PROSPECTUS

SECOND CYCLE DEGREE STUDY PROGRAMME

SCENE DESIGN

STUDY COURSES

SET DESIGN
COSTUME DESIGN

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

- The second cycle study programme in Scene Design;
- The duration of the study programme is 2 years (4 semesters), with 120 ECTS credits.
- The programme leads to the degree MA in Scene Design.

The programme **Scene Design – study courses: Set Design and Costume Design** is intended to provide artistic and professional education for future costume and set designers who will be creating in the contemporary domestic and international media arena. It is designed for students who have already completed undergraduate studies in various academies of arts or similar higher education programmes and want to pursue their careers in designing for various AV media. The UL AGRFT (Academy of Theatre, Radio, Film and Television, University of Ljubljana) is the only higher education institution in Slovenia providing this education. All study courses within the programme are individualised and customised on the basis of the candidate's undergraduate education and the proposed theme of their MA work.

The overall contents of the second cycle master programmes at the UL AGRFT encompass the further study of specific spectacle disciplines with an emphasis on quality and innovative research into their immanence, as well as the reference space they are positioned in. Master study in an ever more intermedial and intercultural space of European art opens up those possibilities that objectively prove our study, artistic and scientific possibilities, and direct them to the broader European area of related artistic research and efforts. The programmes are designed to encourage the candidate's initiative, which means that the nature and contents of the study and, to a certain extent, its formal implementation, depend on the study plan and topic dealt with by the candidate in their MA work.

The MA studies encourage individual creative fantasy and expand the scope of the candidate's fine art and spectacle sensibility and creativity. Modern forms of creativity offer countless possibilities to explore visuality in theatre, opera, classical and modern dance, television, film and puppets, on video and in other interdisciplinary spectacle areas. In addition to the basic metier (knowledge of materials, art theory and composition, etc.), which the candidates may acquire in an undergraduate study at the Academy of Fine Arts and Design, the Faculty of Architecture, the Faculty of Natural Sciences and Engineering – Department of Textiles and similar, or related artistic programmes abroad, the student is required to possess a well-developed artistic creativity along with a special knowledge of theatre and film art, dramaturgy and the performing arts, which are included in the undergraduate and postgraduate study programmes at the UL AGRFT.

Through analysis of new findings and by learning about the possibilities offered by new media, technological development and the diversity of digital technologies, the student explores and forms new approaches to project visualisation, be it at the level of communications, physical or virtual space or at the level of seeking new expressive visual performance possibilities. The designer is assigned a double role: on the one hand, they must follow new technologies and, on the other, they must be familiar with and respect the historical, cultural and artistic traditions. The MA theses written by students over the course of the master programmes will contain both trend following and development – oriented towards global production and focused on solving different problems and fostering and exploring domestic stage specifics.
The basic programme goals and general competencies

The SET DESIGN study course
The students get to know the properties and possibilities offered by the “performance space”. They discover the properties of various kinds of spaces according to their location – the function of an individual space according to its disposition. Especially, however, they concentrate on the relationship between figure, event and space. An in-depth study of the relationships: space and figure, space and event, space and time. The students explore the relationship between the visual and verbal/sound images. Space and atmosphere.

The COSTUME DESIGN study course
Students learn about the importance and possibilities of costume design as part of the overall visual image and as a co-creative segment of the concept design of an artistic project. They understand the function, the symbolic and the psychological importance of each and every costume within the performance in a drama, dance and moving theatre, ballet, opera, film, television, video and all types of performance art. They find out about the possibilities offered by costume design as the fine arts / communicating category, they learn to choose among these possibilities and to assess, use and develop them.

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

They acquire in-depth knowledge of the importance of costume design chiefly from the aspect of fine arts and aesthetics, and also from the substantive and conceptual aspect, enabling them to realise, develop and explore their own creative potential and original artistic expression, both in design and implementation.

