certain roles, understanding of a space, a stage and a spectator. In addition, they develop personal movement and expression through motion, and confidence in their own body and abilities. They develop the ability to establish physical contact with a partner, mutual support and cooperation at multiple levels, including the level of group movement improvisation.

In fencing, special attention is paid to the synchronisation of movement and body coordination, which is reflected in precise and elegant gestures, explosiveness and speed. This creates the impression of a real and perilous duel. However, the objective of the course is not to strive for an accurate imitation of a genuine duel, but to interpret it and satisfy the spectators' desire for an attractive and fierce fight.

Musical I

Studying, rehearsing and staging entire musical pieces: The Baker's Wife, Cats, My Fair Lady, City of Angels, The Threepenny Opera, Porgy and Bess, Les Miserables, Kiss of the Spider Woman, A Chorus Line, The Phantom of the Opera, Grand Hotel, I Love my Wife, Zorba, Sugar (Some Like it Hot), Jesus Christ Superstar, The Sound of Music, Man of La Mancha, Nonsense, Happy End, Mahagonny, Kiss me, Kate, The Witches of Eastwick, Street Scene, Into the Woods, Kismet, Company, Rent.

Musical II

Study, rehearsing and staging entire musical theatre pieces: West Side Story, The Baker's Wife, Cats, My Fair Lady, City of Angels, The Threepenny Opera, Porgy and Bess, Les Miserables, Kiss of the Spider Woman, A Chorus Line, The Phantom of the Opera, Grand Hotel, I Love my Wife, Zorba, Sugar (Some Like it Hot), Jesus Christ Superstar, The Sound of Music, Man of La Mancha, Nonsense, Happy End, Mahagonny, Kiss me, Kate, The Witches of Eastwick, Street Scene, Into the Woods, Kismet, Company, Rent.

Open platform 1, 2

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. The studies in the subject Open Platform will take the form of a series of lectures, presentations, practical workshops or organised discussions on certain themes. The themes and the invited artists or lecturers will be selected according to the current events at the theatre, in society and art. They can be related to narrow, specialised theatre fields or wider ones (e.g. contemporary dance theatre, performance art practice and theatre, internet art, video art, fine art installation vs. the psychology of perception, new media theory, contemporary political philosophy, themes from cultural studies, etc.).

Open platform for movement and dance

The course is a training ground where theory of movement and dance meets practice. It includes lectures on theory and history of movement and dance, as well as hands-on workshops, aimed at broadening knowledge in specific areas, and by developing of various practices linking it with performing arts.

Open platform comprises lectures on ballroom and period dancing (theoretical and practical lectures on various dances that belong to a historical, social and cultural treasure chest of Western

civilisation). Theoretical contents comprises basic concepts and definitions, historical development of ballroom dance genres abroad and in Slovenia, an overview of key historical sources (dance manuals) and literature on reconstruction of European court and ballroom dances.

Lectures by invited guests (prominent artists in the field of movement and dance theory and practice from Slovenia and abroad) inform students about contemporary as well as historical, theoretical and practical discourses in the art of movement and dance, and how to evaluate them.

Performing arts studies II

Drawing on historical avant-gardes (cubism, futurism, expressionism, constructivism, Dadaism, surrealism), the course demonstrates radical leaps in understanding the notion of art in the first half of the 20th century: abandoning the idea of autonomy and innate unity of a work of art, renunciation of aestheticism, tendency to connect art with life and the establishment of its links to popular culture. Heterogenous discourses of performative arts are being studied as an intermedial dialogue among the constitutive elements of diverse arts and tackled from the aspect of avant-garde tendencies to innovation, antagonism towards the norms of classic art, criticism of dominant cultural discourses and stunts in social memory.

Playwriting I

A course-specific task is to write an effective dramatic dialogue and to learn how to dispense information in writing dramatic texts. Students acquire in-depth insight into basic playwriting technique and learn about the following methods: selection, reduction, gradualness, »translating« information in dramatic action, balance between dialogic and non-dialogue action, effective stage instructions, dialogue expressivity/originality, dialogue verification. The process which facilitates dramaturgical introduction to writing original dramatic texts consists of writing stage adaptations of non-dramatic texts in a dialogue/play/performable forms.

