PROSPECTUS

SECOND CYCLE DEGREE STUDY PROGRAMME

ART OF MOVEMENT

STUDY COURSES:

ART OF MOVEMENT
MOVEMENT IN SPACE

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

The programme offers two fields of study:
- Art of Movement,
- Movement in Space.

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 acquired title after completion of the study programme is Master of the Art of movement (MA).

The master’s study programme is expected to commence at our academy in the academic year 2012/2013. The programme is an innovation in Slovenian education and offers MA students high-quality, in-depth professional insight into the performance of movement and professional preparation for the Art of Movement in various media, with emphasis on understanding the principles of the medium and mastering its technical and substantive requirements, as well as command and critical assessment of movement realization and expert competence in comparing current creative processes and achievements with those from abroad.

The study programme also enhances knowledge on Slovenian particularities with regard to theatrical movement and artistic approach to dance in general. Upon completion of the programme the students are acquainted with and master fundamental characteristics of movement at a theoretical, as well as practical, level. Students are prepared to undertake movement and choreography analysis and to actualize individual projects: from dramaturgical analysis to historical evaluation, contemporary connotations and inventions to the final goal – preparation and realization of one’s idea. After completion of the programme students are well-prepared for independent work within the Slovenian scientific, media, cultural and artistic field. The programme takes into account Slovenian specificity, i.e. the fact that students are expected to be highly qualified in order to perform individual work, produce novel ideas and exhibit originality in their subjective and objective views.

Art of Movement emphasizes complete and in-depth work on students' full attention to detail and their understanding of the fact that physical reality determines the inner reality of the performer's body, thus leading them through various stages of movement articulation, the foundations of which can be found in the butoh methodology. The theoretical courses serve a double function; to acquaint students with characteristics of the medium and to offer in-depth understanding of theories and practice in the field of movement.

Movement in Space intertwines fundamental properties of movement in space with drama theatre and related/connecting arts, such as set and costume design, film, puppetry, speech/voice etc., and at the same time also tests theoretical knowledge through one’s own praxis in the movement-choreography-direction field.

Both fields of study are designed to offer great variety and at the same time exhibit inter-subject connections, taking into account new findings within the field. The present study programme, in addition to dance and theatre experts, also provides an opportunity for future dance and theatre theoreticians, as well as those from other artistic fields who see The Art of Movement as an opportunity to connect with continually developing new forms and contents.
Basic programme goals and general competences

The basic goals of the study programme are:

- Recognition of specificity of the art of movement,
- getting to know one's own movement and choreography and functioning of the latter in various environments,
- expertise in the Slovenian movement and theatre milieu,
- efficient and circumstance-appropriate formation of projects and written work regarding movement and choreography,
- expanding and deepening of students’ knowledge on the phenomenon of the art of movement in general,
- ability to design performative and theoretical projects while taking into account movement-related or otherwise relevant rules of staging,
- ability to create movement and choreography-based work through the use of various media,
- understanding the anatomy and physiology of movement,
- becoming acquainted with the various uses of new technologies in analyzing movement,
- developing skills that will enable independent preparation of a movement and choreography-based work for pedagogical purposes,
- developing abilities pertaining to the interpretative act in relation to movement and performance, as well as external factors,
- ability to professionally communicate with movers, actors, singers, directors...
- comprehension and awareness of the connections between movement and other forms of expression based on the nature of the individual performance (theatre, film, television, opera, ballet, video, gallery etc.)

Competences gained by taking part in the study programme:

- professional and artistic knowledge in the art of movement that enables the students to independently seek out new sources of knowledge in their professional and artistic field,
- ability to critically follow current media events in depth, including new developments in the science of movement, choreography, visual arts, video etc.
- ability to analyze, prepare and stage a performance (artistic or non-artistic),
- ability to rectify imperfections in one's own productions and to recognize one's own creative specificities and abilities,
- detection of and innovative solution to complex problems and conflicting situations within the working collective (be it artistic or professional) and making competent and confident decisions regarding aforementioned situations,
- competent reception of others' opinion followed by independent and fully informed responses,
- ability to design performative and theoretical projects while taking into account movement-related or otherwise relevant rules of staging,
- ability to offer movement and choreography-related advice,
- ability to acquire, conceive and run artistic and other projects,
• recognition of specificities of the Slovenian cultural identity, particularly in view of theatrical performances,
• ability to prove one’s knowledge and talent in the form of placement in institutions that make use of movement as a mode of expression (theatre, television, film, opera, ballet, puppetry), as well as within the pedagogical process while studying the art of movement,
• development of managerial skills and formation of efficient and quality interpersonal relationships in the professional and artistic sphere, as well as outside it,
• ability to develop intercultural communication in formal and informal setting.

