

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**

***FILM AND TELEVISION***

STUDY COURSES:

*FILM AND TELEVISION DIRECTING*

*CINEMATOGRAPHY FOR FILM AND TELEVISION*

*FILM AND TELEVISION EDITING*

## The programme

The first-cycle university study programme *Film and television* offers three study courses:

- Film and television directing,
- Cinematography for film and television,
- Film and television editing.

The duration of the study programme is 3 years (180 ECTS).

The acquired title after completion of the study programme is Bachelor of Arts in Film and television directing, Bachelor of Arts in Cinematography for film and television or Bachelor of Arts in Film and television editing.

ISCED: Arts (21)

Frascati: Humanities (6)

KLASIUS-SRV: 16204

KLASIUS-P-16: 0211

Slovenian Qualifications Framework: 7

European Qualifications Framework: 6

Qualifications Framework in the European Higher Education Area: first degree

### Basic programme goals and competences

The ultimate objective of the programme is to train the students for independent creative and specialized work in implementing documentary films, feature films, TV dramas, television shows of various genres and other forms of audiovisual (AV) work, in accordance with their respective study courses (directing, cinematography or editing). Depending on the medium selected, the work process may differ in the technological procedures; otherwise, several AV media genres share basic characteristics and are based on the creative implementation of individual projects through aesthetic and technical conceptualization and realisation. In this, the basic elements of the process are as follows:

- writing, analysis, evaluation and conceptualization of the basic text (script);
- creating the cinematography script or other appropriate textual or visual preparation for the realization of a work;
- collaboration in the organization and preparation for cinematography;
- work with a team and professional collaborators and performers in the process of preparation and cinematography;
- post-production work (editing and sound engineering, the finalization of the project).

The professions (director, cameraman and editor) are essentially creative, but anticipate the necessity for diverse psycho-physical abilities and exceptional communication required by the arduous and sometimes lengthy work through the various stages of the preparation and realization of the project, inevitably in collaboration with various professions and profiles.

The competences also ensure that graduates have the ability to perform a large part of the implementation professions in film, television and audiovisual media:

- directing – assistant director, script-girl – film script, organizer, casting director and other professions in the directing and production areas;
- cinematography – film cameraman, assistant cameraman, camera operator, TV cameraman, lighting director, colourist and other profiles from the film or television image section sections;
- editing – video and sound editor, image mixer, sound editor, assistant editor, digital designer of simple digital effects, script-girl – film script and other profiles from the film or TV editing section.

In the main objectives of the programme, it is also crucial to consider that the competences allow the graduates to perform the aforementioned creative and implementation work, which does not affect artistic competences. The Department of Film and Television is also preparing second cycle study programmes in the field of film, television and AV media that will offer the students a holistic artistic and research enhancement of the subject-specific competences of this programme.

The general competences of the programme are the following:

- the ability of analysis and synthesis,
- the ability to utilise knowledge in practice,
- the ability of planning and time management,
- a basic general knowledge of the field of film and television,
- speaking and writing abilities in Slovenian,
- a knowledge of the English language (with an emphasis on the fields of theatre, radio, film and television),
- a mastering of the basic computer tools used in the field of film and television,
- critical abilities and abilities of self-criticism,
- the ability of adapting to new circumstances,
- the ability to develop new ideas (creativity),
- the ability of problem solving,
- the ability of decision making,
- the ability of group work,
- the ability of leadership,
- the ability of working in interdisciplinary groups,
- the ability of communicating with laypeople in the fields of film and television,
- the ability to appreciate difference and multiculturalism,
- the ability to work in an international environment,
- the ability to take autonomous action,
- the ability of project conception and project management,
- initiative and interpreting abilities,
- the commitment to ethics,
- the dedication to quality,
- the desire to succeed.

The subject-specific competences of the programme are the following:

- familiarity with and understanding of the history and theory of film, television, and AV media,
- familiarity with and understanding of the basics of the history of drama and dramaturgy,
- a coherent mastery of basic knowledge with the ability to link the knowledge and the practical creative application of that knowledge in film, television, and AV media,
- the ability to include new information and critical interpretations in the context of film, television, and AV media,
- the understanding and application of creative procedures in the field of film, television, and AV media.

The subject-specific competences of the *Film and television directing* study course are the following:

- an understanding of the field of FTV directing and its connection with cinematography for FTV and FTV editing, as well as with other disciplines in the fields of film, television, and AV media,
- applying skilled knowledge in the field of FTV directing,
- the ability of independent creative directing/implementation and specialist work in realizing documentary films, feature films, TV dramas, television shows in various genres and other forms of AV work.

The subject-specific competences of the *Cinematography for film and television* study course are the following:

- an understanding of the field of FTV cinematography and its connection with FTV directing and FTV editing, as well as other disciplines in the field of film, television, and AV media,
- applying skilled knowledge in the field of FTV cinematography,
- the use of classic-film, analogue and digital video technique as well as tools for picture cinematography,
- the ability of independent creative cinematography and specialist work in the realization of documentary films, feature films, TV dramas, television shows of various genres and other forms of AV work.

The subject-specific competences of the *Film and television editing* study course are the following:

- an understanding of the field of FTV editing and its connection with FTV directing and FTV cinematography, as well as other disciplines in the field of film, television, and AV media,
- applying skilled knowledge in the field of FTV cinematography,
- the use of classic-film, analogue and digital video technique as well as utilities in the field of FTV editing,
- the ability of independent creative editing and specialist work in the realization of documentary films, feature films, TV dramas, television shows of various genres and other forms of AV work.

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

The *Film and television* 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 the Photo Technician or Media Technician secondary school programme and an exam from the following *matura* subjects: Fine arts theory, Theory and history of drama and theatre or Art history. 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 and specialist sight and hearing tests.

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 3<sup>rd</sup> and 4<sup>th</sup> year of secondary school 5% 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 syllabuses 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 syllabuses 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.