Playwriting II

The aim of the course is to develop playwriting techniques and encourage individual creativity. Students are required to write an original dramatic text (a one act or a full-length play) with an in-depth characterisation and original dialogue. The students discover and develop their personal style. They learn about the evaluation methods of dramatic texts. In addition, the course develops autonomy and creativity in adapting existing drama structures.

Playwriting III

The course encourages exploration of different playwriting approaches and techniques which can be used as a tool or means of expression in the preparation of original projects. The aim of the course is to inform the students about the phenomenology of one's original project. Course-specific competences include:

- developing and writing scripts or outlines for performances or librettos for original projects and other art events,
- developing and writing original dramatic texts (full-length plays) on the topic of choice.

Psychodrama

Through various theoretical and practical perspectives – and especially as active participants in a psychodrama education group – the students encounter Moreno's psychodrama and the forms of psychodrama that developed after him. The students will understand the key terms of psychodramatic vocabulary. Theoretically and practically, they are made conscious of the specificity and quality of the action form of group psychotherapy. They are acquainted with the elements and process of psychodrama, with key psychoanalytical techniques (tools), the theoretical basics of psychodrama and its history and the roles, functions, skills and ideals of a psychodrama leader, etc. They deepen the knowledge of themselves, about acting, group dynamics, etc. On their own skin, they experience the challenges and potentials of psychodramatic techniques in the role of the

protagonist and, later in the role of the psychodrama leader. They get to know various ways of applying psychodramatic techniques to other artistic and non-artistic fields.

Puppet animation I

Getting to know the principles of animation of and performing with puppets. Possibilities for individual or joint exploration of the expressive possibilities of puppets. Getting to know the significance of puppetry performance and the puppetry-related thinking and expression in staging. Analysis of the actor-puppet relationship and the transfer of the actor's role and energy into the object – the puppet.

Puppet animation II

A continuation, deepening and expansion of the research pertaining to the principles and the numerous possibilities of animation and performing with "puppets" of various kinds. Possibilities for individual or joint exploration of the expressive possibilities of puppets. Getting to know the significance of puppetry performance and the puppetry-related thinking and expression in staging. Analysis of the actor-puppet relationship and the transfer of the actor's role and energy into the object – the puppet. The aims are to learn to convey expression through the puppet, to animate puppets using various techniques and from various fine art perspectives, to translate the actor's role, energy and impulses into the puppet, to further the ability of creative expression with the puppet, to understand the dominance of the puppet in performance and to develop the relationship of the actor to the puppet and vice versa. Puppet animation (of body parts, objects, marionettes, hand puppets, Javanese puppets, glove puppets, bunraku – table-top theatre, harmony between the actor and the puppet.

Radio acting

This course combines lectures on the theory of stage arts in the radio medium with the practical implementation of study projects in a radio studio. Learn and research the basic rules of radio performance. A theoretical knowledge of the history and laws of the medium, the practical skills of the director and actor for independent work in all genres of the medium. Learn to hear the world within and outside oneself, a breakdown of life phenomena, their structure and depth, understand the connections and relations between them and comprehend their essence. Learn to feel and express an innate sensitivity. Learn to ask and provide reasoning for one's views. Learn to be heard, understand that an actor is based on communications between him or her and the listener. Actors: familiarity with the technical devices, the specifics of interpretation, the use of language, the role of a partner, playing with sound at public events, possibilities for communication with the listener, promotion and performers' rights. Participation in the production of 2 sound projects.

Relaxation and regeneration of an actor's voice

The course is based on a strictly individual approach and is available to students in need of an improved understanding of their breathing patterns, vocal and speech system.

Having completed a three-year study course, students are expected to observe what they would like to improve and develop in their voice.

In addition, the course provides expert assistance when loss of voice or damage to it occurs as a result of heavy strain.

Scenography: Play spaces I

Basic elements of fine art composition. 2D and 3D. Space and dimension. Appearance and physical contact. Figure and space, event and space. Designing space for a selected dialogue, scene, activity. Exploring the site- and event-specific setting. Exploring and analysing of one's own experience of space. Acting spaces and space acting. Simulation.

