PROSPECTUS

FIRST CYCLE DEGREE STUDY PROGRAMME

THEATRE DIRECTING

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The programme

- The first cycle degree study programme in THEATRE DIRECTING.
- The duration of the study programme is 4 years (240 ECTS credits).
- The programme leads to the degree BA in Theatre Directing.

The Theatre Directing programme has been developed towards obtaining skills and knowledge by students that would not only meet the function of reproducing the existing national theatre institutions but also attempt to provide and open up areas of knowledge and practice needed for a wider area of the performing arts, as well as to envisage the development of contemporary theatre. In that process, the Theatre Directing programme has not forgotten the specific individual orientation of the study, which enables the student subsequent participation in classic theatre and other forms of performing arts practices, be it as an artistic author or educator leading various educational processes based on the socialisation and psychological dimensions of theatrical activities.

The basic programme goals and general competencies

The objective of the theatre directing study is for the students to creatively meet, in both theory and practice, all the fields (and possibilities) of theatre, to begin to observe, get to know, research, gradually command and use them, then finally create with them. They must therefore be well acquainted with:
- the field of the actor’s creative process;
- the dramaturgy field, i.e. the event (situation) field and the editing field;
- the visual (fine art) and spatial fields;
- the audio (acoustic) and sound fields;
- the text space and text analysis;
- the context space (the world and art around us).

The theory in the direction study reflects its breadth in the basic fields discussed: in the sense of the range of consciousness, theoretical knowledge of the fields discussed and familiarity with the history of theatre and the arts related to directing (painting, fine art, architecture, music, drama and literature, film, video art, contemporary art etc.), as well as various fields of science (aesthetics, psychology, cultural studies, philosophy, anthropology, political science, sociology, etc.).

The practice in the direction study reflects its depth in the basic fields discussed: in the sense of in-depth knowledge, a (practical) command of the fields in question and depth in the sense of creative use and design. The theory and practice jointly represent the only possible creative way of entry into the art of directing.

The vertical studies needed for the theory and practice to be able to exist in space and time represent the constant encouragement of creativity, breadth, individuality, spontaneity, originality, imagination, basic artistic qualities (a sense of form, whole, beauty, symbol, etc.), building trust, as well as doubt and a critical nature, love for art and a devotion to the creative challenges and top criteria of the profession.

Graduates of the first cycle degree Theatre Directing 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
- appropriate responses to new situations; the creation of new concepts;
- a team-work approach to problem solving; the ability to form and lead 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;
- the ability to assess one’s own and other people’s abilities and skills, as well as to take effective and economical action;
- 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;
- a critical and in-depth awareness of topical events in the media;
- the ability of creative data interpretation and information synthesis;
- the ability to develop intercultural communication in formal and informal situations.

Course-specific competencies acquired with the programme:

A) Director and actor
- leadership and guidance skills;
- communication and motivational skills;
- emotional intelligence and empathy, the ability of placing oneself in different roles (perspectives);
- a theoretical and practical knowledge of human psychology, psychological types as well as group psychology and dynamics;
- acting and public performance experience;
- familiarity with the actors’ vocabulary;
- command of active and effective guidance using verbs, images, etc. – i.e. terms which are inspirational and feasible;
- a theoretical and experienced familiarity with acting techniques and creative procedures;
- a good knowledge/recognition of the actor’s (non)expression;
- analysis of the actor’s qualities and blocks/problems.

B) Director and event
- awareness and use of the dual nature of the situation and event at the theatre;
- awareness and skills of forming the whole and parts, a sense of form and a sense of the whole;
- awareness and skills of exposing (finding) the essence;
- theoretical and practical dramaturgy of the theatrical event;
- skill and economics in the dramaturgical use of theatrical means;
- a command of metaphors, signs and symbols;
- editing skill;
- a sense of rhythm and theatrical time;
- the ability to create miscellaneous atmospheres;
- originality of theatrical thought (the point) and its creative and innovative translation into the language of theatre;
- observing the phenomenon of theatre; awareness and comprehensive command and the use of all fields of the language of theatre.

C) Director and spatial vision
- awareness and use of the spatial dimension;
- awareness and use of the visual dimension;
- the psychology of colours, shapes and space;
- the atmosphere in visuals, space and atmosphere;
- space and dramaturgy;
- dramaturgy and visuals in the show (dramaturgy in the setting, costumes, props, lights, makeup and video);
- a theoretical and practical knowledge of the visual;
- a theoretical and practical knowledge on fine arts, architecture etc.;
- symbol, sign and metaphor in the visual;
- skills and economics in the use of visual means in the theatre;
- the technology of theatre (stage, workshops, procedures, etc.);
- the technology of light design.

D) Director and sound
- awareness and manipulation of sound;
- the psychology of sound;
- the actor’s voice, speech and language;
- the sound image of dialogues;
- atmosphere and sound;
- music (theory and practice);
- dramaturgy and sound;
- dramaturgy and music;
- sound and technology;
- skills and economics in the use of audio means;
- radio acting and directing.

E) Director and text
- theoretical and practical analysis of the text;
- familiarity with and use of different tools and methods for classic (closed) and contemporary (open) analysis of dramatic texts;
- shaping (lines) and editing text in relation to the interpretation of dramatic text;
- differentiation between stage, linguistic and event text;
- the attitude of directing towards text in the auto-textual, ideo-textual and inter-textual versions;
- the authorial nature of directing and the autonomy of the theatre in relation to dramatic texts;
- the production of independent theatrical texts as playwriting or the creation of textual collages.
F) Director and context
- definition of different contexts (sociological, historical, linguistic, psychological and political contexts);
- context analysis;
- the inter-textual field;
- the recognition and use of context in analysis and the production of meaning in a theatre performance;
- theatre and the world (material culture);
- theatre and other artistic genres and movements;
- knowledge of the discourse and art striving to avoid ideology;
- the use of context in the direction concept (staging plan).

Other subject-specific competencies are listed in the syllabi of individual programme subjects.

