PROSPECTUS

SECOND CYCLE DEGREE STUDY PROGRAMME

STAGE ACTING

Study courses:

Stage acting
Art of speech
Theatrical singing
Puppet acting

May, 2018
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The prospectus translation has been co-financed by the Lifelong Learning/Erasmus programme.
The programme

- The MA study programme in STAGE ACTING offers four courses of study:
  - Stage Acting
  - Art of Speech
  - Theatrical Singing
  - Puppet Acting.
- The duration of the study programme is 1 year (60 ECTS credits).
- The programme leads to the degree **MA in Stage Acting**.

Ever since their inception more than 60 years ago, the study programmes at the Academy of Theatre, Radio, Film and Television (hereinafter: the AGRFT) have been enabling Slovenian theatre, film and television and recently other mediums, a high-quality, equal status on the European and world scales.

Our Academy has educated and enabled the teaching of a number of the most prolific artists in various areas of theatre, radio, film and television. The multitude of precious knowledge, practices and experience, as well as their interconnection in the realisation of our programmes, are an invaluable asset.

For quite some time, the AGRFT has offered a two-year MA study programme of stage acting and the artistic word that has enabled our graduates to further, explore and expand their knowledge on the basis of their individual choice of the theme of the MA work. The reform following the Bologna Declaration has provided us with a further chance of creating an even more elaborate, high-quality and appropriate programme for the needs of those working in culture and art. In this, we have thoroughly examined all the good practices of the programme so far and included them into the new programme, where the changes (artistic and technical novelties) that have been taking place in the various performing arts have been considered.

It needs to be pointed out that the programme takes into consideration the uniqueness of Slovenia, where MA graduates are expected to exhibit an exceptionally high level of competence both in independent and collaborative work; for this reason, we insist on high professional demands and ethic principles. By acquiring such competencies, our graduates will be capable of fulfilling all the requirements that await them in their artistic careers.

**The basic programme goals and general competencies**

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

The study explores new trends and theories concerning the performing arts and systematically verifies its theoretical hypotheses through practical project realisation. The study ends with the documented publication of the outgoing basis and tests of theoretical and/or practical artistic aspects of stage acting.
After concluding their studies, MAs in Stage Acting have a closer and immediate knowledge and understanding of stage acting, its skills and creativities ranging from simulation to improvisation, interpretation and artistic performing. They acquire insight into the deeper foundations of acting and its connections with other fields. They get to know the ontological and historical nature of acting in a wider sense, as well as its functioning in performance practice in a narrower sense. They are also acquainted with its basic function in the context of the staging process and the performance event as such, as well as with the role in their reception. Through the process of guided improvisation, the students develop, strengthen and deepen their state of special attention to themselves and their partners, exploring the relationships between the actor and the character, space, event, time and other phenomena.

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

The Theatrical Singing studies focus on the mastering of the vocal technique, the analysis, study and performance of songs, chansons, arias, etc. in Slovenian and/or the original language. It gets the students acquainted with rhythmic and melodic parameters of music in connection with text and its meaning. It studies the transition from stage speech to singing and vice versa, the bringing together and the command of the stylistic rules of music theatre. It also offers an in-depth study into the interpretation of music theatre forms and an initiation into the development of the student's own attitude towards the interpretation of music theatre forms, a command of stylistic variety, performance confidence, psychophysical stage presence and the materialisation of spiritual motors in the direction of the specific originality of the interpretation.

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

Graduates of the second cycle (MA) degree in Stage Acting develop the following general competencies:

- logical, abstract, analytical, synthetic, original and creative thinking;
- the utilization of specialized knowledge in oral and written forms; critical reflection on and evaluation of that knowledge;
- the competent and self-reliant transfer of the acquired knowledge into practice;
- the connection of the acquired knowledge and skills with various fields, independently advancing and perfecting them;
- suitable contextualization and the independent upgrading of information;
- transferring knowledge and skills to other problematic areas (transfer ability) and approaching this knowledge and skills in an intra- and interdisciplinary manner;
the detection of and innovative approaches towards complex problems and conflict situations; competent and self-reliant decision-making;

a team-work approach to problem solving; the ability to form and lead specialised groups;

skills of reflection, self-reflection and critical and holistic thinking;

the independent search for new sources of knowledge in artistic, professional and scientific fields;

the professional and effective use of ICT in searching, collecting, selecting, processing, presenting and mediating information;

the competent acceptance of opinions of others and a self-reliant and substantiated response to them;