Scenography: Play spaces II

- Chronotopos: time – space
- Stage production diagram: recognizability, information, symbol, message;
- Site scene as fine art potential;
- Relations: space – actor, space – sound, space – object;
- Site space and atmosphere;
- Dramaturgy of space.
- Visure, perspective, styles, set design and painting, scenography and architecture, ambient scenography.
- Scene space as an acting arena, an identification category, an information category, a symbol, a metaphor.

Scenography: Play spaces III

Theatre direction: individual work on a specific text; space-related text analysis; author's stage instructions analysis; concept of space (in relation to the staging); sketches, blueprints; model. Stage space implications, ambient implications. Simulation of theatre staging in designed space.

Scenography: Play spaces IV

Autonomous creative process on a given, student-specific, topic. Individual professional work with the students on the contents, modified to selected topics.

Selected chapters in psychopathology and psychotherapy

The course will cover selected key chapters in psychopathology, which represent prototypical and extreme states of human experience, often thematised and highlighted in plays or performed on the theatre stage. The second wing of the course, which will be present throughout and will complement the first, will be ways of understanding the establishment of these states and strategies of rescue from them, which, in addition to psychopathology, is abundantly thematised in psychotherapy.

Slovenian drama and theatre I

This subject provides students with a holistic image of Slovenian drama and theatre from their beginnings (the Škofja Loka Passion, Linhart) to the end of World War One. The students get acquainted with important authors and their works. They can form a relationship between the text and the staging and find connections between older Slovenian drama, theatre practice and parallel European phenomena. They also familiarise themselves with less known playwrights and their works as well as the relationship between the staging of "old" and "new" drama at Slovenian and other theatres. They get to know the intercultural historical connections with German, Italian and South Slavic theatres. In their seminar work, they develop the fundamental abilities of the historical analysis of a staging on the basis of primary and secondary sources.

Slovenian drama and theatre III

The course provides a critical examination of Slovenian drama of the last fifty years, and its precarious relationship with theatre practices of the period. The students learn about changes within Slovenian drama and theatre after its break-up with social realism to the performative turn and its consequences. Acquired knowledge allows the students to understand and evaluate critically phenomena in contemporary Slovenian theatre, and to analyse and interpret them in wider historical and cultural contexts.

Speech technique I (Breath, voice and basics of articulation skills)

In the first year, the Speech Technique I course is dedicated to research into the constitutive elements of stage speech. It is vertically linked to the Speech Technique II course (as preparation) and the later Stage Speech I and II and The Artistic Word I and II, and horizontally to the Stage acting

course. The course's objective is to become familiar with the basic laws of speech expression, which range from the core (breathing, voice impostation, speech in space etc.) to a theoretical and practical knowledge of the Slovenian vowel system.

Speech technique II (Articulation skills in text structures)

The Speech Technique II course continues and expands on the knowledge that the students acquired in the first year. It is still closely linked to Stage acting II (horizontally) and is preliminary preparation for The Artistic Word and Stage Speech (vertically). The course's objective is to become familiar with the Slovenian consonant system, knowing the differences between correct Slovenian pronunciation and the stage implementation of the linguistic level, developing a sense for space (phonation in space), the ability to analyse a piece of literature at the speech level.

Speech technique III (Connection and application of voice and articulation skills on complex text work)

The Speech Technique III course involves a detailed discussion of topics in practical phonetics. Additionally, the course prepares students for different speaking positions. Familiarity with announcing and hosting as two important forms of professional speech communication. Increasing the knowledge of correct speech and consolidation of the student's ability of analysis and the speech implementation of text at the pronunciation level. The course develops and establishes an integrated and well-formed vocal and speech expression.

Stage acting I

The aim of this subject is to get to know and explore the fundamental principles of performing – from simulation to improvisation, interpretation and artistic performance. The opening of possibilities for individual and group research into acting potentials and thus the establishment of the field of tracing the artistic vision and connections through its realisation. The analysis of the circumstances and changes in the psychophysical structure of actors in their transgression from the real world into the fictitious space of acting, the stage and performing. Performing as a deconstruction of reality and the creation of a new construction of the event on stage. The formation of the first outlines of the performance persona – the special personality structure employed by the actor in their artistic creation.

