PROSPECTUS

SECOND CYCLE DEGREE STUDY PROGRAMME

SPEECH FORMS

STUDY COURSES:

SPOKEN TEXT FORMATION
SPEECH COMMUNICATION

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

- The second cycle university study programme in SPEECH FORMS;
- The duration of the study programme is 2 years (120 ECTS credits) – a total of 300 ECTS after the completion of the first cycle and second cycle programmes.
- The programme leads to the degree MA in Speech.

Speech Forms is a second-cycle programme which is a novelty in Slovenian education system. It allows students to acquire knowledge and skills for professions that have so far been disseminated only by practical training and non-institutional forms of instruction.

The aim of the programme is to provide high-quality education and completion of studies to those applicants who have completed a 3-year first cycle of a renewed study programme, as well as those who have completed a 4-year renewed or non-renewed first-cycle study programme. Students learn about the basic laws of speech in general, as well as about the specifics of the Slovenian spoken language. They receive theoretical and practical training in spoken text delivery. This includes phonetic and phonological parsing, articulation and voice impostation, as well as a vocal text analysis (artistic and non-artistic texts) aimed at preparing and delivering a speech event in various settings. Students are trained to become focused listeners, and to evaluate and assess public speech acts, while cultivating their voice aesthetics. They receive professional guidance on preparing for oral communication in various media, with a special emphasis on gaining familiarity with their characteristics, and becoming skilled in technical requirements of oral delivery.

They learn to design a written draft of an artistic text to be delivered orally during the education process, and to perform it orally in a school context (teaching literature at all levels).

One part, the course is aimed at developing skills for professional language consultancy in spoken delivery of various texts in different circumstances, and at the promotion of interdisciplinary skills acquisition depending on the area of operation.

In the course of their studies, the students also learn about the basic principles of scientific research of spoken language and the application of new technologies in research, as well as about writing professional texts on the topic of speech.

The basic programme goals and general competencies

The basic goals of the programme:
- the expansion and deepening of the student’s knowledge on the phenomenon of language and speech in general;
- the recognition of the specifics of artistic and non-artistic language and speech;
- getting to know one’s own speech and how it functions under various circumstances;
- an understanding of speech physiology;
- a knowledge of the Slovenian voice system and pronunciation;
• the effective and circumstance-appropriate written and spoken formation of professional
texts;
• the independent formation of speech realisation according to the type of text;
• the ability of speech communication in various media;
• the development of the ability of independent preparation for the spoken interpretation of
literary texts in literature teaching;
• the development of the skills of reading (and interpreting) aloud in accordance with the
textual and external circumstances;
• the development of professional communication when advising speakers;
• an awareness of the connection of speech with other means of expression according to the
circumstances (theatre, radio, film, television, school class, etc);
• getting acquainted with the possibilities of using new technology in the analysis of speech
events;
• getting to know various speech strategies depending on the listener.

Graduates of the second cycle MA studies in Speech Forms 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 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 specialised
groups;
• skills of reflection, self-reflection and critical and holistic thinking;
• the independent search for new sources of knowledge in artistic, professional and
scientific fields;
• the professional and effective use of ICT in searching, collecting, selecting, processing,
presenting and mediating information;
• the competent acceptance of opinions of others and a self-reliant and substantiated
response to them;
• 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;
- the ability of creative data interpretation and information synthesis;
- the ability to develop intercultural communication in formal and informal situations.
- the ability of analysis and synthesis,
- the ability to utilise their knowledge in practice,
- the ability of planning and time management,
- speaking and writing abilities in Slovenian,
- critical abilities and abilities of self-criticism,
- the ability of adapting to new circumstances,
- the ability to develop new ideas (creativity),
- the ability of problem solving,
- the ability of decision making,
- the ability of group work,
- the ability of leadership,
- the ability of working in interdisciplinary groups,
- the ability to work in an international environment,
- the ability to take autonomous action,
- the ability of project conception and project management,
- initiative and interpreting abilities,
- the commitment to ethics,
- the commitment to quality,
- the drive to succeed.

Classifications KLASIUS-P and Frascati
2 – Humanities and Arts
21 – Arts
Humanities (6)

Slovenian Qualifications Framework, European Qualifications Framework,
Qualifications Framework in the European Higher Education Area
SQF: 8
EQF: 7
QF-EHEA: second degree

Admission requirements and criteria for selection

The second cycle degree programme Speech Forms is open to the enrolment of those who have completed:
1. a first cycle study programme in suitable fields (arts and humanities),
2. a first cycle study programme in other studies if, prior to enrolment, they have fulfilled the study obligations essential for further study. These obligations are determined depending on the diversity of the professional field and comprise between 10 and a maximum of 60 credit
points. The candidates may fulfil them during the first cycle study or by taking bridging examinations before enrolling on the MA study programme.