assessing and ensuring one's work quality and increasing the quality standards in one's work environment;

the ability to obtain, conceive and lead projects;

the development of leadership abilities and the creation of high-quality and efficient relationships in the professional sphere and beyond;

the ability of creative data interpretation and information synthesis;

the ability to develop intercultural communication in formal and informal situations,

the ability of analysis and synthesis,

the ability to utilise their knowledge in practice,

the ability of planning and time management,

speaking and writing abilities in Slovenian,

critical abilities and abilities of self-criticism,

the ability of adapting to new circumstances,

the ability to develop new ideas (creativity),

the ability of decision making,

the ability of group work,

the ability of working in interdisciplinary groups,

the ability to work in an international environment,

the ability to take autonomous action,

the ability of project conception and project management,

initiative and interpreting abilities,

the commitment to ethics,

the commitment to quality,

the drive to succeed.

Classifications KLASIUS-P and Frascati

2 – Humanities and Arts
21 – Arts
Humanities (6)

Slovenian Qualifications Framework, European Qualifications Framework, Qualifications Framework in the European Higher Education Area

SQF: 8
EQF: 7
QF-EHEA: second degree
Admission requirements and criteria for selection

The MA study programme in *Stage Acting* is open to the enrolment of the following persons:

1. Those who have successfully passed the talent test in the form of an interview and presentation of a portfolio displaying their past work

2. and have completed:

   a) the four-year first cycle study programme in Stage Acting or Theatre Directing or
   b) an adequate course of study in a foreign country or at a Slovenian higher education institution or
   c) the three-year first-cycle study programme in stage acting, theatre directing, puppet acting and similar if, prior to enrolment, they have fulfilled the study obligations essential for the continuation of the studies. These requirements are determined by the Senate of the Academy for different fields of study respectively, and may total from 10 to maximum 60 ECTS. Candidates are eligible to fulfil them during their first cycle study programme, or in the course of life-long learning programme.

Pursuant to article no. 36 of the Higher Education Act (published in Ur. l. RS, no. 32/2012) the Academy may offer candidates who have completed a first cycle programme, totalling 180 ECTS, the possibility to earn the extra 60 ECTS allowing them to earn a total of 120 ECTS (including the second cycle programme Stage Acting) for completion of a Master's degree.

Candidates who have completed a first cycle programme totalling 180 ECTS and wish to enrol in the second cycle programme of Stage Acting are required to submit a written request stating their wish to earn the extra 60 ECTS. Requests which are to be submitted at the student administration office are assessed individually by the Department of Theatre and Radio. Candidates are assigned a list of extra requirements according to their previous knowledge level and competencies. The applications are dealt with by the Study Board of the Academy and by the Senate of the Academy. The latter will issue a list of requirements to be completed. Candidates will fulfil the extra requirements to earn 60 ECTS in the course of life-long learning programme, and will be issued a formal note to certify that they have passed all requirements. Candidates who have earned the extra 60 ECTS are allowed to enrol to study Stage Acting provided they fulfil other entry requirements as well. Candidates are eligible to take the talent test prior to their earning of the extra 60 ECTS.

Upon submission of their application, all candidates are required to attest their Slovenian language proficiency at the B2 level according to The Common European Framework of Reference for Languages (CEFR), and to present a certificate thereof. The certificates to attest the candidate’s fulfilment of this enrolment requirement are as follows:

- B2 level certificate of the Slovenian language competence, or an adequate certificate,
- a school report on completed primary school education in the Republic of Slovenia, or on completed primary school education with the Slovenian as a language of instruction in a foreign country,
- certificate of the general upper secondary school-leaving external examination (i.e., the matura), or a certificate of the 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 which the language of instruction is Slovenian in a foreign country,
- 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.

Rules and Guidelines on taking the aptitude test and its compulsory contents, which the candidates are required to draft and submit in line with the Rules and Guidelines to the Academy of Theatre, Radio, Film and Television, are available to the public via AGRFT website each year from the exact date of the official start of the call for applications. Moreover, the information regarding the enrolment requirements is available at the AGRFT study administration office.

A successfully passed aptitude test is valid for the ongoing year of study. After one year, the unsuccessful candidates are eligible to retake the aptitude test.

If the talent test is passed by more candidates than there are enrolment places, the candidates shall be ranked according to the following criteria:

- success in the talent and special psychophysical skills test 90% points
- grade-point average in the first cycle degree or undergraduate studies 10% points

The recognition of knowledge and skills acquired prior to admission

Pursuant to Article 9 of the Criteria on the Accreditation of Higher Education Institutions and Study Programmes, it may be possible to recognize certain types of a candidate's knowledge, qualification or abilities acquired prior to enrolment in the programme in various forms of formal or informal education and partly or fully corresponding in their form or difficulty to the general and subject-specific competencies as defined in the study programme.