They produce an MA work, in which they present a specific artistic problem (theoretical or practical) related to costume design, discussing a new view of costume design and the connection with other fields of artistic creation.

Graduates of the second cycle degree develop the following 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 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;
• 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.

Subject-specific competencies acquired through the SCENE DESIGN programme

The SET DESIGN study course
• A detailed knowledge of the relations of all the components participating in the creation of a performance or event.
• A knowledge of the characteristics and possibilities offered by the “performance space”.
• Identifying the importance of a relationship between event and space, space and story, performance space and space performance.
• The ability to transform design concepts into fine art language.
• Knowledge of the complex process from the concept to the realisation of set design.
• Acquiring in-depth knowledge to understand, co-ordinate and guide the creative processes at workshops and performance locations.
• The ability to form and develop creative ideas.
• The ability to creatively co-operate with project co-creators (director, actors, set designer, light designer, dramaturge, etc.).
• Managing all the practical and technical tasks of a set designer (sketch, drawing, detail, etc.).
• The ability to present set design ideas at workshops (the selection of materials, processing methods, etc.).
• The ability to analytically and critically assess one’s own creative procedures in individual phases of conceptualisation and realisation.

The COSTUME DESIGN study course
• A detailed knowledge of the relationships: COSTUME and text, director, actor, space, performance, spectator.
• A knowledge of the mutual connections and impacts of clothes, costumes, literature, drama and performance.
• A knowledge of various theatre, film and other practices and directing procedures.
• A knowledge of the types of clothing and behaviour in relation to political, social and technological factors in different historical periods and geographical areas.
• Understanding the connection between clothes and costumes with the material culture in a broader sense and with fine arts in a narrower sense.
• The ability to search, apply and transform various historical and modern sources and models into the design of costume solutions.
• The ability to form and develop creative ideas.
• The ability to transform design concepts into fine art language.
• Understanding the psychophysical structure of costume.
- The ability to listen to and understand the connections between the costume, the actor's personality and the creation of a drama character.
- Understanding the function of a specific costume as well as the overall costume image in relation to the concept of performance, dramaturgy, set design, light, music, etc.
- The ability to creatively co-operate with project co-creators (director, actors, set designer, light designer, dramaturge, etc.).
- A knowledge of the importance and possibilities of various substantive (directing concept) and visual (costume concept) means of expression of costume design as part of the overall image, both in design (sketch) and realisation (costume).
- A knowledge of the complex process from the concept to the realisation of costume design.
- Managing all the practical and technical tasks of a costume designer (sketch, drawing, detail, etc.).
- The ability to present costume design ideas at tailor workshops (the selection of materials, processing methods, etc.).
- Acquiring in-depth knowledge to understand, co-ordinate and guide the creative processes at workshops and performance locations.
- The ability to analytically and critically assess one's own creative procedures in specific phases of conceptualisation and realisation of costume design.
- Developing an awareness of the responsibility for artistic and production dimension of the planned costume idea and its realisation.
- The ability to compare results of one's own creation with the work of other creators, and placing one's own creations into a wider context of ideas and aesthetics.
- Developing an awareness of the ethical dimension of media creation.

Classifications KLASIUS-P and Frascati

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

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

SQF: 8
EQF: 7
QF-EHEA: second degree

Admission requirements and criteria for selection

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

a) candidates who have completed a 1st cycle study programme in a corresponding field of studies (arts, humanities or social sciences),
or

b) candidates who have completed a 1st cycle study programme in other related fields of study, provided they have completed study requirements essential for further studies of Scene Design; these are determined according to the specifics of their respective fields of studies, and may total from 10 to 60 ECTS maximum. The candidates are eligible to obtain them during their 1st cycle study programmes, or during supplemental study programmes, or else
by passing the exams prior to their enrolment in the 2nd cycle study programme. The enrolment is granted at the UL AGRFT Senate’s discretion, and those who have passed the aptitude test.