### **Transfer between programmes**

Students enrolled in other study programmes at UL AGRFT are eligible to transfer to the *Film and television* 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 other first-cycle university study programmes are eligible to transfer to the *Film and television* 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 *Film and television* 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 *Film and Television* is completed after the student has fulfilled all the study obligations as defined in the study programme and syllabi of individual subjects in the selected study course in the amount of 180 ECTS 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)

### Study course: Film and television directing

#### Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film directing I	Martin Srebotnjak	60	30	30		90	210	7	all-year
Television directing I	Marko Naberšnik	60			60	60	180	6	all-year
Editing I	Stanko Kostanjevec	60		75		75	210	7	all-year
Camera I	Simon Tanšek	60	15	45	30	60	210	7	all-year
Screenwriting I	Miroslav Mandić	30	15	60		45	150	5	all-year
The history of film and television I	Polona Petek	60	0	0		60	120	4	all-year
Film and television theory I	Maja Krajnc	30		15	15	30	90	3	1 <sup>st</sup>
Language and speech I	Nina Žavbi	30		30		30	90	3	1 <sup>st</sup>
Film analysis	Stanko Kostanjevec	30	30			30	90	3	1 <sup>st</sup>
Basic television implementation	Marko Naberšnik	30		30		30	90	3	2 <sup>nd</sup>
Production I	Marko Naberšnik	30		30		30	90	3	2 <sup>nd</sup>
Introduction to acting for the camera	Branko Jordan, Martin Srebotnjak	15		30	30	15	90	3	2 <sup>nd</sup>
The basics of sound and music	Miha Jaramaz	30		30		30	90	3	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>

#### Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
The philosophy of art	Gregor Moder	45	15			30	90	3	1 <sup>st</sup>
Media studies and popular culture	Barbara Orel		60			30	90	3	1 <sup>st</sup>
AV technologies	Simon Tanšek, Stanko Kostanjevec	30		30		30	90	3	2 <sup>nd</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>

#### Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
The history of film and television II	Polona Petek	45		15		30	90	3	all-year

Costume and makeup	Janja Korun	15	15	15	15	30	90	3	all-year
Film and television theory II	Maja Krajnc	30		15	15	30	90	3	1 <sup>st</sup>
Acting for the camera	Branko Jordan, Martin Srebotnjak	15		30	15	30	90	3	1 <sup>st</sup>
Television directing II	Klemen Dvornik	30			30	60	120	4	1 <sup>st</sup>
Television practicum I	Klemen Dvornik			30	60	30	120	4	1 <sup>st</sup>
Production II	Marko Naberšnik	30		30		30	90	3	1 <sup>st</sup>
The English language	Tina Mahkota		45			45	90	3	1 <sup>st</sup>
Screenplay for documentary film	Miroslav Mandić			30	30	30	90	3	1 <sup>st</sup>
Introduction to documentary	Jan Zakonjšek	15		30	15	60	120	4	1 <sup>st</sup>
Documentary film directing	Jan Zakonjšek				90	150	240	8	2 <sup>nd</sup>
Film directing II	Jan Zakonjšek	30	30			30	90	3	2 <sup>nd</sup>
Film practicum I	Jan Zakonjšek, Martin Srebotnjak			30	30	30	90	3	2 <sup>nd</sup>
Screenwriting II	Miroslav Mandić	15	15		30	30	90	3	2 <sup>nd</sup>
Television practicum II	Klemen Dvornik			30	30	60	120	4	2 <sup>nd</sup>
Sound for audiovisual media	Stanko Kostanjevec	15		30		45	90	3	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	1 <sup>st</sup>

### Year 2, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama II	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Aesthetics of film image	Simon Tanšek	30	15	15		30	90	3	1 <sup>st</sup>
Previsualisation and continuities	Stanko Kostanjevec	30	15			45	90	3	1 <sup>st</sup>
Photography and optics I	Simon Tanšek	15		30		45	90	3	2 <sup>nd</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>
Visual analysis for AV media	Simon Tanšek	30	30			30	90	3	2 <sup>nd</sup>

### Year 3, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film practicum II	Miran Zupanič		45	30		105	180	6	all-year
Scenography I	Jasna Vastl	15		30		45	90	3	all-year
Screenwriting III	Miroslav Mandić	15	30	30		45	120	4	1 <sup>st</sup>
Film directing III	Miran Zupanič	45	30		30	45	150	5	1 <sup>st</sup>
Television directing III	Igor Šmid	30	30			90	150	5	1 <sup>st</sup>
Television practicum III	Igor Šmid	30		45	30	15	120	4	1 <sup>st</sup>
Sound design I	Miha Jaramaz	30		30		30	90	3	1 <sup>st</sup>
Fiction film directing	Miran Zupanič	15	15		45	255	330	11	2 <sup>nd</sup>



Television show implementation	Igor Šmid	15	45	30	60	30	180	6	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	1 <sup>st</sup>
<i>Elective subject</i>		30	30			30	90	3	1 <sup>st</sup>
<i>Elective subject</i>		30	30			60	120	4	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>

### Year 3, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama II	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama III	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Theatre directing theory II	Janez Pipan	30		30		60	120	4	all-year
Scenography: Play spaces II	Jasna Vastl	30	15			45	90	3	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
Animation and special effects I	Stanko Kostanjevec	30		30		60	120	4	1 <sup>st</sup>
Aesthetics of film image	Simon Tanšek	30	15	15		30	90	3	1 <sup>st</sup>
Previsualisation and continuities	Stanko Kostanjevec	30	15			45	90	3	1 <sup>st</sup>
Colour and light I	Simon Tanšek	30		30		60	120	4	1 <sup>st</sup>
TV lighting I	Simon Tanšek	30		30		60	120	4	1 <sup>st</sup>
The philosophy of art	Gregor Moder	45	15			30	90	3	1 <sup>st</sup>
Media studies and popular culture	Barbara Orel		60			30	90	3	1 <sup>st</sup>
Colour timing, colouring and grading I	Simon Tanšek	45		45		30	120	4	1 <sup>st</sup>
Light and lighting I	Simon Tanšek	30		30		30	90	3	1 <sup>st</sup>
Performing arts studies II	Barbara Orel	30	15			45	90	3	1 <sup>st</sup>
Acting for film master class	Branko Šturbej, Martin Srebotnjak		30	30		30	90	3	1 <sup>st</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>
Visual analysis for AV media	Simon Tanšek	30	30			30	90	3	2 <sup>nd</sup>