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: 7
EQF: 6
QF-EHEA: first degree

Admission requirements and criteria for selection

The Theatre Directing study programme is open to the enrolment of the following persons:

a) those that have passed the upper secondary-school leaving exam (matura),
b) those that have completed any four-year secondary school programme prior to 1 June 1995.

All the candidates must take a talent test.
The candidates must prove their psychophysical ability with a medical certificate and specialist sight and hearing tests.

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, in addition to the matura or items b) obligations, the talent and special psycho-physical skills 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
- overall score in the matura or final exam 5% points
- general academic performance in the 3rd and 4th years of secondary school 5% 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, qualifications or abilities acquired prior to enrolment on the programme in various forms of formal and informal education that partly or fully correspond in their form or difficulty to the general and subject-specific competencies 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 (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 first cycle Theatre Directing study programme, the student must fulfil all the obligations defined by the programme and the individual syllabi for the first year and must earn 60 ECTS. The student must also provide a certificate attesting to the return of books, periodicals, audiovisual works, props and costumes, as well as technical and other equipment.

To advance to the third year of the first cycle Theatre Directing study programme, the student must fulfil all the obligations defined by the programme and the individual syllabi for the second year (60 ECTS) and must earn 120 ECTS in total along with the obligations of the first year. The student must also provide a certificate attesting to the return of books, periodicals, audiovisual works, props and costumes, as well as technical and other equipment.
To advance to the fourth year of the first cycle Theatre Directing study programme, the student must fulfil all the obligations defined by the programme and the individual syllabi for the third year (60 ECTS) and must earn 180 ECTS in total along with the obligations from the first and second years. The student must also provide a certificate attesting to the return of books, periodicals, audiovisual works, props and costumes, as well as technical and other equipment.

A student who fails to fulfil all the obligations needed to advance into a higher year may repeat the year once if they fulfil the repetition requirements determined in the study programme. The requirement for year repetition in the scope of the study programme entered is the fulfilment of the study obligations in the amount of 20 ECTS (33.3% of the total ECTS amount required to complete the individual study years).

The completion of studies

The first-cycle university study programme in Theatre Directing is completed after the student has fulfilled all the study obligations as defined in the study programme and the syllabi of individual subjects in the amount of 240 ECTS, directed a graduation performance and provided a certificate attesting to the return of books, periodicals, audiovisual works, props and costumes, as well as technical and other equipment.

Transfer between programmes

1. Students enrolled in other study programmes at the UL AGRFT are eligible to transfer to Theatre Directing 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.
2. Students enrolled in comparable university study programmes are eligible to transfer to Theatre Directing 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.
3. Students are eligible to transfer to Theatre Directing study programme from higher education professional study programmes 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.
4. Transfer from short-cycle higher education programmes is not possible.

Grading system

The manners of assessment are defined for each subject in the syllabi. The forms of knowledge assessment are as follows: written and oral examinations, tests, colloquiaums, 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>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>excellent</td>
<td>extraordinary results and/or extraordinary artistic achievements with negligible mistakes</td>
</tr>
<tr>
<td>9</td>
<td>very good</td>
<td>above average knowledge and/or above average artistic achievements with some mistakes</td>
</tr>
<tr>
<td>8</td>
<td>good</td>
<td>fairly good knowledge and/or fairly good artistic achievements</td>
</tr>
<tr>
<td>7</td>
<td>satisfactory</td>
<td>adequate knowledge and/or adequate artistic achievements with some major mistakes</td>
</tr>
<tr>
<td>6</td>
<td>sufficient</td>
<td>knowledge and/or artistic achievements meet the minimum standards</td>
</tr>
<tr>
<td>5 – 1</td>
<td>fail</td>
<td>knowledge and/or artistic achievements do not meet the minimum standards</td>
</tr>
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</table>

**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 (contact hours + independent work), ECTS=European Credit Transfer System (credit points).

### 1st Semester

<table>
<thead>
<tr>
<th>Subject</th>
<th>Head lecturer</th>
<th>Contact hours</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical directing and stage acting I</td>
<td>Matjaž Zupančič, Sebastijan Horvat, Tomislav Janežič, Jernej Lorenči, Janez Pipan</td>
<td>120 60 30 30 30 270 9</td>
<td></td>
</tr>
<tr>
<td>Scenography: Play spaces I</td>
<td>Jasna Vastl</td>
<td>15 15 60 90 3</td>
<td></td>
</tr>
<tr>
<td>Language and speech I</td>
<td>Katarina Podbevšek</td>
<td>45 15 30 90 3</td>
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<tr>
<td>Contemporary dance techniques I</td>
<td>Uršula Teržan</td>
<td>15 15 0 30 1</td>
<td></td>
</tr>
<tr>
<td>Dramaturgy and the history of drama I</td>
<td>Blaž Lukan, Tomaž Toporišič</td>
<td>60 15 75 150 5</td>
<td></td>
</tr>
<tr>
<td>The basics of playwriting and screenwriting</td>
<td>Žanina Mirčevska</td>
<td>45 15 30 90 3</td>
<td></td>
</tr>
<tr>
<td>Theatre directing theory I</td>
<td>Janez Pipan</td>
<td>30 30 60 2</td>
<td></td>
</tr>
<tr>
<td>The history of theatre I</td>
<td>Aldo Milohnić</td>
<td>30 0 30 1</td>
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</tr>
<tr>
<td>Elective subject - general</td>
<td></td>
<td>30 30 30 90 3</td>
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<td><strong>TOTAL</strong></td>
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### 2nd Semester