The recognized knowledge, qualification 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 UL AGRFT.

These procedures are regulated by the Rules and Guidelines for the Validation of Informally Acquired Knowledge and Skills, adopted by the Senate of the University of Ljubljana on 29 May 2007.

The completion of studies

The MA study programme Stage Acting is completed after the student has fulfilled all the study obligations as defined in the study programme and syllabuses of the individual subjects in the amount of 60 ECTS and has successfully presented and defended their MA work.

Transfer between programmes

The Stage Acting study programme does not enable transfer between programmes.
Grading system

The manners of assessment are defined for each subject in the syllabuses. The forms of knowledge assessment are as follows: written and oral examinations, tests, colloquiums, seminar papers and the execution of practice and practical artistic works. 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 UL AGRFT.

The grading scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>excellent extroridnet results and/or extraordinary artistic achievements with negligible mistakes</td>
</tr>
<tr>
<td>9</td>
<td>very good above average knowledge and/or above average artistic achievements with some mistakes</td>
</tr>
<tr>
<td>8</td>
<td>good fairly good knowledge and/or fairly good artistic achievements</td>
</tr>
<tr>
<td>7</td>
<td>satisfactory adequate knowledge and/or adequate artistic achievements with some major mistakes</td>
</tr>
<tr>
<td>6</td>
<td>sufficient knowledge and/or artistic achievements meet the minimum standards</td>
</tr>
<tr>
<td>5 – 1</td>
<td>fail knowledge and/or artistic achievements do not meet the minimum standards</td>
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Study programme syllabus and the anticipated head lecturers

Legend: L=lectures, P=practice, S=seminar, OWF=other work forms, IW= independent work, Σ=study workload per student, ECTS=European Credit Transfer System (credit points)

Study course Stage acting

1st Semester

<table>
<thead>
<tr>
<th>Subject</th>
<th>Head lecturer</th>
<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>1</td>
<td>Stage acting</td>
<td>Branko Šturbej</td>
<td>30</td>
<td>30</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>Matjaž Tribušon</td>
<td></td>
<td>60</td>
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<td>240</td>
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<tr>
<td></td>
<td>Nataša Barbara Gračner</td>
<td></td>
<td>480</td>
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<td>720</td>
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<td></td>
<td>15</td>
<td>15</td>
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</tr>
<tr>
<td>3</td>
<td>Elective subject - general</td>
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<td>15</td>
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2nd Semester

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<th>Σ</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Acting Theory</td>
<td>Branko Šturbej</td>
<td>30</td>
<td>30</td>
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ECTS: European Credit Transfer System
## Study course Artistic word

### 1st Semester

<table>
<thead>
<tr>
<th>Subject</th>
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<th>Contact hours</th>
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<tbody>
<tr>
<td>The artistic word</td>
<td>Aleš Valič</td>
<td>30 30 60</td>
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<td>15</td>
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<td>Elective subject – professional</td>
<td></td>
<td>15 45</td>
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<td>Elective subject - professional</td>
<td></td>
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<td>15 15</td>
<td>120</td>
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<td>5</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td>75 30 135 0</td>
<td>660</td>
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### 2nd Semester

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<th>ECTS</th>
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<tr>
<td>MA Work – The artistic word</td>
<td>Aleš Valič</td>
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<td><strong>TOTAL</strong></td>
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<td>750</td>
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## Study course Theatrical singing

### 1st Semester

<table>
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<th>Σ</th>
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<tbody>
<tr>
<td>Theatrical singing</td>
<td>Žarko Prinčič</td>
<td>45 75 60</td>
<td>270</td>
<td>450</td>
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<tr>
<td>Elective subject - general</td>
<td></td>
<td>15 15</td>
<td>120</td>
<td>150</td>
<td>5</td>
</tr>
<tr>
<td>Elective subject - general</td>
<td></td>
<td>15 15</td>
<td>120</td>
<td>150</td>
<td>5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td>90 15 105 60</td>
<td>630</td>
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### 2nd Semester

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<th>Σ</th>
<th>ECTS</th>
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<td>MA Work - Theatrical singing</td>
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<td>780</td>
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### Study course Puppet acting