All candidates must pass an aptitude test consisting of:

a) oral interview to demonstrate their linguistic and arts and culture-related general knowledge,
b) reading aloud of a passage from a selected text, and discussing it,
c) writing a short text (one page) on a set topic.

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.

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.

**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 into the second year of the *Speech Forms* university study programme, the students must fulfil all the obligations prescribed by the programme and individual syllabuses for the first year and must earn 60 ECTS. In order to repeat a year, the student must fulfil the obligations prescribed with the programme and syllabuses for the first year in a total of 30 ECTS.

After finishing their studies, the student may keep the student status (the pre-graduation *absolvent* period) if they have fulfilled the study obligations prescribed in the programme and syllabuses for the second year with a total of 30 ECTS.

Students are entitled to enrol and educate themselves under equal terms specified by the law, the Statute and the study programme. In this scope:
- they gain education as they regularly advance into a higher year and complete their studies under the conditions applicable at the time of enrolment;
- once during the course, they may repeat a year or change the study programme or study course if they do not fulfil the obligations of the previous study course or study programme;
- they can gain education under several study programmes (parallel education), under interdisciplinary or individual study programmes implemented by one or more higher education institutions;
- they can advance and complete their studies in a shorter period than projected by the study programme;
- they can prolong the student status based on a positive opinion from the Study Committee of the UL AGRFT (the stipulations are stated in more detail in Article 70 of the Higher Education Act and the academic regulations of the UL AGRFT).

**The completion of studies**
The second cycle university study programme *Speech Forms* is completed after the student has fulfilled all the study obligations as defined in the study programme and syllabuses of the individual subjects in the amount of 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 subject in the syllabuses. The forms of knowledge assessment are as follows: written and oral examinations, 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>
<th>Notes</th>
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<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 – 1</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>
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</table>

Study programme syllabus

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

Study course: Spoken text formation

1st Semester

<table>
<thead>
<tr>
<th>Subject</th>
<th>Head lecturer</th>
<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
</tr>
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<tbody>
<tr>
<td>1 Spoken language basics I</td>
<td>Katarina Podbevšek</td>
<td>60 30 30 180 300 10</td>
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<tr>
<td>2 The role of the dialectical in Slovenian (public) speech</td>
<td>Katarina Podbevšek, Hotimir Tivadar</td>
<td>30 30 90 150 5</td>
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<td>3 Speech techniques I</td>
<td>Tomaž Gubenšek</td>
<td>30 60 210 300 10</td>
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<tr>
<td>4 Elective subject - professional</td>
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2nd Semester

Spoken text formation

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<th>Σ</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>1 Spoken language basics II</td>
<td>Katarina Podbevšek</td>
<td>60 30 30 180 300 10</td>
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<td>Tomaž Gubenšek</td>
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<tr>
<td>3 Accentuation and intonation in Slovenian texts</td>
<td>Katarina Podbevšek, Hotimir Tivadar</td>
<td>15 15 30 90 150 5</td>
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### 3rd Semester

**Spoken text formation**

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<td>Preparing for spoken interpretation of a literary text</td>
<td>Katarina Podbevšek</td>
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<td>Assistance with a selected speech event</td>
<td>Katarina Podbevšek</td>
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<td>Voice and text work</td>
<td>Alida Bevk</td>
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<td>4</td>
<td>Elective subject - professional</td>
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### 4th Semester

**Spoken text formation**

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<tr>
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<td>MA work - Spoken text formation</td>
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### Elective subjects - 1st and 2nd Study year

**Spoken text formation**

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<td>Dramatic forms and formats</td>
<td>Žanina Mirčevska</td>
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<td>Experimental and avant-garde approaches</td>
<td>Olga Toni</td>
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<td>Movement in space (moving the space) I</td>
<td>Uršula Teržan</td>
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<td>Theatrical singing</td>
<td>Žarko Prinčič</td>
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<td>5</td>
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<td>Tomaž Gubenšek, Hotimir Tivadar</td>
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<tr>
<td>6</td>
<td>Speech communication I</td>
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<td>7</td>
<td>Speech communication II</td>
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<td>8</td>
<td>Body and breath as base of verbal communication</td>
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**1st Semester**