<table>
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<tr>
<td>Practical directing and stage acting I</td>
<td>Matjaž Zupančič, Sebastijan Horvat, Tomislav Janežič, Jernej Lorenči, Janez Pipan</td>
<td>120 60 30 30 30 270 9</td>
<td></td>
</tr>
<tr>
<td>Scenography: Play spaces I</td>
<td>Jasna Vastl</td>
<td>15 15 60 90 3</td>
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<tr>
<td>Subject</td>
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<td>Contact hours</td>
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<tr>
<td>3 Speech technique I</td>
<td>Tomaž Gubenšek</td>
<td>30</td>
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<tr>
<td>4 Dramaturgy and the history of drama I</td>
<td>Blaž Lukan, Tomaž Toporišič</td>
<td>60</td>
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<tr>
<td>5 The history of theatre I</td>
<td>Aldo Milohnić</td>
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<tr>
<td>6 Playwriting I</td>
<td>Žanina Mirčevska</td>
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<tr>
<td>7 Contemporary dance techniques I</td>
<td>Uršula Teržan</td>
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<tr>
<td>8 Theatre directing theory I</td>
<td>Janez Pipan</td>
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<tr>
<td>9 Elective subject - professional</td>
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<td><strong>TOTAL</strong></td>
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<td><strong>315</strong></td>
<td><strong>135</strong></td>
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**Elective subjects – 1st study year**

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<th>Subject</th>
<th>Head lecturer</th>
<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
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<tr>
<td>1 English language</td>
<td>Tina Mahkota</td>
<td>45</td>
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<td>2 Movement techniques and skills I</td>
<td>Uršula Teržan</td>
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<td>3 Theatrical singing I</td>
<td>Aldo Kumar</td>
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<td>15</td>
<td>90</td>
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<tr>
<td>4 Slovenian drama and theatre I</td>
<td>Aldo Milohnić, Tomaž Toporišič</td>
<td>45</td>
<td>15</td>
<td>30</td>
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<td>5 Open platform for movement and dance</td>
<td>Uršula Teržan</td>
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**3rd Semester**

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<tbody>
<tr>
<td>1 Practical directing and stage acting II</td>
<td>Matjaž Zupančič, Sebastijan Horvat</td>
<td>90</td>
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<td>270</td>
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<tr>
<td></td>
<td>Tomislav Janežič</td>
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<td></td>
<td>Jernej Lorenzi</td>
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<td>Janez Pipan</td>
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<tr>
<td>2 Theatre directing theory II</td>
<td>Janez Pipan</td>
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<tr>
<td>3 Dramaturgy and the history of drama II</td>
<td>Blaž Lukan, Tomaž Toporišič</td>
<td>60</td>
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<tr>
<td>4 Playwriting II</td>
<td>Žanina Mirčevska</td>
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<td>5 Costume design 1</td>
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<td>7 Scenography: Play spaces II</td>
<td>Jasna Vastl</td>
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<td>8 Light design 1</td>
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<td>9 Elective subject - professional</td>
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<td><strong>TOTAL</strong></td>
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<td><strong>120</strong></td>
<td><strong>180</strong></td>
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### 4th Semester

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<th>Subject</th>
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<th>ECTS</th>
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<tr>
<td>1</td>
<td>Practical directing and stage acting II</td>
<td>Matjaž Zupančič, Sebastijan Horvat, Tomislav Janežič, Jernej Lorenci, Janez Pipan</td>
<td>90 90 30 30 30 270</td>
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<tr>
<td>2</td>
<td>Scenography: Play spaces II</td>
<td>Jasna Vastl</td>
<td>15 15 30 60 2</td>
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<tr>
<td>3</td>
<td>Costume design I</td>
<td>Janja Korun</td>
<td>15 15 30 60 2</td>
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<tr>
<td>4</td>
<td>Communication skills</td>
<td>Tomaž Gubenšek</td>
<td>30 30 30 90 3</td>
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<td>5</td>
<td>Sound and music basics</td>
<td>Aldo Kumar</td>
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<td>6</td>
<td>The history of theatre II</td>
<td>Aldo Milohnić</td>
<td>30 30 60 2</td>
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<tr>
<td>7</td>
<td>Dramaturgy and the history of drama II</td>
<td>Blaž Lukan, Tomaž Toporišič</td>
<td>60 15 15 90 3</td>
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<tr>
<td>8</td>
<td>Theatre directing theory II</td>
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<td>9</td>
<td>Playwriting II</td>
<td>Žanina Mirčevska</td>
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<td>TOTAL</td>
<td></td>
<td>285 135 120 45 285 870 29</td>
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### Elective subjects – 2nd study year

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**Elective subjects – 3th study year**

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### Lecturers:

- Mladen Dolar, PhD, Prof.
- Tomaž Gubenšek, Prof.
- Sebastijan Horvat, MA, Assoc. Prof.
- Aleš Jan, Prof.
- Tomislav Janežič, MA, Prof.
- Janja Korun, Prof.
- Aldo Kumar, Assoc. Prof.
- Jernej Lorenci, Assoc. Prof.
- Blaž Lukanić, PhD, Assist. Prof.
- Tina Mahkota, Lecturer
- Aldo Milohnić, PhD, Assoc. Prof.
Assistant directing

The students are familiarized with work in a professional institution. As assistant directors, they enter artistic relationships with all the creative collaborators in a theatre project. The student is familiarized with the professional work of the director, marked by the specific economics of creation connected with the function of artistic director and the conceptual orientation of a particular theatre. Assistant directing means participating in a professional theatre project at various stages of its creation:
- conceptual (the conceptual outline of the project);
- the choice of the collaborators and the cast;
- the organization and scheduling of rehearsals depending on the working principles;
- the supervision of and co-operation in the realization of the scenes, costumes, music and video;
- the structure of the rehearsals: the introductory rehearsal, the reading rehearsal, spiking, blocking / improvisation, polishing rehearsals, the costume rehearsal, the technical rehearsal, the light rehearsal, techs, dress rehearsals, the premiere.

Co-operation with the theatre management and active participation in promotion, programme design and overall communication with the public.

