PROSPECTUS

SECOND CYCLE DEGREE STUDY PROGRAMME

FILM AND TELEVISION STUDIES

May 2018
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The programme

- The second cycle study programme in Film and Television Studies
- The duration of the study programme is 2 years (4 semesters), with 120 ECTS credits.
- The programme offers one course of study.
- The programme leads to the degree MA in Film and Television Studies.

The Film and Television Studies study programme fills a big and damaging gap in Slovenian higher education. Beside the fact that film and audiovisual media are almost absent from kindergartens, primary and secondary schools, those topics are also more or less absent from higher education. The Faculty of Arts and the Faculty of Social Sciences mostly have them as side studies but that can hardly be enough for such an important social, cultural and artistic phenomenon as audiovisual content. The problem becomes clear when we compare the quantity of programmes for film and other audiovisual content with those for language and literature. This study programme is therefore intended for critics and publicists, teachers and managers in film and audiovisual media. The link between the film and television creation programme and the existing media programmes at the Faculty of Arts and the Faculty of Social Sciences ensures that Film and Television Studies will not remain solely academic but will relate to the creative, organisational, managerial and pedagogical practice.

The key feature of the programme is the fact that it discusses film and media issues in close relation to the study of film creative practice and aesthetics. As this is otherwise missing, we are often dealing with sociologisms, psychologisms and economisms and, in most cases, with an unbelievable ignorance of media issues and film aesthetics. The programme is therefore not intended for creators but for “theorists”, teachers, researchers, publicists and critics, as well as “politicians”, i.e. managers. It is intended for people with a wide range of professions that should be highly familiarised with film and audiovisual media but are all too often not.

Findings from a critical evaluation of the Film and Television Directing graduate study programme and the History and Theory of Film and Television postgraduate MA study programme were used as the basis for forming the Film and Television Studies programme in such a way that it would noticeably increase the quality and substantive and professional scope of the study process and the study programme as such. This part of the course will include invited established theorists, artists, experts and specialists in different audiovisual media, all under the auspice of habilitated university teachers. The programme thus includes all the necessary elements for following the intensive technological and aesthetical developments in the audiovisual field.

The audiovisual media (audiovisual narrative and information) have an increasing artistic, cultural, social, economic and political presence and power. “Motion pictures” have become the single most important source of information, entertainment and culture for the majority of people, presented primarily on television and the internet in the digital age, but also increasingly in home cinema and on mobile phones. The average viewer in Europe spends more than twenty hours a week just watching television. Different technologies, be it classic (film and television) and the resulting production and distribution models or the constantly developing technologies (the internet, mobile phones, multimedia, etc.) with their production methods and use of film work offer limitless newly emerging professional opportunities. The development and establishment of an artistic and cultural potential in a time of explosive development and changes in the entire audiovisual field of course crucially depend on adequate education for creators. Providing for our own film creativity and cultural diversity in all technological systems is included in a number of conventions and directives from various international organisations from UNESCO to the EU. We are also bound by the National Cultural Programme. Unfortunately, Slovenia lags far behind in this field. Lack of development in expert and general film and television education especially may be fatal for the development of the Slovenian cultural identity. The use of the Slovenian language is also crucially linked to film and
television. A number of smaller European countries have developed a big and strong film culture, so the eternal excuse that the country is small does not hold. We are responsible for the size of the Slovenian film, television and audiovisual culture. Slovenia does not lag behind in terms of creativity and enterprise on the part of film and media creators. It does, however, significantly lag behind in media and film policy and management. The people responsible for the field often show worryingly little knowledge of film, television and the media.

The basic programme goals and general competencies
The basic goal of the programme is to qualify masters of arts for expert work in analysing, commenting and improving the situation in our AV field and in planning and implementing pedagogical, research and management work.

The professions of publicists, teachers and managers are creative and envisage the urgency of comprehensive psychophysical abilities and exceptional communication skills.

The subject-specific competencies extracted from those specified in syllabuses of the compulsory subjects for the programme are the following:

- familiarity with the history of film art, television and AV media in cultural, historical, social, economic and political contexts;
- familiarity with the historic development of film theory and theories of mass media and mass culture;
- familiarity with the sociology, psychology, social psychology and economics of film, television and AV media;
- the ability to interpret and analyse and write reviews and other texts related to film and AV content;
- the ability to analyse the organisation and management of AV media and national and international AV spaces;
- the ability to lead and manage AV institutions and projects;
- the ability to link knowledge and the tasks of publicists, teachers and managers in film, television and audiovisual media;
- the ability to include new information and critical interpretations regarding film, television and AV media;
- familiarity, understanding and compliance with copyright and related rights and the laws regulating audiovisual media;
- the ability for research work in film, television and AV media.