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.

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

<table>
<thead>
<tr>
<th>Success in the talent and special psychophysical skills test</th>
<th>90% points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade-point average in the undergraduate studies</td>
<td>10% points</td>
</tr>
</tbody>
</table>

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 Scene Design MA study programme, the students must fulfil 75% of the obligations prescribed by the programme and individual syllabuses for the first year and must earn 45 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, which complies with Article 70 of the Higher Education Act:

The student status shall terminate if the student:
- graduates,
- fails to graduate within twelve months of the completion of the last semester,
- exits the study programme,
- does not enrol in the next grade or semester during study,
- is expelled,
- completes their postgraduate studies,
- fails to complete their postgraduate studies within a suitable period prescribed by the Statute.

In the cases referred to in the second, fourth and seventh indent of the previous paragraph, the student’s status may be prolonged on reasonable grounds, but by no more than one year.

Students who give birth during study period are entitled to a one-year student status prolongation for each child.

The completion of studies

The second cycle university study programme Scene Design 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 and has successfully presented and defended their MA work.
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, tests, colloquiums, seminar papers and the execution of practice and practical artistic works. The grading scale comprises grades 6-10 (positive) and 1-5 (negative). The examination regime is in accordance with the Statute of the University of Ljubljana and with the Examination Rules of the UL AGRFT.

The grading scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Category</th>
<th>Description</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>
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</table>
Study programme syllabus for SCENE DESIGN

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

### Study course: Set Design

#### 1st Semester

<table>
<thead>
<tr>
<th>Subject</th>
<th>Head lecturer</th>
<th>Contact hours</th>
<th>IW</th>
<th>$\Sigma$</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play spaces I</td>
<td>Jasna Vastl</td>
<td>15 15 15 15</td>
<td>210</td>
<td>270</td>
<td>9</td>
</tr>
<tr>
<td>Technology</td>
<td>Jasna Vastl</td>
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<tr>
<td>Dramaturgy M</td>
<td>Blaž Lukan</td>
<td>30 15 45 90</td>
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<tr>
<td>Costume design II/1</td>
<td>Janja Korun</td>
<td>15 15 15 15</td>
<td>60</td>
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<tr>
<td>Lighting design II/1</td>
<td>Janja Korun</td>
<td>15 60 30 45</td>
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<td>5</td>
</tr>
<tr>
<td>Electiv subject - professional</td>
<td>Janja Korun</td>
<td>15 15 15 15</td>
<td>120</td>
<td>150</td>
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<tr>
<td><strong>TOTAL</strong></td>
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#### 2nd Semester

<table>
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<th>Contact hours</th>
<th>IW</th>
<th>$\Sigma$</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>Play spaces II</td>
<td>Jasna Vastl</td>
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<tr>
<td>Technology</td>
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<tr>
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<tr>
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<td>Aldo Milohnič</td>
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<td>Electiv subject - general</td>
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<td><strong>TOTAL</strong></td>
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<th>ECTS</th>
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<tr>
<td>The theory and practice of theatre directing</td>
<td>Matjaž Zupančič, Sebastijan Horvat, Tomislav Janežič, Jernej Lorenči</td>
<td>15 15 30 90</td>
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<td>Scene design in film</td>
<td>Miran Zupanič</td>
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<td>Elective subject - general</td>
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<tr>
<td><strong>TOTAL</strong></td>
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#### 4th Semester

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<th>Subject</th>
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### Elective subjects – 1st Semester, 1st or 2nd Study year