Stage acting II

The introduction of "the model" into the process of the actor's creation. The model is the programme and draft of a certain dramatis persona/character. Through the model, the student feels and experiences the character, then masters and finally performs it. In the gradual disclosure of the substance, existence and presence of the character (through a scene-by-scene analysis made by the actor and the director), three models emerge that intertwine and ultimately fuse into performance. Finding performing procedures from the initial research into the substance of a theatre role to the stage concept of the analytical model of the character.

Stage acting III

The exploration of a character's existence. The actor launching the creative process from character analysis to character existence by allowing the performance persona, as established within themselves, to enter the space of "creative psychosis", which, during the process of adaptation to the psychic space of the character, increases into the field of ecstatic existence. The creative zeal enables the student to enter the character – in other words, a penetration into the fictitious stage person. The threshold of the ontological certainty or identity of the character is the line that the actor needs to achieve and transgress if the character is to be realistically and convincingly performed. The concept and execution of the experiential model of the character. The study and staging of a classical dramatic text. The exploration of the problematics of the verse, methods and manners of stage speech and acting interpretations.

Stage acting IV

In fact, the actor does not identify with the character he or she portrays, but testifies to the events and facts of the plot and experiences them intensely with his or her performance persona, not as his or her own and not as the present or as this moment, but as something alien and past. For this reason, the spectator in the stalls is especially focussed upon the act of performing, upon the performing actor, to the thing about or in him or her that constitutes a sort of inner dimension of acting, which is the depth and sense of performing. Theatre performance is placed into the horizon of the world, into the structure of the spectator's feeling or thinking, at the core of their self-awareness. By this, we mean the development of the world taking place in a theatre act and the sense that opens within the theatre act, as well as the experience of being that is founded in the theatre act.

Stage speech I

Appropriate economical, articulate and harmonic voice production in space, clearly articulated speciality, uniqueness, message as well as controlled, relaxed and appropriate rendition of various types of artistic texts, relaxing the muscles of the entire voice apparatus, analysis of breathing, familiarity with different methods of breathing, opening and consolidating breathing and speaking channels, diaphragm breathing, resonance tones, falsetto, expansion, the economical use of air capacity, exercises for the conscious use of breathing in the articulation of speech, consolidating the most natural speaking position, correct and quality articulation of voices, spoken voice amplification exercises, sounds of the Slovenian language, various qualities and the predictability of vocals, reduced vowels, consonants, eliminating the most common errors in their pronunciation, question words, interrogative sentences, the correct logical accentuation and emphasis, the sensible breakdown of text, sensing the different rhythms of speech, sensing different energy tensions, dialogue, different speech heights and positions, determining the correct, economical use of breathing in text, word and sentence intonation, awareness and encouragement of the spontaneous and relaxed, clearly articulated speech, speech articulation in space, the command and appropriate use of legs, arms, head and the entire body as a sign, the problem of audibility and understanding and accounting for different speech volumes and tensions with regard to the position in space (back, en face, lying down, in profile), directions of speech, the so-called speech focus.

Stage speech II

Appropriate economical, articulate and harmonic voice production in space, clearly articulated speciality, uniqueness, message as well as controlled, relaxed and appropriate rendition of various types of artistic texts, relaxing the muscles of the entire voice apparatus, analysis of breathing, familiarity with different methods of breathing, opening and consolidating breathing and speaking channels, diaphragm breathing, resonance tones, falsetto, expansion, the economical use of air capacity, exercises for the conscious use of breathing in the articulation of speech, consolidating the most natural speaking position, correct and quality articulation of voices, spoken voice amplification exercises, sounds of the Slovenian language, various qualities and the predictability of vocals, reduced vowels and consonants, eliminating the most common errors in their pronunciation, questions, interrogative sentences, the correct logical appropriate accentuation and emphasis, the sensible breakdown of text, sensing the different rhythms of speech, sensing different energy tensions, dialogue, different speech heights and positions, determining the correct, economical use of breathing in text, word and sentence intonation, awareness and encouragement of the spontaneous and relaxed, clearly articulated speech, speech articulation in space, the command and appropriate use of legs, arms, head and the entire body as a sign, the problem of audibility and understanding and accounting for different speech volumes and tensions with regard to the position in space (back, en face, lying down, in profile), directions of speech, the so-called speech focus.