**Speech Communication**

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<tr>
<td>1</td>
<td>Exploring and creating of authentical voice</td>
<td>Alida Bevk</td>
<td>30 30 90 150 5</td>
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<td>2</td>
<td>Accentuation and intonation in Slovenian texts</td>
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<td>15 15 30 90 150 5</td>
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**2nd Semester**

**Speech Communication**

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<td>3rd Semester</td>
<td>Speech Communication</td>
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<td>Voice and text work</td>
<td>Alida Bevk</td>
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<td>Tomaž Gubenšek</td>
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<td>Copyright law</td>
<td>Klemen Podobnik</td>
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<td>Dramatic forms and formats</td>
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<td>Experimental and avant-garde approaches</td>
<td>Olga Toni</td>
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<td>Movement in space (moving the space) I</td>
<td>Uršula Teržan</td>
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<td>Theatrical singing</td>
<td>Žarko Prinčič</td>
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<td>6.</td>
<td>Preparing for spoken interpretation of a literary text</td>
<td>Katarina Podbevšek</td>
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Lecturers:

- Alida Bevk, MA, Assoc. Prof.
- Tomaž Gubenšek, Prof.
- Sebastijan Horvat, MA, Assoc. Prof.
- Igor Koršič, PhD, Assoc. Prof.
- Miroslav Mandić, MA, Prof.
- Žanina Mirčevska, MA, Assoc. Prof.
- Barbara Orel, PhD, Assoc. Prof.
- Polona Petek, Phd, Assist. Prof.
- Katarina Podbevšek, PhD, Assoc. Prof.
- Klemen Podobnik, PhD, Assoc. Prof.
- Žarko Prinčič, Prof.
- Uršula Teržan, MA, Assoc. Prof.
- Olga Toni, MA, Assoc. Prof.
- Tomaž Toporišič, PhD, Assoc. Prof.
- Hotimir Tivadar, PhD, Assoc. Prof.

Brief presentations of the individual subjects

Accentuation and intonation in Slovenian texts
- recording skills; audial and instrumental (computer) text analysis and the analysis of spoken texts;
- a familiarity with the basics of the vowel and intonation systems of the Slovenian language;
- an in-depth knowledge of spoken Slovenian in public speech situations; independent analysis of various text types;
- the ability of critical listening and the evaluation of spoken texts from the perspective of accentuation and text analysis – advising speakers.
Assistance with a selected speech event
The student gets to know the work of the language consultant in a professional institution (theatre, radio, TV, film) or the preparation of a teacher for a spoken presentation to present oral literary text in teaching literature (school). Takes note of the specific circumstances in which it places the speech event. Check your skills in professional communication. Verify theoretical knowledge in practice. He knows the process of formation of performances, radio or TV, film and recording the specific organization of work voice assistants. Takes note of the specific circumstances in which the school places the verbal interpretation of a literary text.

Authentic voice expressivity with text work
- in-depth exploration and development of conscious breathing and voice,
- strengthening of vocal apparatus,
- analysing and technical parsing of a selected text,
- learning about various principles of personal communication,
- applying the personal to a literary text.

Body and breath as base of verbal communication
Lectures on human anatomy with emphasis on a breathing apparatus. Contents include:
- detailed explanation of the diaphragm and the transverse, and their role in shaping the breath, voice and speaking,
- autonomic and central nervous systems and their connection to breathing and speaking,
- reflex reaction body systems and body defence mechanisms that are essential for breathing processes and an authentic voice,
- practical classes to raise awareness of a respiratory system and voice.

Contemporary Performing Arts I
The course offers an insight into modern performing arts, characterized by exceptional diversity of form, blurring the boundaries between various media, disciplines, cultures and traditions, as well as (auto)reflective creative approaches. The subject of study are hybrid works of art which transgress boundaries between theatre, music, dance, new media and visual arts and are inseparable from everyday life. Students are provided with an interdisciplinary framework enabling several perspectives for analysis and interpretation purposes, in addition to methodological tools for further independent research and artistic creation. Modern social and theoretical platforms are represented in opposition to postmodernist paradigm (with which the students become acquainted in Contemporary performing arts II) and discussed in view of related key concepts, such as performativity, liminality, theatricality and intermediality.