The subject-specific competencies of the programme’s elective subjects extracted from those specified in the syllabuses of the elective subjects of the programme are the following:

- familiarity and understanding of in-depth and specific elective knowledge;
- coherent in-depth elective knowledge with the ability to link elective knowledge and the practical artistic creative application of elective knowledge in film, television and audiovisual media;
- the ability to include new information and critical interpretations of specific elective knowledge regarding film, television and audiovisual media.

Classifications KLASIUS-P and Frascati

2 – Humanities and Arts
21 – Arts
Humanities (6)
Admission requirements and criteria for selection

The programme is open to the enrolment of those who have successfully passed the talent test for second level MA studies in Film and Television Studies, submitted a draft of their MA work and have completed:

a) any first level study programme;

b) an old higher education study programme if, prior to enrolment, they have fulfilled the study obligations essential for the continuation of the studies in the amount of 10-60 ECTS. These obligations must be fulfilled at the expense of the candidates prior to enrolment to the MA studies.

The programme is also open to the enrolment of candidates who have completed an education equal to items a) or b) abroad, successfully passed the talent test for second level MA Film and Television Studies at the UL AGRFT and submitted a draft of their MA work at the testing.

The draft of the MA artwork is a written assignment that presents the key creative and content aspects of the MA artwork that the student wishes to create within the scope of their second cycle MA studies. The draft must have a length of at least 5000 characters and may also contain appendices in written, pictorial or audiovisual form.

The talent test verifies the talent of the candidate, their analytical potentials and critical abilities for the second cycle MA in Film and Television Studies, with the emphasis on the presented draft of the MA artwork and the selected study course.

Prior to taking the talent test, foreigners must produce a valid document proving their proficiency in the Slovenian language.

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,
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.

In case of a decision on enrolment limitations (if the talent test is passed by more candidates than there are enrolment places), the candidates shall be ranked according to the following criteria:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Success in the talent and special psycho-physical skills test</td>
<td>80%</td>
</tr>
<tr>
<td>Grade of the MA work draft</td>
<td>15%</td>
</tr>
<tr>
<td>Grade-point average in the first cycle degree or undergraduate studies</td>
<td>2.5%</td>
</tr>
<tr>
<td>Thesis grade in the first cycle degree or undergraduate studies (if the study programme completed by the candidate does not contain a thesis, the grade-point average in the first cycle degree or undergraduate studies shall apply to this category as well)</td>
<td>2.5%</td>
</tr>
</tbody>
</table>

If the execution of the MA work calls for material means, those must be provided by the student.

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 and informal education in the field of the performing arts 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 Academy of Theatre, Radio, Film and Television (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.

Promotion requirements

To advance to the second year of the Film and Television Studies programme, the student must fulfil all the obligations defined by the programme and the individual syllabuses for the first year and earn 60 ECTS.

In order to advance into a higher year or finish their studies, the student must also provide a certificate attesting to the return of books, periodicals, audiovisuals, props, technical equipment and
archived audiovisual study works borrowed during the academic year. The certificates are issued by the relevant units of the UL AGRFT according to the actual state (library, archives, videotheque and technical services).

**The completion of studies**

The studies are completed after the student has completed their MA work and fulfilled all the study obligations as defined in the study programme and syllabuses of the individual subjects in the amount of 120 ECTS.

**Transfer between programmes**

Students enrolled in the 2nd cycle study programmes are eligible to transfer to a different study programme subject to the availability of study places, and provided they meet admission requirements and other general conditions stated by Criteria for transfer between study programmes. The transfer is granted at the UL AGRFT Senate’s discretion.

The graduates of Non-Bologna university study programmes are eligible to transfer to a different study programme subject to the availability of study places, and provided they meet the admission requirements and other general conditions stated by Criteria for transfer between study programmes. The transfer is granted at the UL AGRFT Senate’s discretion.