### Study course: Cinematography for film and television

#### Year 1, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film directing I	Martin Srebotnjak	60	30	30		90	210	7	all-year
Television directing I	Marko Naberšnik	60			60	60	180	6	all-year
Editing I	Stanko Kostanjevec	60		75		75	210	7	all-year
Camera I	Simon Tanšek	60	15	45	30	60	210	7	all-year
Screenwriting I	Miroslav Mandić	30	15	60		45	150	5	all-year

The history of film and television I	Polona Petek	60	0	0		60	120	4	all-year
Film and television theory I	Maja Krajnc	30		15	15	30	90	3	1 <sup>st</sup>
Language and speech I	Nina Žavbi	30		30		30	90	3	1 <sup>st</sup>
Film analysis	Stanko Kostanjevec	30	30			30	90	3	1 <sup>st</sup>
Basic television implementation	Marko Naberšnik	30		30		30	90	3	2 <sup>nd</sup>
Production I	Marko Naberšnik	30		30		30	90	3	2 <sup>nd</sup>
AV technologies	Simon Tanšek, Stanko Kostanjevec	30		30		30	90	3	2 <sup>nd</sup>
The basics of sound and music	Miha Jaramaz	30		30		30	90	3	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>

### Year 1, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
The philosophy of art	Gregor Moder	45	15			30	90	3	1 <sup>st</sup>
Media studies and popular culture	Barbara Orel		60			30	90	3	1 <sup>st</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>
Introduction to acting for the camera	Branko Jordan, Martin Srebotnjak	15		30	30	15	90	3	2 <sup>nd</sup>

### Year 2, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Costume and makeup	Janja Korun	15	15	15	15	30	90	3	all-year
The history of film and television II	Polona Petek	45		15		30	90	3	all-year
Film and television theory II	Maja Krajnc	30		15	15	30	90	3	1 <sup>st</sup>
Television practicum I	Klemen Dvornik			30	60	30	120	4	1 <sup>st</sup>
Aesthetics of film image	Simon Tanšek	30	15	15		30	90	3	1 <sup>st</sup>
The English language	Tina Mahkota		45			45	90	3	1 <sup>st</sup>
Previsualisation and continuities	Stanko Kostanjevec	30	15			45	90	3	1 <sup>st</sup>
Production II	Marko Naberšnik	30		30		30	90	3	1 <sup>st</sup>
Light and lighting I	Simon Tanšek	30		30		30	90	3	1 <sup>st</sup>
Introduction to documentary	Jan Zakonjšek	15		30	15	60	120	4	1 <sup>st</sup>
Documentary film cinematography	Simon Tanšek				30	150	180	6	2 <sup>nd</sup>
Photography and optics I	Simon Tanšek	15		30		45	90	3	2 <sup>nd</sup>
Camera II	Simon Tanšek	30		30		30	90	3	2 <sup>nd</sup>
Film practicum I	Jan Zakonjšek, Martin Srebotnjak			30	30	30	90	3	2 <sup>nd</sup>
Television practicum II	Klemen Dvornik			30	30	60	120	4	2 <sup>nd</sup>

Visual analysis for AV media	Simon Tanšek	30	30			30	90	3	2 <sup>nd</sup>
Sound for audiovisual media	Stanko Kostanjevec	15		30		45	90	3	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	1 <sup>st</sup>

### Year 2, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama II	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Acting for the camera	Branko Jordan, Martin Srebotnjak	15		30	15	30	90	3	1 <sup>st</sup>
Screenplay for documentary film	Miroslav Mandić			30	30	30	90	3	1 <sup>st</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>

### Year 3, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film practicum II	Miran Zupanič		45	30		105	180	6	all-year
Scenography I	Jasna Vastl	15		30		45	90	3	all-year
Camera III	Simon Tanšek	30		15	15	90	150	5	1 <sup>st</sup>
Television practicum III	Igor Šmid	30		45	30	15	120	4	1 <sup>st</sup>
Colour and light I	Simon Tanšek	30		30		60	120	4	1 <sup>st</sup>
TV lighting I	Simon Tanšek	30		30		60	120	4	1 <sup>st</sup>
Colour timing, colouring and grading I	Simon Tanšek	45		45		30	120	4	1 <sup>st</sup>
Animation and special effects I	Stanko Kostanjevec	30		30		60	120	4	1 <sup>st</sup>
Fiction film cinematography	Simon Tanšek		15		15	180	210	7	2 <sup>nd</sup>
Television show implementation	Igor Šmid	15	45	30	60	30	180	6	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	1 <sup>st</sup>
<i>Elective subject</i>		30	30			60	120	4	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>

### Year 3, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama II	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama III	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Scenography: Play spaces II	Jasna Vastl	30	15			45	90	3	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
The philosophy of art	Gregor Moder	45	15			30	90	3	1 <sup>st</sup>
Media studies and popular culture	Barbara Orel		60			30	90	3	1 <sup>st</sup>
Performing arts studies II	Barbara Orel	30	15			45	90	3	1 <sup>st</sup>
Sound design I	Miha Jaramaz	30		30		30	90	3	1 <sup>st</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>

**Study course: Film and television editing**

**Year 1, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film directing I	Martin Srebotnjak	60	30	30		90	210	7	all-year
Television directing I	Marko Naberšnik	60			60	60	180	6	all-year
Editing I	Stanko Kostanjevec	60		75		75	210	7	all-year
Camera I	Simon Tanšek	60	15	45	30	60	210	7	all-year
Screenwriting I	Miroslav Mandić	30	15	60		45	150	5	all-year
The history of film and television I	Polona Petek	60	0	0		60	120	4	all-year
Film and television theory I	Maja Krajnc	30		15	15	30	90	3	1 <sup>st</sup>
Language and speech I	Nina Žavbi	30		30		30	90	3	1 <sup>st</sup>
Film analysis	Stanko Kostanjevec	30	30			30	90	3	1 <sup>st</sup>
Production I	Marko Naberšnik	30		30		30	90	3	2 <sup>nd</sup>
Basic television implementation	Marko Naberšnik	30		30		30	90	3	2 <sup>nd</sup>
AV technologies	Simon Tanšek, Stanko Kostanjevec	30		30		30	90	3	2 <sup>nd</sup>
The basics of sound and music	Miha Jaramaz	30		30		30	90	3	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>