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

To enrol in the second-level Art of Movement study programme, one is required to have completed:

1. a suitable first-level university study programme (Arts, Humanities or Social sciences), or
2. any other first-level university study programme, if the candidate has fulfilled study obligations essential for the second-level study programme; these obligations are determined depending on the differences between the professional fields and amount to between 10 and 60 ECTS at most. Candidates can fulfil these study obligations while attending the first-level programme, in additional courses or by passing exams prior to enrolment into the second-level study programme, as determined by the Senate of the Academy of Theatre, Radio, Film and Television (UL AGRFT),
3. the candidates are also required to pass an entrance exam in the form of an interview (evaluation consists of: 90% - success in the test of artistic ability and psycho-physical capacity, 10% - average grade in the first-level study programme).

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 enrolment is to be restricted and the test is passed by more candidates than there are places available, the candidates will be selected on the basis of the following criteria:

- 90% - success in the test of artistic ability and psycho-physical capacity, and
- 10% - average grade in the first-level study programme.

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 Art of Movement 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).

**Completion of studies**

The second cycle university study programme *Art of Movement* 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>
</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>
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<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>
</tbody>
</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 Movement in Space

#### 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>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Movement in space (moving the space) I</td>
<td>60 30 30</td>
<td>180</td>
<td>300</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>The art of movement (butoh methodology) I</td>
<td>30 15 15</td>
<td>90</td>
<td>150</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>Costume design II/1</td>
<td>15 15 15</td>
<td>105</td>
<td>150</td>
<td>5</td>
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<tr>
<td>4</td>
<td>Script structure analysis</td>
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<tr>
<td>5</td>
<td>Elective subject - professional</td>
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<td>90</td>
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<td></td>
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#### 2nd 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>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Movement in space (moving the space) II</td>
<td>60 30 30</td>
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<td>300</td>
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</tr>
<tr>
<td>2</td>
<td>Speech in Performative Act</td>
<td>30 30</td>
<td>90</td>
<td>150</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>Elective subject - general</td>
<td>30 30</td>
<td>90</td>
<td>150</td>
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<tr>
<td>4</td>
<td>Elective subject - general</td>
<td>30 30</td>
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<td>150</td>
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<tr>
<td>5</td>
<td>Elective subject - general</td>
<td>30 30</td>
<td>90</td>
<td>150</td>
<td>5</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td>180 30 150 0</td>
<td>540</td>
<td>900</td>
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#### 3rd semester

<table>
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<th>Contact hours</th>
<th>IW</th>
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<th>ECTS</th>
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<tbody>
<tr>
<td>1</td>
<td>Movement in space (moving the space) III</td>
<td>60 30 30</td>
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<tr>
<td>2</td>
<td>Play spaces I</td>
<td>15 15 15</td>
<td>105</td>
<td>150</td>
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<tr>
<td>3</td>
<td>Experimental and avant-garde approaches</td>
<td>30 60</td>
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<td>150</td>
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<td>4</td>
<td>Puppet acting</td>
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<tr>
<td>5</td>
<td>Elective subject – general</td>
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<td>90</td>
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<td></td>
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### 4th semester

#### Movement in Space

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<tr>
<th>Subject</th>
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<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
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</thead>
<tbody>
<tr>
<td>1 MA work - Movement in space (moving the space)</td>
<td>Uršula Teržan</td>
<td>150</td>
<td>600</td>
<td>750</td>
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<tr>
<td>2 Elective subject - professional</td>
<td></td>
<td>30 30</td>
<td>90</td>
<td>150</td>
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<tr>
<td>TOTAL</td>
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#### Elective subjects

#### Movement in Space

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<th>Subject</th>
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<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>1 Lighting design II/1</td>
<td>Janja Korun</td>
<td>15 60 30</td>
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<tr>
<td>2 Speech communication I</td>
<td>Tomaž Gubenšek</td>
<td>30 30</td>
<td>90</td>
<td>150</td>
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<tr>
<td>3 Open platform III</td>
<td>Sebastijan Horvat</td>
<td>60 60</td>
<td>30</td>
<td>150</td>
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<tr>
<td>4 The principals of embodied voice and text</td>
<td>Alida Bevk</td>
<td>30 30</td>
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<tr>
<td>5 Performance</td>
<td>Blaž Lukan</td>
<td>30 60</td>
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<td>150</td>
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<tr>
<td>6 Play spaces II</td>
<td>Jasna Vastl</td>
<td>15 15 15</td>
<td>105</td>
<td>150</td>
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<tr>
<td>7 The art of movement (butoh methodology) II</td>
<td>Tanja Zgonc</td>
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<tr>
<td>8 Lighting design II/2</td>
<td>Janja Korun</td>
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<tr>
<td>9 Costume design II/2</td>
<td>Janja Korun</td>
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<td>150</td>
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<tr>
<td>10 Contemporary dance theories</td>
<td>Blaž Lukan</td>
<td>30 30 15</td>
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### 1st semester