**Grading system**

The manners of assessment are defined for each study unit 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 extraordinary 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**

<table>
<thead>
<tr>
<th>1st Semester</th>
<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
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<tbody>
<tr>
<td><strong>Subject</strong></td>
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<td><strong>L</strong></td>
<td><strong>S</strong></td>
<td><strong>P</strong></td>
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<table>
<thead>
<tr>
<th>Subject</th>
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<th>Contact hours</th>
<th>IW</th>
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<tbody>
<tr>
<td>Film aesthetic</td>
<td>Igor Koršič</td>
<td>30</td>
<td>15</td>
<td>15</td>
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<tr>
<td>The History of Slovenian Film and Television</td>
<td>Polona Petek</td>
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<tr>
<td>Film language</td>
<td>Olga Toni</td>
<td>60</td>
<td>30</td>
<td>60</td>
<td>150</td>
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<td>Elective subject - professional</td>
<td>Martin Srebotnjak</td>
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<td>30</td>
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<tr>
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**Elective subjects, 1st Semester**

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<th>Subject</th>
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<th>Contact hours</th>
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<th>ECTS</th>
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<tr>
<td>1 Script structure analysis</td>
<td>Miroslav Mandić</td>
<td>30</td>
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<tr>
<td>2 Television implementation I</td>
<td>Marko Naberšnik</td>
<td>30</td>
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<tr>
<td>3 Editing IV</td>
<td>Stanko Kostanjevec</td>
<td>30</td>
<td>30</td>
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<tr>
<td>4 Experimental and avant-garde approaches</td>
<td>Olga Toni</td>
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<td>TOTAL</td>
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**2nd Semester**

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<th>ECTS</th>
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</thead>
<tbody>
<tr>
<td>1 Narratology</td>
<td>Igor Koršič</td>
<td>30</td>
<td>30</td>
<td>90</td>
<td>150</td>
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<tr>
<td>2 The Slovenian audiovisual space</td>
<td>Miran Zupanič</td>
<td>45</td>
<td>30</td>
<td>75</td>
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<tr>
<td>3 Criticism and publication</td>
<td>Polona Petek</td>
<td>30</td>
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<tr>
<td>4 Film literacy</td>
<td>Igor Koršič</td>
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<td>5 Elective subject - general</td>
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<tr>
<td>TOTAL</td>
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**Elective subjects, 2nd Semester**

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<th>ECTS</th>
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<tr>
<td>1 Editing V</td>
<td>Stanko Kostanjevec</td>
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<tr>
<td>2 Television implementation II</td>
<td>Igor Šmid</td>
<td>30</td>
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<tr>
<td>3 Script Analysis of Documentary Film</td>
<td>Miroslav Mandić</td>
<td>30</td>
<td>30</td>
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<tr>
<td>4 The History and Theory of Film Sound</td>
<td>Igor Koršič</td>
<td>30</td>
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### 3rd Semester

<table>
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<td>Polona Petek</td>
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<td>of AV Media</td>
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<td>S 30</td>
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<tr>
<td>The Sociology, Psychology, Economics</td>
<td>Polona Petek</td>
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<td></td>
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<tr>
<td>and Politics of Film</td>
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<td>OWF 150</td>
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<tr>
<td>Copyright law</td>
<td>Klemen Podobnik</td>
<td>L 30</td>
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<tr>
<td>The Sociology, Psychology, Economics</td>
<td>Igor Koršič</td>
<td>S 30</td>
<td></td>
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<td>and Politics of Film</td>
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<td>Elective subject - general</td>
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<td>Elective subject - general</td>
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### Elective subjects, 3rd Semester

<table>
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<th>Contact hours</th>
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<th>ECTS</th>
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<tbody>
<tr>
<td>Experimental and avant-garde approaches</td>
<td>Olga Toni</td>
<td>L 30</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Television genres</td>
<td>Klemen Dvornik</td>
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<td>TOTAL</td>
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<td>L 60</td>
<td>S 150</td>
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### 4th Semester

<table>
<thead>
<tr>
<th>Subject</th>
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<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>MA Thesis – Film and Television Studies</td>
<td>Igor Koršič</td>
<td>L 15</td>
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<td>TOTAL</td>
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<td>S 30</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

### Lecturers:
- Igor Koršič, PhD, Assoc. Prof.
- Stanko Kostanjevec, MA, Assist. Prof.
- Miroslav Mandić, MA, Prof.
- Marko Naberšnik, MA, Prof.
- Polona Petek, PhD, Assist. Prof.
- Klemen Podobnik, PhD, Assoc. Prof.
- Igro Šmid, Prof.
- Martin Srebotnjak, Assist. Prof.
- Olga Toni, MA, Assoc. Prof.
- Miran Zupanič, Prof.
Brief presentations of the individual subjects

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.
Subject-specific competencies:
- 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.

Criticism and publication
Getting the students acquainted with the history of criticism and film publications as well as with the current state of the reception of film and the audio-visual field in Slovenia and worldwide. Providing the students with the necessary skills for criticism activities (reviewing), publication or teaching. Knowledge of rhetoric and hermeneutics. Providing the students with the necessary skills for the realisation of an independent research assignment.
Subject-specific competencies:
- ability to undertake publication activity in the field of AV media;
- in-depth understanding of the nature, historical development and functions of film publication and criticism.