**Year 1, elective**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
The philosophy of art	Gregor Moder	45	15			30	90	3	1 <sup>st</sup>
Media studies and popular culture	Barbara Orel		60			30	90	3	1 <sup>st</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>
Introduction to acting for the camera	Branko Jordan, Martin Srebotnjak	15		30	30	15	90	3	2 <sup>nd</sup>

**Year 2, compulsory**

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Costume and makeup	Janja Korun	15	15	15	15	30	90	3	all-year

The history of film and television II	Polona Petek	45		15		30	90	3	all-year
Editing II	Stanko Kostanjevec	30	15	45		30	120	4	1 <sup>st</sup>
Previsualisation and continuities	Stanko Kostanjevec	30	15			45	90	3	1 <sup>st</sup>
Television practicum I	Klemen Dvornik			30	60	30	120	4	1 <sup>st</sup>
Aesthetics of film image	Simon Tanšek	30	15	15		30	90	3	1 <sup>st</sup>
Sound editing	Stanko Kostanjevec	30		30		60	120	4	1 <sup>st</sup>
The English language	Tina Mahkota		45			45	90	3	1 <sup>st</sup>
Film and television theory II	Maja Krajnc	30		15	15	30	90	3	1 <sup>st</sup>
Introduction to documentary	Jan Zakonjšek	15		30	15	60	120	4	1 <sup>st</sup>
Documentary film editing	Stanko Kostanjevec	30	30			240	300	10	2 <sup>nd</sup>
Film practicum I	Jan Zakonjšek, Martin Srebotnjak			30	30	30	90	3	2 <sup>nd</sup>
Sound for audiovisual media	Stanko Kostanjevec	15		30		45	90	3	2 <sup>nd</sup>
Television practicum II	Klemen Dvornik			30	30	60	120	4	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>

### Year 2, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama II	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Production II	Marko Naberšnik	30		30		30	90	3	1 <sup>st</sup>
Acting for the camera	Branko Jordan, Martin Srebotnjak	15		30	15	30	90	3	1 <sup>st</sup>
Light and lighting I	Simon Tanšek	30		30		30	90	3	1 <sup>st</sup>
Screenplay for documentary film	Miroslav Mandić			30	30	30	90	3	1 <sup>st</sup>
Photography and optics I	Simon Tanšek	15		30		45	90	3	2 <sup>nd</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>
Visual analysis for AV media	Simon Tanšek	30	30			30	90	3	2 <sup>nd</sup>

### Year 3, compulsory

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Film practicum II	Miran Zupanič		45	30		105	180	6	all-year
Scenography I	Jasna Vastl	15		30		45	90	3	all-year
Editing III	Stanko Kostanjevec	15	15	30	30	90	180	6	1 <sup>st</sup>
Sound design I	Miha Jaramaz	30		30		30	90	3	1 <sup>st</sup>
Television practicum III	Igor Šmid	30		45	30	15	120	4	1 <sup>st</sup>
Animation and special effects I	Stanko Kostanjevec	30		30		60	120	4	1 <sup>st</sup>

Colour and light I	Simon Tanšek	30		30		60	120	4	1 <sup>st</sup>
Colour timing, colouring and grading I	Simon Tanšek	45		45		30	120	4	1 <sup>st</sup>
Fiction film editing	Stanko Kostanjevec				30	180	210	7	2 <sup>nd</sup>
Television show implementation	Igor Šmid	15	45	30	60	30	180	6	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	1 <sup>st</sup>
<i>Elective subject</i>		30	30			60	120	4	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>
<i>Elective subject</i>		30	30			30	90	3	2 <sup>nd</sup>

### Year 3, elective

Course title	Lecturers	L	S	T	OFS	ISW	Σ	ECTS	Semester
Dramaturgy and history of drama I	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama II	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Dramaturgy and history of drama III	Blaž Lukan, Tomaž Toporišič	120				60	180	6	all-year
Scenography: Play spaces II	Jasna Vastl	30	15			45	90	3	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
The philosophy of art	Gregor Moder	45	15			30	90	3	1 <sup>st</sup>
Media studies and popular culture	Barbara Orel		60			30	90	3	1 <sup>st</sup>
Performing arts studies II	Barbara Orel	30	15			45	90	3	1 <sup>st</sup>
The origins and potentials of acting	Tomislav Janežič	30		30		30	90	3	2 <sup>nd</sup>
Communication skills	Tomaž Gubenšek	30		30		30	90	3	2 <sup>nd</sup>
Visual analysis for AV media	Simon Tanšek	30	30			30	90	3	2 <sup>nd</sup>

## **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**

The students of individual study courses learn 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 cinematography and editing learn the key issues in forming a film role and practically test 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.

### **Aesthetics of film omage**

Studying the historical and aesthetic development of film and the film frame through the expressive procedures of film and possibilities. Subject-specific competences:

- the ability to use a visual means of expression in the function of the film narrative while taking into account the requirements of frame aesthetics,
- a knowledge of the crucial aesthetic issues in the development of film, television and other visual arts,
- the ability to independently analyse visual concepts.

### **Animation and special effects I**

Objective: Getting to know the basic principles in the field of special effects and animation, familiarizing oneself with their aesthetic, psychological and sociological aspects, understanding the principles of perception and technological processes and gaining practical experience.

Competences: Knowledge of the history of special effects and animation, the ability to assess the necessity of introducing special effects (and/or animation) in productions, the ability to choose appropriate technology and the ability to organize one's work in the pre-production, production and postproduction stages.

### **AV technologies**

Technological standards and digital recording procedures for image and sound in film and television.

Use of digital tools for recording image and sound. Use of digital editing system – image editing, special effects function (transitional and segmental image interventions), graphic and typological processing, colour correction and sound correction.

Use of digital system for editing and sound processing – sound editing, special effects use (transitional and segmental sound interventions), dubbing and subsequent sound dubbing.

Technological standards for audio-visual data exchange and transfer among the digital systems for recording and image and/or sound processing. Archiving of image and sound data.