#### Art of Movement

<table>
<thead>
<tr>
<th>Subject</th>
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<th>Σ</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>1 The art of movement (butoh methodology) I</td>
<td>Tanja Zgonc</td>
<td>60 30 30</td>
<td>180</td>
<td>300</td>
<td>10</td>
</tr>
<tr>
<td>2 Movement in space (moving the space) I</td>
<td>Uršula Teržan</td>
<td>30 15 15</td>
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<tr>
<td>3 Contemporary performing arts I</td>
<td>Barbara Orel</td>
<td>30 30</td>
<td>90</td>
<td>150</td>
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<tr>
<td>4 Elective subject - professional</td>
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<td>5 Elective subject - general</td>
<td></td>
<td>30 15 15</td>
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### 2nd semester
**Art of Movement**

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<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>The art of movement (butoh methodology) II</td>
<td>Tanja Zgonc</td>
<td>60 30 30</td>
<td>180</td>
<td>300</td>
<td>10</td>
</tr>
<tr>
<td>Speech in Performative Act</td>
<td>Tomaž Gubenšek</td>
<td>30 30</td>
<td>90</td>
<td>150</td>
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<tr>
<td>The history of theatre M</td>
<td>Aldo Milohnić</td>
<td>30 30</td>
<td>90</td>
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<td>30 15 15</td>
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<tr>
<td>Elective subject - general</td>
<td></td>
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<td>90</td>
<td>150</td>
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<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>180 90 90 0</strong></td>
<td>**540</td>
<td>** **900</td>
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### 3rd semester
**Art of Movement**

<table>
<thead>
<tr>
<th>Subject</th>
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<th>Contact hours</th>
<th>IW</th>
<th>Σ</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The art of movement / dance composition</td>
<td>Tanja Zgonc</td>
<td>60 30 30</td>
<td>180</td>
<td>300</td>
<td>10</td>
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<tr>
<td>Contemporary performing arts II</td>
<td>Barbara Orel</td>
<td>30 30</td>
<td>90</td>
<td>150</td>
<td>5</td>
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<tr>
<td>Elective subject – professional</td>
<td></td>
<td>30 15 15</td>
<td>90</td>
<td>150</td>
<td>5</td>
</tr>
<tr>
<td>Elective subject - general</td>
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<td>30 15 15</td>
<td>90</td>
<td>150</td>
<td>5</td>
</tr>
<tr>
<td>Elective subject - professional</td>
<td></td>
<td>30 15 15</td>
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<td>150</td>
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<td><strong>TOTAL</strong></td>
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<td>** **900</td>
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### 4th semester
**Art of Movement**

<table>
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<tr>
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<th>Σ</th>
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<tbody>
<tr>
<td>MA work – The art of movement</td>
<td>Tanja Zgonc</td>
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<td>690</td>
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<td><strong>TOTAL</strong></td>
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<td>**690</td>
<td>** **900</td>
<td>** <strong>30</strong></td>
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### Elective subjects
**Art of Movement**

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<tr>
<th>Učna enota</th>
<th>Nosilec</th>
<th>Kontaktne ure</th>
<th>SŠD</th>
<th>ŠOŠ</th>
<th>ECTS</th>
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<td>Sebastijan Horvat</td>
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<td>Dramatic forms and formats</td>
<td>Žanina Mirčevska</td>
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Lecturers:
- Alida Bevk, MA, Assoc. Prof.
- Tomaž Gubenšek, Prof.
- Sebastijan Horvat, MA, Assoc. Prof.
- Janja Korun, Prof.
- Miroslav Mandić, MA, Prof.
- Aldo Milohnić, PhD, Assoc. Prof.
- Žanina Mirčevska, MA, Assoc. Prof.
- Barbara Orel, PhD, Assoc. Prof.
- Uršula Teržan, MA, Assoc. Prof.
- Olga Toni, MA, Assoc. Prof.
- Jasna Vastl, MA, Assoc. Prof.
- Tanja Zgonc, Prof.