BA thesis

The BA thesis is a written theoretical product based on the graduation staging resulting from Practical Directing and Stage Acting IV. The BA thesis is complementary to and an explanation of the practical final staging. The BA thesis is prepared by the student at the conclusion of their BA studies. The thesis consists of the theoretical work that constitutes a synthesis of the course content - of the core subjects in practical theatre staging, professional subjects and theoretical subjects. The student creates a completed whole and publicly defends it. The BA thesis should theoretically evaluate all the procedures and objectives employed in the graduation staging: the explanation of the concept (interpretations, historical reconstructions, critical reading...), text, context, reception and all the individual means of expression in the staging and other practical methods and models used in the practical work with creative collaborators and actors.

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.
**Contemporary dance techniques I**
The course is a follow-up for students of directing who learn to elaborate basic movement and dance contents by increasing their knowledge and dealing with motion in space, spatial dynamics, sense of syncopation and placing/setting/moving figures/perform to their place in space. The course is aimed at investigating and expanding the notion of movement; touching, collective movement and its cultivation and awareness. This is the first encounter of future actors with stage movement and space. Supervised improvisations based on the discovery of an individual's forms of movement. Defining and managing choreographed sequences - choreography - directing actors both in terms of content and energy input; understanding of abstract motion in space and in the theatre, its meaning and position in contemporary art.

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

**Costume design 1**
The beginnings of clothing and ritual costuming (home life, work, education, entertainment, customs, habits - clothing principles - technology, fabrics, colours, decoration)
Concept, design outline and fine art presentation of the costume design for selected dramatic texts.

**Costume design 2**
An expansion and deepening of the knowledge of the significance of costume design, especially from the perspective of fine art (aesthetics) and content (concept).

**Costume design concept**: - the colour, shape and texture of costumes: physiological, psychological and symbolic connotations; interconnection; upgrading and deconstructing - style and genre: documentary, historical, realistic, surreal, fantasy, stylized, etc.; comical, tragic, absurd, grotesque, etc. costume - functionality and expressiveness: semantic, symbolic and actual use of costume from the perspective of contemporary approaches in stage directing (as well as in sociology, psychology, philosophy and fine art/aesthetics) - costume design as an essential visual part of the staging: costumes in space (set), light (atmosphere) and movement (time).

**Various highlights in contemporary theatre costume design.**

**Costume design 3**
Creative collaboration with the costume designer and the verification of the various stages of the process: idea - concept - sketch - implementation.
1. The basic idea, depending on the type of dramatic text or event, the choice of the time, place, type, method of staging, etc.
2. The collection and review of different images: traditional and contemporary art, clothing culture, ways of life, etc. in paintings, photographs, films; the created and the real
3. The determination of the basic costume design concept; the transformation of an idea into a drawing, of the verbal into the visual
4. The selection and confirmation of the final costume sketches
5. Costume manufacture; verifying the costume's functionality on the stage: the relationships between all the costumes throughout the performance, in individual scenes, the relationship to space, light, atmosphere, concept, etc.
6. A critical evaluation of the functioning of the costumes in the performance: fulfilling the given assignment, a consideration of possible alternatives.
English language
- Suitable linguistic competencies in the English language.
- Reading abilities, listening abilities, written and oral expression abilities.
- Competencies for searching linguistic sources.
- Grammatical structures of the English language as a basis for linguistic work.
- Awareness of the important differences between the Slovenian and English languages.
- Awareness of the relevant differences between Slovenian culture and the culture of the English-speaking world.
- Themes from film, television and drama and the related vocabulary and idiomatics.
Independent and group work enables the students to develop four basic abilities: reading, listening, writing and speaking. The emphasis is placed on reading texts related to film, television and theatre, as well as on writing texts of practical value – synopses, CVs, summaries and letters of employment. Practicing grammatical structures in the scope of various texts and pointing out the most common mistakes in language learning. A basic contrastive analysis of the English and Slovenian languages and differences between Slovenian culture and the culture of the English-speaking world.

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

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

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

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

This subject’s objective is to link technical knowledge of dancing acquired by the students during their study, upgrade the creative approach including improvisation, search for and prepare dance theatre material and composition, independent breakdown of theatre text and its original movement articulation. A template approach to students/actors is thus excluded and the development of their personal characteristics is enabled. The advanced programme includes all the warm-up exercises from the second and third years, which are connected and expanded on. The exercises springing from the
butoh methodology (based on complete serenity – attention and surprise – explosion, energy and action), is now deepened. The most important assignment for the students of the fourth year is the creation of a self-conceived choreography of their own solo performance for their final exam.

Dramaturgy and the 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 definition of the origin, concept and subject of dramaturgy in a wider sense and of practical dramaturgy in a narrow sense; the catalogization of basic dramaturgical notions; a definition of the specific nature of dramaturgy as performance practice, as well as its methodological basics and production principles. A chronological overview of the development of practical dramaturgy from Lessing and Levstik till the present day.
The students initially get acquainted with the conditions that enabled the creation of European drama. The subject presents ancient Greek, Roman and Hellenistic drama and drama in the Middle Ages, as well as the conditions that signified the transition from the drama of the Middle Ages into Renaissance drama. The students are acquainted with the specific changes in style resulting from historical events and the aesthetic development of drama. Also discussed are the relationships between European drama and similar phenomena (Indian, Japanese and Chinese drama).The content of the subject encompasses the analysis and presentation of the dramatic texts created from the ancient Greek beginnings until 1492 (the beginning of the Renaissance), describes the specialties and characteristics of dramatic texts in this period and deals with research into the differences at the content and formal levels, as well as in the synchronic and diachronic developmental perspective. It sheds light upon the conceptual, social, economic, aesthetic and all other relevant facts that co-shaped dramatic structures.
The student is given a holistic insight into the structure of the oldest European drama and is acquainted with the conditions that enable the current dramaturgical reading of the oldest dramatic texts.