**1st Semester**

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<th>Σ</th>
<th>ECTS</th>
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<tr>
<td>1 Puppet acting</td>
<td>Jasna Vastl</td>
<td>15 45</td>
<td>240</td>
<td>300</td>
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<tr>
<td>2 Puppet theatre I</td>
<td>Jasna Vastl</td>
<td>30 30 15</td>
<td>75</td>
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<td>3 Puppet theatre II</td>
<td>Jasna Vastl</td>
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<td>90</td>
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<tr>
<td>4 Technology</td>
<td>Jasna Vastl</td>
<td>15 30</td>
<td>105</td>
<td>150</td>
<td>5</td>
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<tr>
<td>5 Elective subject - professional</td>
<td></td>
<td>15 15</td>
<td>120</td>
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<td>5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td>60 30 75 105</td>
<td>630</td>
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**2nd Semester**

<table>
<thead>
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<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Jasna Vastl</td>
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### Elective subjects

- Stage acting
- The artistic word
- Theatrical singing
- Puppet acting

<table>
<thead>
<tr>
<th>Subject</th>
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<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Theatrical singing</td>
<td>Žarko Prinčič</td>
<td>15 15</td>
<td>120</td>
<td>150</td>
<td>5</td>
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<tr>
<td>2 Radio and television speech</td>
<td>Tomaž Gubenšek Hotimir Tivadar</td>
<td>30 15 15</td>
<td>90</td>
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<td>5</td>
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<tr>
<td>3 Preparing for spoken interpretation of a literary text</td>
<td>Katarina Podbevšek</td>
<td>15 15</td>
<td>120</td>
<td>150</td>
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<tr>
<td>4 Speech communication I</td>
<td>Tomaž Gubenšek</td>
<td>30 30</td>
<td>90</td>
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<tr>
<td>5 Puppet theatre I</td>
<td>Jasna Vastl</td>
<td>30</td>
<td>120</td>
<td>150</td>
<td>5</td>
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<tr>
<td>6 Costume design II/1</td>
<td>Janja Korun</td>
<td>15 15 15</td>
<td>105</td>
<td>150</td>
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<tr>
<td>7 Open platform III</td>
<td>Sebastijan Horvat</td>
<td>60 60</td>
<td>30</td>
<td>150</td>
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<tr>
<td>8 Accentuation and intonation in Slovenian texts</td>
<td>Hotimir Tivadar Katarina Podbevšek</td>
<td>15 15 30</td>
<td>90</td>
<td>150</td>
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<tr>
<td>9 Television implementation I</td>
<td>Marko Naberšnik</td>
<td>30 15</td>
<td>105</td>
<td>150</td>
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<tr>
<td>10 Television implementation II</td>
<td>Igor Šmid</td>
<td>30 15</td>
<td>105</td>
<td>150</td>
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<tr>
<td>11 The artistic word</td>
<td>Aleš Valič</td>
<td>15 15</td>
<td>120</td>
<td>150</td>
<td>5</td>
</tr>
<tr>
<td>12 Technology</td>
<td>Jasna Vastl</td>
<td>15 30</td>
<td>105</td>
<td>150</td>
<td>5</td>
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<tr>
<td>13 The principals of embodied voice and text</td>
<td>Alida Bevk</td>
<td>15 15</td>
<td>120</td>
<td>150</td>
<td>5</td>
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<tr>
<td>14 Copyright law</td>
<td>Klemen Podobnik</td>
<td>30 15 15</td>
<td>90</td>
<td>150</td>
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<tr>
<td>15 Lightning design II/1</td>
<td>Janja Korun</td>
<td>15 60 30</td>
<td>45</td>
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Lecturers:

- Alida Bevk, MA, Assoc. Prof.
- Nataša Barbara Gračner, Assoc. Prof.
- Tomaž Gubenšek, Prof.
- Sebastijan Horvat, MA, Assoc. Prof.
- Janja Korun, Prof.
- Marko Naberšnik, MA, Prof.
- Katarina Podbevšek, PhD, Assoc. Prof.
- Klemen Podobnik, PhD, Assoc. Prof.
- Žarko Prinčič, Prof.
- Igor Šmid, Prof.
- Branko Šturbej, Prof.
- Hotimir Tivadar, PhD, Assoc. Prof.
- Matjaž Trbušon, Assist. Prof.
- Aleš Valič, Prof.
- Jasna Vastl, MA, Assoc. Prof.