### **Basic television implementation**

First year students of all courses in the Film and Television programme gain theoretical knowledge of the following professions: multiple camera-shot editor, sound engineer, sound recording assistant / microman, head cameraman / head lighting design expert, cameraman, lighting designer, image controller, director's assistant / studio assistant / organiser / head of recording, script supervisor / script advisor. The following practical activities and tasks are conducted in connection with the TV Direction I course:

- familiarising the students with the operation and management of technical equipment of a TV studio and TV direction;
- recording with multiple cameras and simultaneous editing;
- other practical tasks as set by the teaching staff;
- providing assistance in shooting films, TV shows and practical assignments;
- assisting in recording theatre productions;
- involvement in Academy's TV productions.

Practical class/tasks:

- TV clip;
- TV magazine.

### **Camera I**

Understanding the interdependence of fine art and technology in creating images for audiovisual media. Guiding the development of individual talents while encouraging teamwork and group work. The development of individual expression, directed towards the implementation of complex tasks in collaboration with the director.

Subject-specific competences: knowledge of the basic cinematography procedures, familiarity with and ability to select the shooting technique and technology; the ability to perform individual shooting work while collaborating in a group.

### **Camera II**

Making progress in camera handling, framing, composition and image continuity. An emphasis on shooting documentary content. Familiarizing students with the most characteristic and diverse documentary cinematography approaches by analysing and discussing projections.

Subject-specific competences: professional knowledge and skills in single-camera shooting for film and video; understanding the technical and fine art roles of colour and light in image creation; the acquisition of practical skills in the control of the basic shot parameters, including those of light and colour.

### **Camera III**

The use of narrative principles in shooting film and television content; understanding the principles, phenomena, structures and processes of film and television cinematography, and acquiring the practical skills for shooting a short feature film or a short TV drama.

Subject-specific competences: professional knowledge and skills in single-camera cinematography for video; understanding the technical and overall fine art role of colour, light, set design, costumes and makeup in the creation of feature AV content.

### **Colour and light I**

Getting to know the foundations of colour perception and the basic techniques of colour control and manipulation in the creative processes. Analysis of creative colour use in fine art, photographic and film/television works.

Subject-specific competences: knowledge of the basics of colour and light theory; an understanding of the fine art role of colour in visual media; the ability to determine the basic relations between colour and light in the shooting process.



### **Colour timing, colouring and grading I**

Differences between film, electronic and digital formats regarding the processes of laboratory and postproduction processing. Types of film laboratories. Difference between analogue and digital recording, coding, formats, the relations between film stock and digital media. Use of digital tools for regulation and correction of colour parameters.

### **Communication skills**

Students learn about the basic principles of public speaking, organizing events, developing a sense for recognising linguistic characteristics, analysis of performances and preparation of materials for public tenders in the field of culture. Theoretical background is translated into practice to test different possibilities of expression and speech situations, with special emphasis on the analysis of verbal and non-verbal communication.

### **Costume and makeup**

Film and the history of clothing:

- noteworthy and most interesting costume designs

Costume in contemporary film:

- film character, costume and actor
- costume design as an inherent visual component of film, costume placement within a scene or in general space
- functionality and expressiveness on the movie or television screen

Basic elements of film make-up:

- various materials and techniques used in make-up design in view of technical, content and other circumstances

Seminar, practical training, other study activities:

- analysis presentation and assessment of film costume designs of choice
- task-specific conception, design and visual image of costume design.

### **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.

### **Documentary film cinematography**

In this subject, the student shoots a short documentary film based a script and direction by second-year students of the Film and Television Directing study course. The student confronts the ethical and creative aspects of documentary creation and the responsibility towards events, performers and collaborators.

Subject-specific competences: the ability to co-create in the production of a documentary film from the initial idea to the finished product; the ability to select the most appropriate visual image forms for the documentary depending on the script, the idea of the film and the vision of the director; the ability to connect and guide the technical collaborators involved in the shooting of the documentary film; the ability to effectively use the light and set design means available at the selected locations; adaptation to changing conditions and means at the time of the creation of the documentary film; the ability to adapt one's own creative potential to the documentary form.

### **Documentary film directing**

Documentary film directing is a core arts course for second year students of film and television directing. It provides practical approach to studying documentary film, its content, formal and structural aspects. In the first semester, the students, in collaboration with students of cinematography for film and television, and film and television editing, prepare and make a documentary short-length film. In the second semester, the students work on editing and completing a final version of the film.

### **Documentary film editing**

Knowledge of and independence in implementing the documentary film post-production process. Competences: The ability to implement the creative process of editing the documentary film in collaboration with the rest of the collaborators (pre-production, production and post-production).

### **Dramaturgy and history of drama I**

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 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.

### **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 re-construct its dramaturgical model.

This subject familiarizes the student with fairly diverse development of European drama over the course of four centuries – from phenomena still related to the drama of the Middle Ages to those shaping the course of the modern European drama of the 20<sup>th</sup> century. A special emphasis is placed on the great style formations (the Renaissance, the Baroque, Classicism, the Enlightenment, Preromanticism, Romanticism, Realism, Naturalism and Symbolism). The student gets acquainted with all the novelties introduced by those style formations and their chief representatives.

### **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 4 basic dramaturgical concepts (act, time, character and dialogue).

This subject provides an understanding of the numerous interrelated phenomena that shape the course of European and American drama in the 20<sup>th</sup> century. Apart from the stylistically heterogeneous Modernism, the Avant-gardes and Expressionism, other directions were formed, such as existentialist drama and New Objectivity, Social Realism, poetic drama, absurdist drama, phenomena in American drama, European documentary drama and the 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 emerge in the individual decades of the 20<sup>th</sup> century.

### **Editing I**

Understanding the implementation and the creative role of film and television editing in the pre-production, production and post-production stages of audiovisual works.

Subject-specific competences: the ability to organize and manage work processes in editing; mastery of the technology and tools for film and television editing; mastery of the basic methods and functions of AV work editing; frame analysis skills; the ability to establish an editing sequence and determine editing transitions; teamwork ability.