Dramaturgy and the history of drama II
In the scope of the lectures, the student gets an insight into the principles of the analysis of theatre performance or performance event, with the tendency to reconstruct its dramaturgical model. The content of the subject is the semiological and semantic analysis of a theatre staging as performance or performance event as such and taking them apart into their constitutive elements (actor – sound – space – time – other elements). For this purpose, the student produces a dramaturgical analytic apparatus as an aid to the practical dramaturgical, critical or theoretical approach to performance phenomena and their reception.
Methodologically, the subject focuses upon both the theoretical and staging aspects and, in a paradoxical turn, sees the drama tic text as a virtual staging or reads the theatre performance itself as a text.
This subject familiarizes the student with European and American drama from the beginning of the Renaissance (1492) until the end of the 19th century (Symbolism, Impressionism, Modernity) with the most dynamic 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 20th century. A special emphasis is placed on the great style formations (the Renaissance, the Baroque, Classicism, the Enlightenment, Preromanticism, Romanticism, Realism, Naturalism and Symbolism), as well as the appearance of new forms (Renaissance and Classicistic tragedy, domestic tragedy, Romantic closet drama, Naturalist drama, etc.). The subject presents and analyses dramatic texts written between the end of the 15th century and the end of the 19th century, with special diversions into the theoretical and style problems from that time. During that time, the secularization of European drama took place on several parallel levels; intertwined content- and concept-wise, these levels shape an increasingly homogenous and interdependent image of
European drama. The most important authors and their opuses are presented, as well as the theoretical and practical basics on which the conditions for European national drama and theatre are formed.

**Dramaturgy and the history of drama III**

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

Methodologically, the subject focuses upon both theoretical and staging aspects and, in a paradoxical turn, sees the dramatic text as a virtual staging or reads the theatre performance itself as a text. This subject provides an understanding of the numerous interrelated phenomena that shape the course of European and American drama in the 20th century. Apart from the stylistically heterogeneous Modernism, the Avant-gardes and Expressionism, other directions 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. An in-depth analysis of European and American playwrights, members of (in)formal groups, schools and micro style formations that represent characteristic changes in individual decades. Therefore, the century is analysed by the decade with a special emphasis on Futurism, Expressionism, Dadaism, Existentialism, absurdist drama, documentary drama, American trends, post-modernism and “postdramatic drama” from the end of the century. The students are also familiarized with the theoretical foundations of the individual drama styles and with the basics of the staging principles brought by these dramatic phenomena/texts in terms of “the dramaturgical practice of the century”.

**Language and speech I**

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

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

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

**Language and speech III**

*Stylistics and drama verse:*

- language functions according to Jakobson,
- language of drama and its functions (Pfister),
- tropes and figures of speech (Aristotle, Quintilian),
- theories of metaphor,
- functions of metaphor in poetry and drama,
- types of metaphors (grammatic, futuristic, surrealistic, absolute metaphor),
- symbol and allegory,
- systems of versification (quantitative, syllabic, etc.),
- drama verse, Shakespeare: double pattern,
- textual style (narration, reporting, etc.; monologue, dialogue; inner monologue, etc.),
- intertextuality,
- context-related studies of style (role of the reader/viewer).

**Lighting design 1**

**Lighting design 2**

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

By way of engaging in spontaneous movement that does not depend on one’s will and has no external form, the students identify their own tensions and abilities, and gain tools for raising awareness of body and mind integration. This enhances their confidence in expressing themselves by movement without form, and in learning about internal and external space, movement through space to enhance their understanding of stage presence.

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

The study of the communication practices and social connections developing through the use of technologies, placed into the historical context of technically mediatized communication (through writing, books, newspapers, posters, photographs, AV media like radio and television and electronic media, e.g. the internet).

The historical changes in the perception paradigms are viewed from the perspective of the dynamic relationships between the development of technological innovations and the social use of the media as dictated by the competitive discourses of economics, politics, science and art. The communication practices are shown in the light of the development of marginal and alternative technology uses, which become dominant through being used on a massive scale – with the emphasis on the artistic uses of the technologies that pave the path for the trends in popular culture.
Open platform 1, 2
An expansion of the students' general and specialised knowledge through lectures, workshops, performance visits, trips, etc., offered by established Slovenian and foreign artists or experts in various artistic or scientific fields.
The subject deepens general and specialised artistic knowledge, which is expanded through various practices and multidisciplinary approaches to contemporary theatre performance. The studies in the subject Open Platform will take the form of a series of lectures, presentations, practical workshops or organised discussions on certain themes. The themes and the invited artists or lecturers will be selected according to the current events at the theatre, in society and art. They can be related to narrow, specialised theatre fields or wider ones (e.g. contemporary dance theatre, performance art practice and theatre, internet art, video art, fine art installation vs. the psychology of perception, new media theory, contemporary political philosophy, themes from cultural studies, etc.).

Open platform for movement and dance
The course is a training ground where theory of movement and dance meets practice. It includes lectures on theory and history of movement and dance, as well as hands-on workshops, aimed at broadening knowledge in specific areas, and by developing of various practices linking it with performing arts.
Open platform comprises lectures on ballroom and period dancing (theoretical and practical lectures on various dances that belong to a historical, social and cultural treasure chest of Western civilisation). Theoretical contents comprises basic concepts and definitions, historical development of ballroom dance genres abroad and in Slovenia, an overview of key historical sources (dance manuals) and literature on reconstruction of European court and ballroom dances.
Lectures by invited guests (prominent artists in the field of movement and dance theory and practice from Slovenia and abroad) inform students about contemporary as well as historical, theoretical and practical discourses in the art of movement and dance, and how to evaluate them.

Performing art studies I
Heterogenous discourses of performative arts are studied as an intermedial dialogue among the constitutive elements of diverse arts. They are explored from the aspect of avant-garde tendencies towards innovation, antagonism towards the norms of classic art, criticism of dominant cultural discourses and studs in social memory. Students get acquainted with the basic elements of phenomenology (Husserl, Ingarden, Heidegger), linguistics (De Saussure), Russian formalism (Shklovsky) and the Prague semiotic school (Jakobson), which influenced the change in the methodological paradigm in art. The course fosters creative theoretical thinking, directed into projecting conceptual source material for theatre events, their staging and their reflection in the form of professional texts.