#### Set Design

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<tr>
<th>Subject</th>
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<th>IW</th>
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<th>ECTS</th>
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<tr>
<td>Overall project image</td>
<td>Janja Korun</td>
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<td>Puppet theatre I</td>
<td>Jasna Vastl</td>
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<td>Television implementation I</td>
<td>Marko Naberšnik</td>
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<td>The History of Film and Television</td>
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<td>Experimental and avant-garde approaches</td>
<td>Olga Toni</td>
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<td>Communication models (NLP) I</td>
<td>Tomaž Gubenšek</td>
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<tr>
<td>Costume design II/3</td>
<td>Janja Korun</td>
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<td>Open platform III</td>
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<td>Barbara Orel</td>
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<td>Performing Arts, Literature and Visual Culture M</td>
<td>Tomaž Toporišič</td>
<td>30 30 90</td>
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### Elective subjects – 2nd Semester, 1st Study year

#### Set Design

<table>
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<tr>
<th>Subject</th>
<th>Contact hours</th>
<th>Contact hours</th>
<th>IW</th>
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<th>ECTS</th>
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<tbody>
<tr>
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<td>Open platform III</td>
<td>Sebastijan Horvat</td>
<td>60 60 30</td>
<td>150</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Contemporary Performing Arts II</td>
<td>Barbara Orel</td>
<td>30 30</td>
<td>90</td>
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### Study course Costume Design

#### 1st Semester

#### Costume Design

<table>
<thead>
<tr>
<th>Subject</th>
<th>Contact hours</th>
<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>Costume Design II/1</td>
<td>Janja Korun</td>
<td>15 15 30 30</td>
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<td>Play spaces I</td>
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<td>150</td>
<td>5</td>
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<tr>
<td>Lighting design II/1</td>
<td>Janja Korun</td>
<td>15 60 30</td>
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<td>Contact hours</td>
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### 2nd Semester

**Costume Design**

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### 4th Semester

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### Elective subjects – 1st Semester, 1st or 2nd Study Year

**Costume Design**

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### Elective subjects – 2nd Semester, 1st Study Year

**Costume Design**

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**Lecturers:**

- Tomaž Gubenšek, Prof.
- Sebastijan Horvat, MA, Assoc. Prof.
- Tomislav Janežič, MA, Prof.
Brief presentations of the individual subjects

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.

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

Costume Design II/2
The students acquire in-depth knowledge that enables them to realise their own creative potential:
- the ability to search for, apply and transform various historical and contemporary sources and role-models into the concept of costume solutions;
- the ability to transform concepts into fine art language;
- a knowledge of the complexity of the costume design process, ranging from the costume design concept to its realisation.
In the scope of the subject, there is also Makeup design:
- a knowledge of theoretical and practical bases and the significance, suitability, choice and manner of creating theatre and film makeup and hair. The knowledge of the significance that makeup and hair have for costume design as a whole.

Costume Design II/3
An expansion and deepening of the acquired knowledge on the significance of costume design, especially from the fine-art, aesthetic, semantic and conceptual perspectives. The subject expands the theoretical and practical experience of the student with the conceptual and aesthetic basics of theatre and film creation and with the specific function of costume design within that.

Dramaturgy M
The student is acquainted with the dramaturgical function of set design in the context of the staging as a whole as well as its elements. The subject enables reading and analysing set design in two directions: from the staging concept in the direction of performance and from the performance back to the staging concept.

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

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

Lighting design II/2
Students get familiarised with various aspects of subjective evaluation of perception and with defining the importance of lighting design, which enables them to encourage and establish the
viewer’s reflective comprehension and perception of stage setting through the process of stage creation.

**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.

**MA work - Costume Design**
Producing the MA work, in which a student presents a specific artistic problem (theoretical or practical) related to costume design, discussing new views of costume design and connections with other fields of artistic creation.

**MA work – Play spaces**
The independent design of space based on the knowledge of all the possibilities and properties opened by the performance space. An in-depth study of the relationships: space and figure, space and event, space and time.

**Overall project image**
Align and harmonise all the different visual elements (concepts) appearing in the film or television medium and link them to the contents and “message” of the project’s directing concept. The confident selection, use and development of existing and creative research into new visual solutions in film, television, video, computer animation and similar things being formed as a result of teamwork.