### **Editing II**

Understanding the conceptual, documentary and associative definitions, principles and creative functions of film and television editing.

Competences: the ability to define the editing processes; mastery of the associative editing principle; the ability of use associative principles in a documentary film, a television report or a television ad.

### **Editing III**

Objectives: To learn the narrative principles in the field of film and television; to understand the principles, phenomena, structures and processes of film and TV editing; a knowledge of the psychological functions of editing; acquiring the practical skills of editing feature film sequences and television drama scenes.

Competences: the ability to organize and manage one's own work in post-production; the ability to define the scene, the set and the work as a whole; mastery of the narrative principles and the narrative structure of editing; the ability to edit a short feature film sequence; the ability to edit a TV drama scene.

### **Fiction film cinematography**

Independent exercise of the implementation processes and making creative and technological decisions in various stages of the pre-production, production and post-production of short feature films.

Subject-specific competences: the ability to select the most appropriate visual image form for the feature film based on the script, the idea of the film and the director's vision; the ability to connect and direct the technical collaborators in shooting the feature film; the ability of work co-ordination and creative collaboration with the set designer, costume designer and makeup designer; the ability to effectively use the production means available; the mastery of more complex elements of film visualization; the ability realise one's own creative potential using the visual means in the scope of the project vision.

### **Fiction film directing**

In this subject, the student implements their first short feature film and is thus introduced to making decisions immanent to the directing profession and to taking responsibility for them.

Subject-specific competences: the ability to direct the production of a feature film from the initial idea to the finished product; the ability to connect and guide the creative and technical collaborators involved in the creation of the feature film; the ability to effectively use the available production means; to understand the process of feature film production; the mastery of the more demanding elements of film narration; the ability to realise one's own creative potential and perspective using filmic means of expression.

### **Fiction film editing**

Objectives: independent organization and implementation of post-production processes, the use of aesthetic principles and making creative decisions in the editing of a short feature film.

Competences: the ability to lead post-production processes; the ability to connect the creative and editing processes; the ability to organize and co-ordinate work with the other post-production sections; the ability to communicate and collaborate with the rest of the collaborators in the post-production stage; a mastery of film narrative and the forms of editing the film expression, as well as the ability to realise one's own creative potential.

### **Film analysis**

Aims: Analysis of film from the creative perspective of its individual elements. A knowledge, perception and understanding of all the elements of audiovisual work that are not noticed by the average viewer.

Subject-specific competences: Professional and well-argued structural analysis of audiovisual works. Analytical articulation of one's own experience of all audiovisual forms. An understanding and knowledge of film narrative.

### **Film and television theory I**

The development of general and film culture. The "erotization" of film art. A basic understanding of the relationship between theory and practice in artistic work. A basic understanding of the epistemological problematics in getting to know artistic objects, as well as the historical development and contemporary dilemmas related to that problematic. An understanding of the basic directions and dilemmas of contemporary aesthetics and the placement of film aesthetics within this. A knowledge of the historical development of the theory of film and its current state. A basic exposure to the problems of interpretation, the hermeneutic tradition and the provision of the basic knowledge of this skill.

### **Film and television theory II**

The "erotization" of film art. The development of general and film culture. A deepening of the knowledge and understanding of contemporary film theories. Advanced interpretational skills. Knowledge and understanding of the basics of television theory. An understanding of classification into film and television types and genres. A deepening of the knowledge and understanding of narratology and its connection with screenwriting. A knowledge of the basics of film photography theory.

### **Film directing I**

Becoming acquainted with the basics of formal film means and film language.

Getting to know the tasks and responsibilities of the director, their assistants and the key creative collaborators in the process of film creation.

Accompanied by an explanation of the individual elements of film directing, the students get to know the manner of thinking employed by film directing in its creative tasks. Through the issues of the basic elements of film language, the students independently form and express their own criteria and affinities. The opening of questions on the relationship to social reality, discipline and creative interventions.

Subject-specific competences:

- a knowledge of the basic means of expression in film;
- an understanding of the key production stages in making feature or documentary films, as well as an understanding of the tasks of the creative and technical collaborators;
- a knowledge of the directing procedures in documentary film;
- a knowledge of the development of directing approaches through history.

### **Film directing II**

Film Directing II is a core arts course for students of film directing in the fourth semester. Students acquire knowledge, which will enable them to direct a short-length feature film. As they search for

their own stories and cinematic expression, they learn about content-related, formal and structural aspects of short feature films. They work on issues related to interpretation and more complex elements of film language, and learn about the methodology of preparation, and roles and duties of co-workers, specific production conditions at the AGRFT UL, and about compulsory paperwork for preparing and shooting a short feature film.

### **Film directing III**

This subject creates an environment for the student to discover, develop and expand their creative potential, develop their own view of mankind and its position in reality and a self-understanding of film art. In connection with the subjects Film Practicum II and Feature Film Directing, it encourages students to seek their own content and trains them in shaping that content through filmic means of expression. It mediates the knowledge that enables the student to direct their first feature film and provides the foundations for directing a full-length one.

Subject-specific competences: a mastery of the basic skills and procedures for directing the implementation of a feature film from the first idea to the finished product; a knowledge of the feature film production stages, the tasks of the creative and technical collaborators and the director's tasks connected to leading the creative team; a knowledge of the basic directing poetics of world cinematography; creative activity in all the stages of feature film direction.

### **Film practicum I**

Students of various courses apply their practical work to check, consolidate and improve the knowledge gained in basic professional courses, such as Film Directing II, Camera II, Editing II, and increase their ability for creative cooperation, while gaining professional experiences that will enable them to direct, shoot and edit a short feature film. Part of the course is taught in the form of a workshop.

### **Film practicum II**

Practical work enables the students on individual study courses to review, consolidate and build upon the knowledge gained in the basic scientific subjects Film Directing III, Camera III and Editing III, develop a capacity for creative collaboration and acquire experience that will enable them to direct, shoot and edit their first short feature films.

Subject-specific competences: the ability to shape acted scenes through directing, cinematography and editing; to simplify creative individual and group work in directing, cinematography and editing; the ability to organize and lead the basic segments of the film crew as a director; the ability to create film under limited production conditions; mastering the basic elements of the film narrative in practice.