Experimental and avant-garde approaches
Objective:
Familiarity with the methods of visual expression that exceed the postulates of conventional film aesthetics. Moving and freeing creative borders in the creation of an AV work.
Competencies:
- the ability to organise picture and sound material outside the traditional cliché restrictions.

Editing IV
In-depth analysis of the problem perspectives of continuous editing that apply within a scene in a feature film; their theoretical and empirical research.
Competencies:
- the ability to resolve problems in building a scene and editing the transitions within a scene;
- a command of the speculative aspects and the interpretation of empiric aspects of editing.

Editing V
In-depth analysis of the structural types of editing: descriptive editing, associative editing, rhetorical editing and polyphonic editing.
Competencies:
- the ability to inform through picture and the breakdown of documentary structures for different interpretative purposes;
- the ability to conceptualise non-narrative and non-fictional forms of films and understanding their structural and functional principles;
- the ability to create and develop complex rhetorical editing forms in fiction forms and understanding the principles of the special rhetorical procedures appearing in audiovisual contents;
- the ability to use non-conventional, complex and open forms in structuring audiovisual content.

Film aesthetics
A familiarity with and understanding of the historical development of aesthetics and film aesthetics in the context of the historical development of film theory. An in-depth understanding of axiology.
Subject-specific competencies:
- an awareness of the usability of aesthetics;
- a familiarity with the theoretical foundations of awareness of the processes of aesthetic evaluation.

**Film language**
Getting to know film language and film analysis from the creative perspective of its individual elements. Getting to know the tasks and responsibilities of the key creative collaborators in the process of film creation.
Subject-specific competencies:
- 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.

**Film Literacy**

**Hermeneutics**
Knowing and understanding the historical development of hermeneutics within the context of historical development of film theory.
In-depth understanding of the hermeneutic method.
Course-specific competences include:
- raising the awareness of the applicability of hermeneutics,
- familiarising with the theoretical and philosophical background of hermeneutics.

**History and Theory of Film Sound**
In-depth and comprehensive knowledge of a historical development of film sound and related theories.
Course-specific competences include:
The ability to interpret and analyse the use of film sound in film history.
The ability to articulate and communicate in the creative process of film sound design.

**MA Thesis – Film and Television Studies**
The basic objective of the subject is for the student to create an MA research work in the field of film, television and the mass media.
Subject-specific competencies:
- a knowledge of the epistemological problematics of research in the arts and humanities
- a mastery of various research methods and approaches.

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

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

**Script Analysis of Documentary Film**

Analysing selected feature films and short documentaries, focusing on a dramaturgy-specific and scriptwriting scheme. Course-specific competences:
- familiarity with screenwriting approaches to various forms of documentary film,
- familiarity with various narrative techniques, visual solutions and ways of shaping space and time in documentary film,
- familiarity with various methods and strategies of preparing a documentary film.

**Script structure analysis**

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

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

**Selected chapters from the history and theory of AV media**

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

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

**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.

Subject-specific competence:
- the ability to direct artistic television shows.
Television genres
Refreshing the experience of different television forms from television practice. An overview of television genres and their specifics due to the conditions determined by different television technologies. The strengths and weaknesses of television presentation and the consequences for the written base of television products - from idea/topics, synopsis and script to the storyboard and the shooting script.
Course-specific competencies:
- the use of special scriptwriting procedures as a basis for the implementation of various television genres with a special emphasis on different television texts;
- the ability for quick and quality preparation of bases for TV shows.

The Slovenian audiovisual space
The students acquire a condensed view of all the key elements of the Slovenian audiovisual space.
Subject-specific competencies:
- a familiarity with the basic cultural and political concepts and the effects of the market on the nature of the Slovenian audiovisual space;
- a familiarity with the institutions and methods of public support for the development of audiovisual culture;
- a familiarity with the private entities operating in the domestic audiovisual space;
- a familiarity with the methods of allocating public funds for the production of audiovisual work.

The sociology, psychology, economics and politics of film
A thorough knowledge of the economic, social, socio-psychological, sociological and other societal aspects of film and audiovisual media. A familiarity with the historic development of AV media.
Subject-specific competencies:
- the ability to sociologically analyse the media space;
- a sound knowledge of the reception domain – that of the media audience – in terms of phenomenology, psychology and sociology;
- a familiarity with the media issues in a democracy.

The history of Slovenian film and television
A sound and critical knowledge of the history of Slovenian film in the context of the cultural, political and economic development of Slovenia.
Subject-specific competencies:
- the ability to independently research Slovenian film, i.e. the cinematography and the body of films encompassed by Slovenian film heritage.