**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.

**Play spaces I - II**
Course contents: creating a play space
A space and an event / a space – time
A space and a story / dramaturgy of a space
A play space and space plays / location

Students learn about characteristics and possibilities opened up by » a play space«, discover the laws of various spaces, and learn about different features of spaces depending on their location – the function of a space, depending on the disposition. Above all, students explore the relationship between a figure, an event and a space. An in-depth study of relations: a space and a figure, a space and an event, a space and time.
Students explore a relationship between the visual and the verbal – a sound image. A space and atmosphere.
Dealing with a concrete text; text analysis from a spatial perspective; analysis of the author's instructions; the concept of a space (in relation to the staging); drafts, drawings and plans; a model; simulating the performance using a model, feedback, changes ...; the process of set design execution; props set.
The laws of a stage space, the laws of ambience. Theatre production simulation in a designed space.

**Play spaces III**
Contents: creating a play space
A space and an event / a space – time
A space and a story / dramaturgy of a space
A play space and space plays / location

Students work on selected texts and co-operate with a director and a team of their choice. Individual professional work on a project – a production by senior students of stage acting. Working with other creative team members (director, dramaturge, actors, musicians, choreographers, lighting designers, sound designers, etc.) on a specific project throughout a rehearsal and preparation phase, as well as cooperation in the realisation and assistance and supervision of the realisation of a concrete play space – set design, in collaboration with professionals in various fields, involved in the making of a set design (producers, carpenters, locksmiths, computer technicians, sculptors, painters, theatre sculptors, lighting designers, property masters, stage hands, etc.) Creating drawings, blueprints, models, simulations of spaces. Compulsory presence in rehearsals with actors, stage marking and technical rehearsals.

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

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

**Scene design in film**
This subject provides students with knowledge of the production phases of feature films, focusing on creative co-operation between the director, costume designer, set designer, makeup designer and director of photography.
- knowledge of the production phases of feature films;
- knowledge of the tasks of the creative and technical staff in the film crew;
- mastering the knowledge and procedures related to costume design and set design in feature films;
- the ability of creative interaction with the film crew.

**Technology**
A holistic insight into the backstage of theatre, film and television. A theoretical introduction to stage technology and its potentials, as well as practical testing of the principles governing its elements. The path from the concept to the realisation of theatre, film and similar events. The course includes a student-internship in a professional project.
The History of Film and Television
The development of general and film culture. The “erotization” of film and television art. Inevitably selective yet in-depth knowledge of film and television classics. A surveyable knowledge of film history. Understanding the basics of the epistemology of film history and the basic explicative models, especially the explicative function of the narrative in relation to the ideographical and nomothetic model.

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

The history of theatre M
The course comprises the following topics:
1) Theatre history in relation to cultural history;
2) Contemporary approaches to theatre historiography;
3) Use of historicisation and modernisation/revival in theatre;
4) Reconstruction and re-staging/revival in theatre and similar performative practices;
5) Precise definitions of the following notions: theatre, spectacle, theatrality, event, performative, stage arts, performance art.
6) Theatre in late capitalism and in the period of the rule of law;
7) Transformations of political views of Slovenian theatre at the end of the 20th century;
8) Carnevalisation (Bakhtin), radical performance and political activism;
9) Introduction to theatre iconography;
10) Visual and discoursive in the theatre of the 20th century;
11) Representations of the body in neo-avant-garde theatre;
12) Significance of technological innovations and new media for theatre history.

The Theory and Practice of Theatre Directing
The students learn about the theoretical and practical problems of directing, the elements of the art of acting and directing and the psychophysical processes that provide the basis for genuine and active co-operation between actors and directors, set designers, costume designers, etc.
They acquire an acute sense and feel for the aesthetics of the theatre, the ability of creative dialogue between the director and set designer or costume designer, an understanding and knowledge of the principle of directing concept creation and various direction poetics.