Performing art studies II
Drawing on diverse 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 20th century.
The phenomena explored in the course include the following: 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 induces students to comprehend heterogenous discourses based on the fundamental concepts of acting, theatricality, performativity and liminality. Performative arts, always linked to social activism and provocative withdrawal from the frameworks of tradition, are tackled from the aspect of redefinition of the dominant cultural and socio-political discourses on one hand, and the Western view of intercultural exchange on the other. The radical changes triggered by accelerated development of 20th century technology, which reached into the very ontology of the
human being, are being reflected upon through the relationship between live performance and media coverage of the event.

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

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

Playwriting III
The course encourages exploration of different playwriting approaches and techniques which can be used as a tool or means of expression in the preparation of original projects. The aim of the course is to inform the students about the phenomenology of one’s original project. Course-specific competences include:
- developing and writing scripts or outlines for performances or librettos for original projects and other art events,
- developing and writing original dramatic texts (full-length plays) on the topic of choice.

Practical directing and stage acting I
Practical Directing and Stage Acting is the fundamental subject for students of the Theatre and Radio Directing programme, where they will theoretically get to know and practically experience and master the basics of the acting art and learn and explore the basic principles of performing - from simulation through improvisation to interpretation.
Students experience the problems and difficulties of acting “on their own skin” in order to be able to collaborate with actors more effectively in their future work.
To learn to hear the world within and outside oneself means to constructively analyse the phenomena of life, get to know their structure and depth, understand the connections and relations between them and comprehend their essence. Observation of oneself and others. Contact, energy exchange, relationship, ecstasy.
To learn to feel and express, deepen the in-born sensitivity, keep alive the incessant curiosity of exploration and encourage the ability to think about the basic events in the structure of mental and physical processes.
The formation of the performance persona:
   a. The transfer of “life material”, i.e. events from everyday experience, into the space of acting and performing. The opening of possibilities for individual and group research into acting potentials and thus establishing the field of tracing the artistic vision and connections with its realisation.
   b. Analysis of the circumstances and changes in the psychophysical structure of the actor as they transgress from the real world into the fictitious space of acting, the stage and performing. Acting as fiction and reality. Performing as a deconstruction of reality and the creation of a new construction of the event on stage. Exercises for relaxing the sensual and emotional components of being. Exercises for searching and achieving reality and convincing
psychological and physical expression. Exercises for releasing blockades. Exercises for researching and understanding oneself as the carrier of the action in the space of stage fiction, which stands for the formation of the first outlines of the performance persona - the special personality structure employed by the actor in their artistic creation. Exercises for the homogenization and condensation of the actions. Exercises for the clarity and logic of the intent or goals of the action. Exercises for the dynamic rhythm and tempo appropriate for the action.

**Practical directing and stage acting II**

In this continuation of the theatre directing studies, the students try their hands at leading the rehearsals – from analytical rehearsals to reading rehearsals and finalization rehearsals.

From the theatrical role to the analytical model of the character.

The psychological and physical materials of the dramatic persona (analysed, developed and visible in the gradual disclosure of the substance, existence and presence of the character that takes place in scene-by-scene analysis by the actors and the director) changes into three relatively independent structures. Three models emerge that gradually intertwine in their development and ultimately fuse into the performance model. In the second year, the students predominantly work on the analytical model of the character. Familiarization with the technology and methodology of directing, when the student is getting to know and master all the phases from the preliminary preparation procedures to the realisation of the directed creation.

**Directing theory:**

Modelling methods, the time and space on stage as a means of artistic communication. Stage hermeneutics: to understand and feel, experience and interpret, denote and present. The referential space of the staging.

Analysis - the director’s preparation of the text:

Initial impressions, the theme and the basic idea. Dramaturgical analysis of the diagram of conflicts and the function of the characters in the theatrical event. The concept of the message of the performance. Analysis of the referential space of the play, the establishment of a creative relationship with the interpretation of the roles and the theatre text as a whole, a dialogue with the author, marking periods, social and psychological connotations, indications of the period, social and psychological connotations, the specifics of the moment and ideology.

The shortening, analysis and homogenization of the text, the critical points in the chain of dramatic events. The functions of the details, the principles of montage, mastering the whole, dramatic dialogue. Character psychology, the primary task and context of dramatic situations.

Experience – the director’s work with actors:

An understanding and perception of the horizontal links of the dramatic elements in the text. Understanding the space of the roles, i.e. the vertical connection of the purpose and significance of the events in the dramatic text, understanding the essence of the dramatic situation and the basic psychological traits of the characters.

Teamwork: the role of the dramaturge, set designer, costume designer and other collaborators.

Rehearsals and discussions that raise questions concerning the director’s vision, idea and compositional concept of the staging. Issues of the director’s vision, ideas and compositional ideas of the staging. Rehearsals and discussions that explore the principles and application of montage, particularly the breakdown into meaningful and logical units of dramatic action. Rehearsals and discussions that open the question of the dramatic arch of stage realisation. Rehearsals that open the questions of rhythm, dynamics, style and genre.

Rehearsals in basic mise-en-scene.

**Practical directing and stage acting III**

Analysis of the dramatic text, the conceptual framework, dramaturgy, structure, the interpretation of the dramatic text / concept, referential space, articulation, the practical stage realization of the
selected scenes, directing the dialogue, the concept of space, mise-en-scene and montage; leading
the actor.
The third year of theatre directing tends towards a greater objectivisation of one's own principles.
The student of directing faces the criteria placed before them by the demanding dramatic score,
meticulously structured in its content and form. The student is required to refrain from (primarily)
founding their procedures on subjective ideas and feelings, but rather to provide arguments in a
wider context of objective requirements set by the theatrical realisation of a complex dramatic work.
The emphasis is on the plan, which also entails the director's script. In practice, it is about the
transition from forming fragments to forming the whole, which includes the space concept, mise-en-
scene realisation and leading the actor.