Contemporary Performing Arts II
This course introduces students to selected current events and directions in the field of performing arts. Regardless of the topic chosen (the topic changes every semester, e.g. digital technologies, mobile cultures, community theatre), our focus will always be the relationship between art and society, in what way what goes on in society influences development of modern art and how this art then helps shape our reality. The course takes place in the form of supervised research, during which lectures alternate with partial research prepared by students on the topic discussed (case studies, analyses of modern theoretical works, their connections to historical predecessors, linking theory
and practice). Presentations of students' research work take place as simulations of professional/scientific meetings followed by discussions. The latter enable students to develop the ability to form consistent arguments and thoughtful consideration of current artistic and social questions.

**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.

**Communication models (NLP) I**
The aim of the subject Communication Models (NLP) is to explore and identify one’s own speech potentials. It includes perception training, the development of communication skills enabling the creation of a successful communication relationship with one another and with different types of partners / listeners.

**Communication models (NLP) II**
Identifying personal traits and transforming the limiting beliefs that lessen the effectiveness of action. Identifying spoken resources and their conscious management and development.

**Copyright law**
Objectives:
- to learn about the basics of copyright law;
- to learn the basic terms such as copyright and author’s work;
- 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.

**Dramatic forms and formats**
The course enables the students to apply their knowledge of playwriting when writing and editing various dramatic forms and formats, such as: writing for radio, playwriting for children and young audiences, writing opera libretti, writing for performance and choreodrama, writing scripts for various events and functions. Course-specific competences include:
- playwriting technique as an applied discipline for various purposes,
- playwrights as experts on dramatic forms and formats.

**Experimental and avant-garde approaches**

Exploring and creating of authentical voice
The course is a practical and an in-depth follow-up to theoretical knowledge acquired in the Body and Breath course, forming a cornerstone of oral communication. Contents include:
- breathing and body relaxation exercises,
- learning about respiratory muscles and speech organs, and toning them,
- learning about tremor (FV) and understanding of respiratory and speech parsing,
- the basics of forming authentic speaking,
- exploring physical and speaking presence,
- energy circuits of communication.

MA work – Speech communication
The students are capable of creating a professional (scientific) written text in which they:
- create their own model of the preparations for speech realisation (according to the principles and theoretical knowledge of the field);
- analyse various public performances in the media,
The students are able to organize and realize a speech performance, able to intervene and lead the speech performance of others.
One of the major objectives is also for the students to fairly quickly learn to connect previously acquired knowledge into more complex structures (development of the student and their knowledge within one subject and the integration of these skills into wider contexts, which themselves develop and upgrade). The realisation of the student’s development and work is reflected in the MA work and thesis, which represent an independent research study on the student’s part.

MA work – Spoken text formation
The students are capable of creating a professional (scientific) written text in which they, e.g.:
- theoretically argue, describe, analyse, evaluate a recorded voice event in selected circumstances;
- compare the speech events, trace the use of the prosodic means, detect specific voice strategies;
- describe their own participation in the creation of the voice event, theoretically argue the choice of the speech devices;
- create their own models of preparation for oral interpretation of literary texts;
- present a historical overview of the development of speech types;
- explore the relationship between speech and other expressive means (speech - space, speech - gesture, speech - music, speech - film, speech - puppet, etc.)
- explore the relationship between written and spoken language on a concrete case;
- explore new forms of spoken interpretations (e.g. stage reading, fairytale narration, audio books), etc.;
- the investigation of the possibility of using computer technology in the analysis of spoken discourse.

Movement in space (movement the space) I
Researching individual and historical styles and topics in modern world dance through movement of body and space will lead us to develop principles involving certain patterns and philosophy of Eastern techniques of movement (martial arts, yoga, Tibetan rites). This will enable students to become
acquainted with the primary body and establish a primary connection with the space surrounding it. The techniques stand in opposition to the principles of ballet, which form the basis of "Western" understanding of the body; perception of the vertical and geometric lines, as well as removal of the bodily from the ground.

The course involves researching one's personal inner body orientation and is achieved through: studying a still body/object/statue, slow motion/movement of a statue/puppet, combining several movements in a row, arranging the order and logic of individual movements, structuring, choreographing, directing and "painting" of movement, mathematics of the move (duration, rhythm, beat), observing movement – the eye of the camera, physics of movement: weight, force (quality of movement).