### **Introduction to acting for the camera**

Students create several acting scenes focusing on the difference between acting in the theatre and acting for the camera, the influence of kinematic elements on character formation and guiding actors, different approaches and procedures in preparation, dramatic structure of the screenplay and counterpoint, types and meaning of continuity, reaction as action, basics of mise-en-scène and actors' movements in front of the camera.

### **Introduction to documentary**

Students are introduced to the basics of documentary film: what is documentary film, how it evolved historically, important documentary film makers, documentary film genres and movements. Practical classes allow the students to learn the foundations of a documentary approach to the subject matter, methods of filming »reality« and shaping of film material in semantically rounded, meaningful wholes, with an emphasis on personal commitment.

### **Language and speech I**

In terms of content, the course entails two strands: *Sociolinguistics Basics* and *Writing Professional Texts*.

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 the students to the following topics: grammatical, pronunciation and orthographic norm, the foundations of rhetoric in combination with professional verbalisation, technical aspects of text formation (headings, quotations, abbreviations, referencing, paragraphing, footnotes, design style, etc.), the typology of professional texts (written presentation, review, critical writing, dramaturgical analysis, interview, panel discussion, etc.), terminology used in the field of theatre, puppetry, film, television, radio.

### **Light and lighting I**

A knowledge of all the key and most common lighting bodies and sources, as well as their practical application in the interior and exterior.

Subject-specific competences: a knowledge of the basics of picture implementation by means of lighting; mastery of the basic light setups for one, two or more performers; the ability to economically use the lighting bodies with the greatest creative impact.

### **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.

### **Performing art studies II**

The course objective is to explore various art practices at the cross-section of performative, visual and intermedia arts reflecting the post-modern condition in a media-influenced culture of the second half of the 20<sup>th</sup> century.

The examination encompasses the following phenomena: performance art, body art, happening, rituals from the fields of sports, pop culture, politics and everyday life; reality shows and intermedia events. Moreover, the course introduces students to heterogenous discourses based on the fundamental concepts of acting, theatricality, performativity and liminality. Radical changes triggered by accelerated development of 20<sup>th</sup> century technology are being reflected upon through the relationship between live performance and media coverage of the event.

### **Photography and optics I**

Understanding optical phenomena and the optical image creation process. Getting to know the types of optical instruments and utilities and their operation.

Subject-specific competences: a knowledge of the basic laws of physics in the field of optics and their application in the construction of optical devices; a mastery of simple mathematical calculations of optical characteristics; the ability to use basic optical instruments and utilities; the ability to select and use lenses and filters.

### **Previsualisation and continuities**

Getting acquainted with the aesthetic and psychological aspects of film and TV continuity. Insight into the fundamental elements of previsualisation and continuity.

Competences: a mastery of the functional usage of contemporary tools in the creative previsualisation of AV work. Skills at script management in the process of shooting AV works in film or television format.

### **Production I**

The students are given a basic knowledge of the entire production process, the basic concepts and principles of production that will be encountered in the practical implementation of their study assignments in the field of audiovisual works and in professional productions. The knowledge helps a student realize their documentary film.

Subject-specific competences: the role of production in the overall realization of audiovisual works, a basic knowledge of the fundamental principles of the entire production process, knowledge of the individual stages of producing a documentary film, familiarity with the basic production documents necessary in the implementation of audiovisual works and especially documentary films.

### **Production II**

The students deepen their knowledge of the production process acquired in the subject Production I. In a more detailed manner, they get to know the stages and technologies of film and television production, familiarize themselves with the manner of work of the production crew, get to know the circumstances of production and the limitations in implementing audiovisual works. The knowledge acquired aids the student in implementing their own feature film.

Subject-specific competences: an understanding of the nature of the production process, the ability to connect and understand all the stages of AV work implementation; a knowledge of the financial and technical documents necessary for production depending on the project script; the ability to recognize and determine the production frame, needs and specifics depending on the project script; an understanding of production limitations; a knowledge of the individual stages of feature film production.

### **Scenography I**

Exploration of the visible /what am I looking at, what do I see/ – visual perception.

The exploration of the relationship between space and figure.

Space and figure, space and event, space and time.

The students are familiarised with the characteristics and possibilities of the “performance space”. They become familiar with the various characteristics of spaces in terms of their location – the function of individual spaces according to their disposition. They especially explore the relationship between figure, event and space. The relationship between the visual and the verbal (sound) image is explored. Space and atmosphere.

### **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.

### **Screenplay for documentary film**

Departing from their own ideas, students prepare an outline for a short-length documentary film or a screenplay, if this is feasible given the nature of their theme and artistic approach. As a follow-up to a treatment, students create a visual treatment of selected projects, demonstrating their original approach to the chosen topic.

Course-specific competences:

- familiarity with key development stages in the preparation of a documentary film: idea and field work research, content outline, screenplay draft,
- identifying documentary film topics in the real world and the possibility of their dramaturgical treatment.

### **Screenwriting I**

Students learn techniques for short form screenwriting and the use of basic tools of practical dramaturgy. They submit assignments on the basis of set tasks, which enables them to understand the basics of screenwriting creating characters, differentiation, characterisation, relationship, conflict; act-based development of dramatic structure, plot, exposition, obligatory scene, culmination, denouement; action vs. activity, physical and verbal action, dialogues, pace, rhythm. Course-specific competences: familiarity with basic screenwriting methods and forms; mastering of basic dramaturgical means and their practical application in screenwriting tasks.

### **Screenwriting II**

Based on their own idea, or exceptionally based on a literary basis or one springing from other arts (photography, music, etc.), the student writes a script for a short feature film under mentor supervision.

Subject-specific competences:

- mastery of complex dramaturgical means and their practical employment in the short feature form;
- an understanding of dialogue as a means to develop the plot and the relationships between the characters;
- the ability to differentiate between visual narration in the function of the atmosphere or action.

### **Screenwriting III**

Based on literary basis, or exceptionally based on their own idea, the student writes a script for a short TV drama/play or a TV drama scene.

Subject-specific competences:

- mastery of the basic principles of adapting literary works for the television medium;
- the use of dialogue as the key means of developing the plot and the relationships between the characters;
- a knowledge of the specificities of the television medium and their consideration in screenwriting.