**Practical directing and stage acting IV**
In the fourth year, the work concentrates on the final graduation performance. Apart from developing
an independent directing and staging concept, the students also develop a sense for timely
intervention in their work with the actors, an ability to listen and hear – the right or inappropriate
tone, accent, intensity or melody; watching and seeing – suitable and unsuitable movement, moves
and mimic expressions.
They recognize the principle of selection as a creative principle. They learn to see consistency or
discrepancy between the conceived and the performed and are able to critically assess the solutions
generated and continually look for better ones than foreseen. The performance prepared by the
student of practical directing and stage acting as the conclusion of the undergraduate programme,
combines directing and acting in their unique relationship.
From experience to communication.
The theatrical stage shows the world and humans in the way that they are thought of by humanity in
the construction of its model, as they are envisioned and conceived of in the context of its idea of
truth and the purpose of being. Theatre is placed at the horizon of the human world, into the
structure of human feeling and thinking, at the core of human self-awareness. This means opening
the world that takes place in the theatrical act, the purpose that opens up in the theatrical act and
the experience of being that is founded in the theatrical act.
Rehearsals for understanding and perceiving the structure and function of the transfer of experience
in the network of theatre performance. Rehearsals to accurately and effectively acquaint the
spectator with the inner development or state of the dramatic persona in the staged plot. Rehearsals
for transgressing the line between reality and fiction. Rehearsals that open up the question of the
truth and transcendence of the actor's acting. Rehearsals dealing with the organization of the
directing constructs and models. Rehearsals for working with the actors and research into the
procedures and methods for animating the experiential process. Rehearsals on the design of the
mise-en-scene. Rehearsals on the composition of the stage image.

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

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

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

Radio directing
Learn and research the basic rules of radio performance. A theoretical knowledge of the history and laws of the medium, the practical skills of the director and actor for independent work in all genres of the medium. Learn to hear the world within and outside oneself, a breakdown of life phenomena, their structure and depth, understand the connections and relations between them and comprehend their essence. Learn to feel and express an innate sensitivity. Learn to ask and provide reasoning for one’s views. Learn to be heard, understand that an actor is founded on the communications between him or her and the listener. Actors: familiarity with the technical devices, the specifics of interpretation, the use of language, the role of a partner, playing with sound at public events, possibilities for communication with the listener, promotion and performers’ rights. Participation in the production of 2 sound projects. Directors: familiarity with the technical possibilities, the attitude towards sound, the principle of leading a project, shooting script design, editing, the possibilities for communication with the listener, promotion and copyright. The production of 2 sound projects.

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

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

Scenography: Play spaces III
Theatre direction: individual work on a specific text; space-related text analysis; author’s stage instructions analysis; concept of space (in relation to the staging); sketches, blueprints; model; performance simulation according to the model, reciprocal impacts, modifications ...; set design implementation procedure; props scenography.
Stage space implications, ambient implications. Simulation of theatre staging in designed space.

Scenography: Play spaces IV
The stage.
Independent creative processes in collaboration with the set designer. The student works on an actual text and collaborates with the selected set designer.
Individual professional work with the student on a concrete project – a stage acting production in the fourth year.

Seminar on theatre directing theory I
Analysis of a cultural text. Theatre as a semiotic text. Differences between a linguistic text, performative text and phatic text. Semiology of everyday life and the concept of mythology according to Roland Barthes. Discourse and Foucault’s analysis of power and the subject. Althusser’s ideological interpellation of individuals into subjects. Berthold Brecht’s political and critical nature of theatre. Reception and the “art of the viewer”. Context exploration, definition, function and use.

Seminar for theatre directing theory II
Getting to know the methods of designing and structuring a theatre event (the theory and practice of montage and mise-en-scene). Connecting the individual fundamentals of theatrical expression and their correlation. Designing and structuring a theatrical event. The epization of theatre (Brecht) and the episode concept. Montage (Eisenstein). The elaboration of the mise-en-scene as the relationship between the actor, the space and the music. Rhythm, dynamics and the creation of the atmosphere. The relationship between speech and the body. The use of “artistic language” (metaphor, symbol and sign). Theatrical rehearsal methods (the open, classical principle and improvisation). The realisation of the directing concept between theory (idea) and practice (implementation): fascination, problem-conflict-concept (research, context, naming, effect and target audience), determining the issues (to mobilize the public), the expansion of the theory, the model (a system that already exists), the hierarchy of aesthetic means of expression. Filling in the timeline (the associative artistic half and the concrete-actual half).

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

**Slovenian drama and theatre II**
The subject provides students of dramaturgy and theatre directing with a holistic image of the development of Slovenian drama and Slovenian theatre of the first half of the 20th century, the time of the formation of numerous different artistic directions in Slovenia (Ibsenesque Realism, Symbolism, Expressionism, New Objectivity, Social Realism) as well as the historical avant-garde (F. Delak, A. Černigoj, Ivan Mrak’s early plays). They also get to know all other phenomena connected with Slovenian drama and theatre, especially the development of criticism, essay and journalistic writing. They are able to historically analyse the theatre phenomena of this period and compare them with parallel European ones.

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

**Sound and music basics**
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).
The applications of sound (radio, theatre, television, film and multimedia)
The fundamentals of sound recording (analog and digital sound recording, sampling, microphone types and placement, field recording and studio recording, recording speech and music)
The processes of sound and music engineering (editing and tools, types of studios, the mixing desk, the synchronicity of sound and image, track recording, the use of archival sources, atmosphere, mixing, filtering, noise removal and mastering). The reproduction of sound (loudspeakers, the space, mono, stereo, surround sounds, sound recording formats)
The specifics of recording and engineering, sound plans - the ratio of the human voice and music.
A review of historical musical styles.

**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.

A complex approach towards the radiophonic medium. Listening to and analysing examples from Slovenian and world radiophonic production (Artes Acusticae). Film music. A historical overview of film music. Collaboration with the composer (analysis of the content of a theatrical or film work, the selection of the musical team, consultation on the music style...). The students assisting the composer. The emphasis of the programme is on practical work in a recording studio and the design
of a self-conceived sound piece based on one’s own script, which can be entirely self-conceived or based on a literary work.