The anthropology of the theatre

The course is designed as an introduction to the history and theory of theatre from an anthropological perspective. Students learn about different theories on the origin of theatre to reflect them critically and analyse a relationship between theatre and ritual forms of performance. The course includes an overview of anthropological theories dealing with performative practices in European and non-European cultures. It provides a critical insight into many influential concepts, such as »social drama« (Turner), »playing social roles« (Goffman), »homo ludens« (Huizinga), »cultural performance« (Singer), »carnivalisation« (Bakhtin), etc. Particular attention is paid to anthropological theories of theatre developed in the 20th century by Grotowski, Schechner and Barba. The course encourages critical reading of the International School of Theatre Anthropology (ISTA) programme. Students learn about the latest findings and discussions in the field of theatre anthropology.

The artistic word I

In the second year, The Artistic Word I subject is dedicated to preparation for the speech interpretation of texts from different genres. The course's objective is to increase the awareness of the power and meaning of the spoken word without the use of other means of acting and training them for speaking various works of poetry and prose, primarily by Slovenian authors.

The artistic word II

This subject's objective is to train students for speaking various poetry and prose genres by Slovenian authors. The analytical approach to spoken text, research into the author and the work of literature, research into the writer's world through text, searching for the actor's personal relationship with the text through speech, spoken interpretation of texts, the harmonic cultivation of spoken interpretation of texts.

The artistic word III

In the fourth year, The Artistic Word III subject is dedicated to the spoken interpretation of texts from Slovenian and world classic and contemporary literature. The discussion of the author and their work through available literature. Text analysis and interpretation.

The basics of playwriting and screenwriting

The aim of the course is to teach the basics of dramatic structure by exploring drama-specific elements:

- conflict (definitions and components),
- character (definitions, types, characterisation, components)
- wording/language (definitions)
- dramatic idea (definitions, components)
- music and spectacle/stage devices (definitions, components).

The students learn about the basic procedures of playwriting and receive in-depth knowledge of the anatomy of drama to master techniques for writing short form plays and the application of basic playwriting tools. Course-specific competences include familiarity with basic principles of playwriting and screenwriting, mastering of key elements of dramatic structure.

The English language

- Suitable linguistic competences in the English language.
- Reading abilities, listening abilities, written and oral expression abilities.
- Competences for searching linguistic sources.
- Grammatical structures of the English language as a basis for linguistic work.
- Awareness of the important differences between the Slovenian and English languages.

- Awareness of the relevant differences between Slovenian culture and the culture of the English-speaking world.
- Themes from film, television and drama and the related vocabulary and idiomatics.
- Independent and group work enables the students to develop four basic abilities: reading, listening, writing and speaking. The emphasis is placed on reading texts related to film, television and theatre, as well as on writing texts of practical value – synopses, CVs, summaries and letters of employment. Practicing grammatical structures in the scope of various texts and pointing out the most common mistakes in language learning. A basic contrastive analysis of the English and Slovenian languages and differences between Slovenian culture and the culture of the English-speaking world.

The history of theatre I

The subject introduces the terminology, problematics and methods of theatre historiography and mediates the knowledge of important historical processes in the development of old European theatre culture from antiquity to about 1600.

The competences it develops are as follows:

- understanding the genesis of European theatre and the role it plays as an artistic and social institution in Western culture and civilization;
- the ability to historically synthesise theatrical phenomena in the period of oral and early written culture in Europe from antiquity to about 1600;
- understanding the significance of tradition in performance practice.

The history of theatre II

The course acquaints the students with European and partly also with global theatre history. It presents in detail the characteristics of performative practices, the changing of art norms and social function of theatre in Europe from 16th to 19th century, especially in connection with the simultaneous introduction of written culture, the rise of middle-class and nationalisms. The thematic scopes in the 1st semester are the following:

1) Elisabethan theatre; 2) Spanish golden era; 3) French classicist theatre of the 17th century: baroque model of theatre architecture, scenography and acting; 4) Audience and social role of theatre in baroque period; 5) Acting and 18th century acting theories; 6) Rise of the middle-class and theatre; 7) Development of national theatres in 19th century Europe.

The thematic scopes during the 2nd semester include: 1) Introduction to Asian theatre history; 2) Indian theatre: kathakali, kutijatom; 3) Japanese theatre: no, kyogen, kabuki; 4) Japanese puppet theatre: bunraku; 5) Chinese theatre; 6) Impact of Asian theatre cultures on European theatre; 7) Selected chapters from African theatre history.