### **Sound design I**

The aim of this subject is an expansion of the knowledge and skills from The Basics of Sound and Music subject. The students dealing with sound in the course of their daily directing or dramaturgical work get to think in a more internalized manner about the sound phenomenon, silence as its antipode and about music as its highest form of organization and ask themselves about correlations with other elements of theatre performance or radiophonic/film/television work and thus give more weight to the sound work itself.

Subject-specific competences: the ability to communicate with the composer and sound designer for film/television/radiophonic works or performances; familiarity with advanced techniques in designing the sound and music.



### **Sound editing**

Objectives: The acquisition of practical skills in sound editing; learning about the elements of sound, the aesthetic principles in combining image and sound and about the technical characteristics of sound and technological standards of film and television sound.

Competences: the mastery of basic sound editing procedures and staff within the shot and the scene; the ability to communicate and co-operate with the collaborators on sound processing; the mastery of practical skills in the sound editing process for the exercises in the scope of the film and television practicum; the ability to create the soundscape concept for scenes and sequences structured in a documentary or narrative manner; the ability to creatively solve the sound editing problems in film sequences and television scenes.

### **Television directing I**

The director's insight into the technological foundations of television. The director's insight into television cinematography and post-production techniques. The director's insight into the history, development, aesthetic, sociological and psychological elements of the television medium and television directing through the prism of "the uniqueness and unrepeatability of the event". Subject-specific competences:

- the implementer's/director's knowledge of television technology basics;
- the implementer's/director's knowledge of the basics of the history and development of television;
- the implementer's/director's understanding of the specifics of the television medium;
- acquisition of the basic psycho-physical abilities for television implementation/directing.

### **Television directing II**

An in-depth overview of short forms of journalistic writing and short musical forms.

An in-depth overview of the use of television technique in the realization/directing of short forms of journalistic writing and short musical forms for implementors/directors.

Subject-specific competences:

- the implementor's/director's knowledge of the preparation of the content short forms of journalistic writing and short musical forms;
- the implementor's/director's knowledge of the use of television technique for short forms of journalistic writing and the realization of short musical forms;
- the implementor's/director's psychophysical abilities for the preparation and realization of short forms of journalistic writing and short musical forms;
- the development of the implementor's/director's psycho-physical abilities for the preparation and realization of short forms of journalistic writing and short musical forms.

### **Television directing III**

In-depth insight into the art of television directing and into the basic production elements and skills of the television medium; directing experience in the execution of practical exercises.

Subject-specific competences: the ability to direct less complex music television shows and / or music number; basic dramaturgical-directional analysis of the literary or script basis for a short feature TV monologue or a short TV drama.

### **Television practicum I**

In-depth insight into the technology of television and television implementation.

Subject-specific competences: to deepen the knowledge of television technology and implementation; practical use of the specifics of the television medium; the furthering of their psycho-physical abilities for television implementation.

### **Television practicum II**

In-depth insight into the technology of television and television implementation.

Subject-specific competences: to deepen the knowledge of television technology and implementation; practical use of the specifics of the television medium; the furthering of their psycho-physical abilities for television implementation.

### **Television practicum III**

Practical insight into the art of television directing and the skills of the television medium.

Subject-specific competence for students of direction: practical artistic application of directing and other implementation specifics of the television medium.

Subject-specific competences for other students: to further the application of their knowledge of TV technology and implementation; to further their psycho-physical skills for TV implementation.

### **Television show implementation**

The course objective is to provide an in-depth practical insight into the art of television directing and into the implementation elements and skills of the television medium.

In addition, the course objective is to enable the students occupying different professional roles (direction, camera, editing) within the scope of the AV 3<sup>rd</sup> year study programme, to attain a profound understanding and (in line with their specific functions) employ special features of image elements design.

A course-specific competence for the students of directing includes: hands-on artistic use of direction and other implemental specifics of the television medium and the ability to direct a television short feature episode (monologue, dialogue, polylogue) or a short television play.

Course-specific competences for students of all three study programmes include:

- broadening the use of television technology know-how and its implementation;
- improving psycho-physical skills required for television implementation;
- understanding various elements of television image design;
- employment of element comprehension in image design within the framework of a particular television study task.

### **The basics of sound and music**

The aim of The Basics of Sound and Music subject is that students who deal with sound and music on a daily basis in their directing or dramaturgical work, can think about them in a more internalized manner, ask themselves about correlations with other elements of film works, theatre performances or radiophonic works and thus give more weight to the sound work itself. The basics of acoustics and sound perception (the fundamentals of sound, sound as waves, the human ear, the perception of sound, the perception of direction and space).

Subject-specific competences: familiarity with the basic recording techniques and sound studio work; understanding the role of sound and music in performance and audiovisual media.

### **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.

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

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

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

The development of general and film culture. The “erotization” of film art. In-depth knowledge of individual works, periods and authors from the history of Slovenian, European and world film. Becoming acquainted with film publications and film reception in Slovenia.

### **The origins and potentials of acting**

Traditional and contemporary acting techniques.

Through various theoretical and practical perspectives, the students are 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.

### **Theatre directing theory II**

The course enables students to acquaint themselves with basic tasks and possibilities of theatre direction as an author’s artistic expression. Students get acquainted with key notions of theatre direction in the field of theory as well as on a practical level. It is essential for them to understand and be able to create a concept of direction as a function relationship between thinking and staging.

**TV lighting I**

Determination of the light image of a TV show according to its genre and the specific form requirements. Basic mastery of standard television lighting equipment.

Subject-specific competences: an understanding of the specific technical and fine art role of light in the creation of TV shows; the acquisition of practical skills necessary for the creative illumination of studio TV shows and field shows.

**Visual analysis for AV media**

Historical analysis of artistic visual creativity with special reference to the art of film-making and animation. Basics of analysis of visual elements, underscoring their impact and use in the fields of direction, recording and editing. Visual analysis of films, underscoring composition of visual field and use of colour and lighting as means of film language. Shot composition. Impact of colour on the movie screen. Black and white, and the expressive potential of light. 3D and new media on film.