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

**The artistic word I**
The uniqueness of the subject The Artistic Word I springs from the fact that it prepares the student for the artistic interpretation of poetry and prose texts. It is dedicated to preparation for the speaking interpretation of texts from various genres. Its objective is to increase the awareness of the power and meaning of the spoken word without the use of other means of acting and training them for speaking various works of poetry and prose, primarily by Slovenian authors. Research into a “neutral” approach towards text speaking – as objective as possible. Research into the writer’s world; an analytical approach towards text speaking; text analysis; opening individual layers of text and speech; transgression into text speaking, which is active and as subjective as possible; the spoken interpretation of texts.

**The artistic word II**
The subject The Artistic Word II is intended for the interpretation of texts from Slovenian literature. Its objective is to train students for speaking various poetry and prose genres by Slovenian authors. The analytical approach to spoken text, research into the author and the work of literature, research into the writer’s world through text, searching for the actor’s personal relationship with the text through speech, spoken interpretation of texts, the harmonic cultivation of spoken interpretation of texts.

**The basics of playwriting and screenwriting**
The aim of the course is to teach the basics of dramatic structure by exploring drama-specific elements:
- conflict (definitions and components),
- character (definitions, types, characterisation, components)
- wording/language (definitions)
- dramatic idea (definitions, components)
- music and spectacle/stage devices (definitions, components).
The students learn about the basic procedures of playwriting and receive in-depth knowledge of the anatomy of drama to master techniques for writing short form plays and the application of basic playwriting tools. Course-specific competences include: familiarity with basic principles of playwriting and screenwriting, mastering of key elements of dramatic structure.

**The history of theatre I**
The subject introduces the terminology, problematics and methods of theatre historiography, mediates the knowledge of important historical processes in the development of European theatre
culture and provides an introduction to the independent historical study of the theatre and similar phenomena.

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

The subject familiarizes the student with the historical development of theatre culture in Western civilization. In great detail, it presents the characteristics of the performance practices, the changing of the artistic norms and the social function of theatre from antiquity to the 16th century.

The history of theatre II
The aim of this subject is to understand the role that theatre played as an artistic and social institution in Western civilization in the period of the development of written culture (1500-1900). The competencies it develops are as follows:
- skills in the historical analysis of theatre phenomena, especially from the rise of written culture in Europe (1500-1900);
- an understanding of historical processes that mark the development of theatre art in this period;
- a knowledge of the key achievements, artists and styles in the theatre art of this period and an understanding of the connection of theatre with other arts and spheres of culture;
- an understanding of the dynamic relationships between tradition and innovation in theatre.

The subject familiarizes the student with the historical development of theatre culture in Western civilization. In great detail, it presents the characteristics of the performance practices, the changing of the artistic norms and the social function of theatre in Europe between the 16th and the end of the 19th centuries, especially in connection with the simultaneous rise of written culture, the middle class and nationalisms.

The history of theatre III
In this subject, the student gets to know the basic theatre developments, artistic directions and styles, achievements and artists of the 20th century. The aim of the subject is an understanding of the theatre phenomena of this period and the social role of theatre in contemporary media culture and the age of global communications. The competencies developed by the subject are as follows:
- skills in the historical analysis of 20th century theatre phenomena;
- an understanding of the historical processes marking the development of the theatre art of this period;
- an understanding of the role of experiment, innovation and tradition in modern and postmodern art;
- a knowledge of the key achievements, artists and currents in 20th century theatre art and an understanding of the connections of theatre with other arts and new media.

The subject familiarizes the student with the historical development of theatre culture in Western civilization. In great detail, it presents the characteristics of the performance practices, artistic experiments and innovations, basic theatrical forms and the social role of theatre in the 20th century.

The origins and potentials of acting
Traditional and contemporary acting techniques.

Through various theoretical and practical perspectives, the students 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:
1. Is art only an illustration of philosophical questions or also a primary way to pose them?
2. In what way do artworks exist?
3. What is the role of intention in the interpretation of literary works and how do we experience these works?
4. Is there a “correct” interpretation of artworks?
5. Can we feel real emotions in response to artworks?
6. What kind of values are offered by artworks?
7. 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 I**
The course objective is to familiarise the students with the profession and art of directing through a historic outline and a contemporary situation reflection. The seminar part of the course encourages students to read literary works and interpret them independently, in order to trigger a seminar discussion on key issues of direction. The students prepare seminar papers on given subjects. Part of the course is organised in the form of lectures, the aim of which is to present the history of directing to the students and above all underscore all aspects and individual phases of the director’s practical work. The course presents the work of important directors in order to empower the students to make their own decisions regarding the performative idea, concept and practical aspects of staging. Furthermore, it acquaints the students with contemporary theatre events in Slovenia as well as abroad.

**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.

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

**Theatrical singing II**
Command of vocal technique: diaphragmatic breathing in and out, setting a singing voice, the use of resonators, relaxation, articulation, vocals, consonants, registers, head tone (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; a command of stylistic variety, performance confidence, psychophysical stage presence and the materialisation of spiritual motors in the direction of the specific originality of the interpretation.

**Theatrical singing IV**
The study and performance of great music theatre works:
MUSICAL (Broadway, West End), Les Miserables, Kiss of the Spider Woman, A Chorus Line, The Phantom of the Opera, Grand Hotel, City of Angels, Zorba, Chicago, Sweeney Todd, Sugar, Jesus Christ Superstar, Man of La Mancha, Porgy and Bess; the study and performance of:
   a) a century of American popular music: gospel, blues, jazz, ragtime, swing, bebop, soul, R&B, fusion, rock, pop;
   b) South American music: bossa nova, samba, tango;
   c) flamenco, fado, Irish national song.
Authors and performers: Bessie Smith, Duke Ellington, Ella Fitzgerald, Tony Bennett, Billie Holiday, Stevie Wonder, Antonio Carlos Jobim, Whitney Houston, Irving Berlin, Piazzola...