**Movement in space (movement the space) II**

Studying includes references, principles and classification of stage elements based on artistic and dance concepts of historically significant authorities and their contemporaries (Graham, Cunningham, Brown, Fabre...): the myth and theatricality of dance theatre give way to pure expression of movement; movement is no longer historically framed and can overlook the rules of theatre, thus changing the spectator's comprehension, thought patterns and their emotional perception of movement. Through the use of "dance by chance" one can create moving images for an experimental multimedia performance in which to emphasise the equality of different visual arts (costumes, set, light, video), music and movement and explore the correlation between them. Individual elements of the performance may evolve separately and come together for the first time at the premiere of the performance. Movement is thus given the opportunity to become an act that follows its own specific laws and an unpredictable inner logic.

Dealing with outer-space orientation: placing a subject or object into spatial orientation; the body is moved around the icosahedron (as proposed by R. Laban), movement directions, levels of movement, spatial division, viewing angle of spectator, classical vs. non-classical viewing.

**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.

**Open platform III**

An expansion of the students' general and specialised knowledge through lectures, workshops, performance visits, trips, etc., offered by established Slovenian and foreign artists or experts in various artistic or scientific fields.

The subject deepens general and specialised artistic knowledge, which is expanded through various practices and multidisciplinary approaches to contemporary theatre performance.

**Performing Arts, Literature and Visual Culture M**

Students learn about different forms of modern European and non-European writing for theatre, and interpret them in relation and connection to visual culture. They are acquainted with essential theoretical approaches to explore a heterogeneous field of theatre, literature and visual culture (semiotics, theatre anthropology, post-structuralism and deconstruction, gender studies, psychoanalytic theory and performance studies). They explore the dynamics of relationships between textual, performative and visual culture, and learn about the multimedia nature of
contemporary performing and visual sphere. The course is designed as theoretical training in a
specific integration of literature, theatre and performing practices in the phenomenon of visual
culture.

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

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 film script;
- command of dramaturgical means and analysis of their practical application;
- recognising genre forms and their dramaturgical processing and stylisation.

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

Speech communication II
Developing various forms of rhetoric and various concepts of a rhetorical act.
Ability to analyse proxemics signs of a rhetorical act.
Skills for analysing one's public appearances and those of others.

Speech techniques I
Getting to know the value of the Slovenian voice system at the level of practical phonetics.
Awareness of the specifics of the Slovenian pronunciation system and the ability of the guided
preparation for a speech event.

Speech techniques II
Awareness of the specifics of the Slovenian pronunciation system and the almost independent
preparation for a speech event.

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

**Spoken language basics I**
- getting to know the theoretical basics of speech in the analysis of prosodic features and non-verbal expression;
- an awareness of the differences between written and spoken language;
- an awareness of the semantic and expressive value of audial/visual communication;
- an awareness of the differences between private and public, artistic and non-artistic speech;
- the development of the ability to evaluate a speech event;
- the formation of one’s own speech control and taste.

**Spoken language basics II**
- getting to know various types of speech events;
- getting to know various speech circumstances (external, internal);
- an awareness of the intent of the speech event and the influence of the circumstances upon speech;
- developing the ability to read aloud and improvised speech under various circumstances;
- listening awareness with the emphasis on recognising the speech specifics of certain speakers;
- developing the ability of self-listening and the critical evaluation of one’s own speech.

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

**The role of the dialectal in Slovenian (public) speech**
- precise knowledge of the Slovenian spoken in all speech situations with an emphasis on public performance;
- the ability to obtain recordings (recording), audial and instrumental (computer) analysis of the text and analysis of spoken texts;
- the ability of critical listening and the evaluation of spoken texts in terms of speech performance and advising speakers with certain dialectal problems;
- the identification the speakers’ problems according to the regional characteristics of their speech.
**Theatrical singing**
- command of vocal technique: diaphragmatic breathing in and out, setting a singing voice, the use of resonators, relaxation, articulation, vocals, consonants, registers, head tone (kopfton), vibrato, messa di voce;
- the analysis, study and performance of songs, chansons, arias and lieder; duets, trios, choruses, etc. in Slovenian and/or the original language;
- the transition from stage speech to singing and vice versa;
- bringing together and a command of the stylistic rules of music theatre;
- in-depth study into the interpretation of music theatre forms and an initiation into the development of the student's own attitude towards the interpretation of music theatre forms;
- a command of intonation, rhythmic, agogic and dynamic problems, caesura, fermata, appogiatura, portamento;
- 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.

**Voice and text work**
Understanding and managing one’s voice. Identifying strengths and weaknesses of one’s voice and enabling one to use them as an advantage in vocal expression.