The seminar work involves practical use of working procedures of theatre historiography (formation of hypotheses and explorational issues, finding sources and critically analysing them, applying comparative historical method, disseminating research results) and encourages critical reading of historiographical and theoretical texts on the theatre of the period concerned.

The history of theatre III

In this subject, the student gets to know the basic theatre developments, artistic directions and styles, achievements and artists of the 20th century. The aim of the subject is an understanding of the theatre phenomena of this period and the social role of theatre in contemporary media culture and the age of global communications. The competences developed by the subject are as follows:

- skills in the historical analysis of 20th century theatre phenomena;
- an understanding of the historical processes marking the development of the theatre art of this period;
- an understanding of the role of experiment, innovation and tradition in modern and postmodern art;

- a knowledge of the key achievements, artists and currents in 20th century theatre art and an understanding of the connections of theatre with other arts and new media.
- The subject familiarizes the student with the historical development of theatre culture in Western civilization. In great detail, it presents the characteristics of the performance practices, artistic experiments and innovations, basic theatrical forms and the social role of theatre in the 20th century.

The origins and potentials of acting

Traditional and contemporary acting techniques.

Through various theoretical and practical perspectives, the students get acquainted with the phenomenon of acting and with the psychological and other characteristics of that process. They understand the basic terminology of acting. Both theoretically and practically, they are made aware of the universal quality of the acting expression.

They are familiarized with the forms of acting worldwide and with various approaches towards the acting art. They deepen their knowledge of acting through history, in theatre and in films. They are familiarized with the primordial and ritual aspects and forms of acting.

The students learn how to recognize and partly analyse an actor's work and the qualities of superb acting creations.

Both theoretically and practically, they are familiarized with the essentials of various acting techniques. They familiarize themselves with acting outside the theatre and with forms of drama therapies. They get to know various methods of applying acting to other artistic and non-artistic areas. They get to experience the challenges and potentials of the creative process of acting "on their own skin".

The philosophy of art

The aim of this subject is to provide answers to the following questions:

- Is art only an illustration of philosophical questions or also a primary way to pose them?
- In what way do artworks exist?
- What is the role of intention in the interpretation of literary works and how do we experience these works?
- Is there a "correct" interpretation of artworks?
- Can we feel real emotions in response to artworks?
- What kind of values are offered by artworks?
- How does art contribute to the quality of life and self-development?

The students will be able to identify, analyse and employ various interpretational and experiential models in response to artworks as well as to understand and recognise the aesthetic, ethical and cognitive worth and value of artworks.

Theatrical singing I

Theatrical singing I is the study subject that introduces the world of single-voice, double-voice, triple voice and quadruple voice singing to future actors. The objective of the subject is to gradually teach students about rhythmic and melodic parameters of music in connection with text and its meaning. Single-voice solo singing requires a primarily individual interpretation and therefore the study of such literature focuses on the formation and development of a personal attitude towards the performance of a song. Singing in harmony, however, requires students to develop the ability to hear several melodic lines at the same time. The subject's objectives are therefore twofold: developing the student's skills in individual singing performance and gradual training for singing in double-voice, triple-voice and quadruple-voice settings.

Theatrical singing II

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.

Theatrical singing III

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 interpretation.

Theatrical singing IV

The study and performance of great music theatre works:

MUSICAL (Broadway, West End), Les Misérables, Kiss of the Spider Woman, A Chorus Line, The Phantom of the Opera, Grand Hotel, City of Angels, Zorba, Chicago, Sweeney Todd, Sugar, Jesus Christ Superstar, Man of La Mancha, Porgy and Bess; the study and performance of:

a) a century of American popular music: gospel, blues, jazz, ragtime, swing, bebop, soul, R&B, fusion, rock, pop;

b) South American music: bossa nova, samba, tango;

c) flamenco, fado, Irish national song.

Authors and performers: Bessie Smith, Duke Ellington, Ella Fitzgerald, Tony Bennett, Billie Holiday, Stevie Wonder, Antonio Carlos Jobim, Whitney Houston, Irving Berlin, Piazzola.