Brief presentations of the individual subjects

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

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

Copyright law
The objective is to learn about the bases of copyright law, the basic terms such as copyright and author’s work and to recognise the legal aspects of film and television creation.
Course-specific competencies acquired by the student:
- the ability to conclude and understand author’s contracts;
- the ability to exercise own copyright;
- the ability to use the work of others in the author’s own work.

Costume design II/1
The students get to know the significance and possibilities of costume design as part of the overall visual image and as a co-creative part of the concept of an artistic project. They understand the function and purpose of each individual costume and all the costumes within different performances.
They get to know the possibilities offered by costume design as a fine art and semantic category, and also learn to select, evaluate, use and develop those possibilities.

Subject-specific competencies:
- A knowledge of the types of clothing and behaviour in relation to political, social and technological factors in different historical periods and geographical areas.
- Understanding the connection between clothes and costumes with the material culture in a broader sense and with fine arts in a narrower sense.
- Understanding the connections between and mutual influence of clothing, costumes, literature, drama and performing.
- A knowledge of various theatre and film practices and direction procedures.
- Understanding the psychophysical structure of costume.

**Lighting design II/1**
Types of stage lights. Shape, direction, intensity, colour and movement of light. Terminology of lighting and its successive phases. Light positions, lighting the scene and light exposure of the actor, dancer, etc.
Various lighting methods – flexible and static, structure and texture of the illuminated object, light and shadow.
Creating an atmosphere. Dramaturgy of light modifications.
Special light effects.
Design and implementation of a lighting project based on a student’s original idea.

**MA work – The artistic word**
The aim of the practical part of the MA work is achieving top-notch speech performance in a student. The candidate must be capable of good selection skills and the high-quality artistic elaboration and treatment of the practical acting part of the artistic word.
The written part of the MA work aims for a theoretical treatment of one’s own practical work, which means that the student is to transgress from their personal, subjective practice and experience into the field of objectivity and general validity in a wider sense.

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

**MA work – Stage acting**
In-depth research into various artistic (theoretical and/or practical) aspects of stage acting, a verification of the existing knowledge and a detailed deepening of the subject and its social, historical and general cultural connections with other artistic fields and their specifics. The student is capable of producing a specialised theoretical thesis in written form (which is dealt with in Stage Acting V), where they analyse, theoretically argue, evaluate and describe their research process. The analysis in the thesis also includes the knowledge acquired in the Acting Theory subject and other elective subjects.
The subject-specific competencies are:
- the development and verification of one’s own formal experience;
- the description and development of one’s own stage acting technique and method.

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

Open platform III
An expansion of the students' general and specialised knowledge through lectures, workshops, performance visits, trips, etc., offered by established Slovenian and foreign artists or experts in various artistic or scientific fields.
The subject deepens general and specialised artistic knowledge, which is expanded through various practices and multidisciplinary approaches to contemporary theatre performance.

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

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

Puppet theatre II
The students will get to know various puppetry approaches and authors. The puppet is not a uniform instrument; despite some common basic principles, it knows countless variety. The student will get to know those by meeting and collaborating with various puppeteers, actors, puppet manufacturers, animators, at the respective workshops.

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

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

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

Speech communication I
Developing various forms of rhetoric and various concepts of the rhetorical act.
The ability to analyse the proxemic signs of the rhetorical act.
Acquiring skills for the analysis of other people's and one's own rhetorical act.

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

Technology
A holistic insight into the backstage of theatre, film and television. A theoretical introduction to stage technology and its potentials, as well as practical testing of the principles governing its elements. The path from the concept to the realisation of theatre events.

Television implementation I
An overview of the technological elements of television for all types of top TV staff.
An overview of shooting and postproduction television technology for top TV staff.
An overview of history and development, as well as the aesthetic, sociological and psychological elements of the television medium.
Subject-specific competencies:
- a knowledge of the television technology basics for key TV staff;
- a knowledge of the history and development of the television medium;
- an understanding the specifics of the television medium;
- acquiring basic psychophysical abilities for active co-operation in the implementation of television projects.

Television implementation II
The director’s insight into the history, development, aesthetic, sociological and psychological elements of the television medium and television directing through the prism of “the uniqueness and unrepeatability of the event”. The director’s insight into the art of television directing and the
implementation of the elements and skills of the television medium. Directing experience in the implementation of at least one artistic television show.

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

**Theatrical singing**
- command of vocal technique: diaphragmatic breathing in and out, setting a singing voice, the use of resonators, relaxation, articulation, vocals, consonants, registers, head tone (kopfton), 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, appogiatura, portamento;
- solfeggio, harmony, transcription, music form analysis
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