**Brief presentations of individual subjects**

**Contemporary dance theories**
The aim of the course is to study contemporary dance as a hybrid field, consisting of philosophy, history, cultural anthropology, aesthetics and cultural dance studies along with psychoanalytical, semiotic, poststructuralist and feminist approaches. Contemporary dance is part of a broader field of dance studies and is treated as an independent discipline, emancipated from the discourses of theatre and music. It is explored as a heterogeneous field of research of movement and physicality, and its relationship to other arts, media and cultural practices.

**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.

**Communication models (NLP) I**

This course includes practicing perception and developing communication skills that enable the creation of a successful relationship in communication with ourselves and various recipients/listeners.

**Communication models (NLP) II**

Through lectures, practical and independent work the students learn to recognize personal traits and behaviour as communicated by verbal and nonverbal means. They are able to identify, define and transform (using appropriate techniques) limiting convictions that stand in the way of efficient interpersonal functioning. Using said techniques and strategies the students are able to recognize speech resources governed by their thoughts, actions and words. How the choice of words, vocal expression and body language influence meta-communication – the effects of recognizing tools of communication.

**Costume Design II/1**

Theoretical part: The student becomes well-acquainted with the following topics:
- Fashion and behaviour of various social classes in individual historical periods as determined by socio-economic, political and geographic conditions; history of theatre and film costume design / styles and genres; achievements in modern domestic and international costume design (theatre, film and television);
- Semantics of clothes/costumes; content-related scope of the story or event, space and time, psycho-physical structure of dramatis personae;
- Costume design as inseparable from the performance, the director's idea and his/her aesthetic concept.

Practical part: practical classes and seminar
- designing a costume concept – different approaches and solutions,
- encouraging individual creative artistic expression and authenticating student's own costume design concepts aided by sketches, collages, statues, computer designs etc.,
- preparation of portfolio.

**Costume Design II/2**

Theoretical part:
- semantics of attiring: psychological and sociological analysis of dramatis personae,
- costume design as visual art: psychology of detection; colour, shape, structure and texture,
- costume and make-up,
- specificity of costume-related solutions for various AV-media: theatre, dance, music or puppet theatre, ballet, opera, film, television, video, performance etc.

Practical part: practical classes and seminar
- authenticating and exploring theoretical comprehension in connection with practical work on theatre, film, television etc. productions,
- preparation of portfolio.

**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**

**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.

**Literary work adaptation**
The students search for a new narrative model that is suitable for film adaptation and is based on a provided or chosen literary work (a tale, poem, true story etc.). The course encompasses theoretical elements and knowledge that is developed, evaluated and strengthened through practical writing assignments.
In the second part of the semester the students adapt a short pre-existing literary work. In choosing the literary text on which to base the adaptation, students should take into account the period in which the work was written and its relevance today; the students also attempt to find the optimum structure of the story's de- and reconstruction in the form of a storyboard and adapt dialogues to suit their purpose.

**MA work – Movement in space (moving the space)**
The fourth semester offers an overview of topics and techniques covered, namely styles, concepts, theatrical and non-theatrical forms, ways of using movement/non-movement, voice, music, sounds, costumes, set elements, lights and space. By making a final individual choice with regard to the abovementioned components, the student begins to research with the aid of his or her mentor. This
research is intended to deepen the student's own relationship with the nascent work and enable him or her to explore new possibilities, invent and assert his or her own view of the execution and maintain an open dialogue with those present.

MA work – The art of movement
Based on practical experiences and in cooperation with the mentor, the student reflects on and develops the content of their MA thesis. The self-penned composition or performance may be a work in progress that reflects the MA work in practical terms, or a fully developed finished project. It is important that art is perceived as a (creative) process which should take precedence over the work of art as a final product.

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.

Movement in space (movement the space) III
Through offering an historical overview, the course covers a referential code of visual arts, video, theatre, opera, modern dance practices and related arts; comparison, use and quoting of said overview are also included, as is the consideration and use of principles relating to specific theatrical rules of staging: textures, colours, movement, sound – voice, spatial installations, projections, costumes, playing with lighting (exposure of moving/still object/subject), blackouts, detail exposure (adding/subtracting and shaping of light and darkness, transition from one to the other), reflector / the eye as the camera, movement of shadows, puppets. What and how we wish to show the spectator is up to the creator.
Open platform III
Open platform will take place in the form of a series of lectures, presentations, practical workshops and organized discussions dealing with a specific topic. Topics and invited artists/lecturers are chosen based on current developments in theatre, society and art in general and may cover very specific, as well as various broader areas (e.g. modern dance theatre, theory and practice of performance, internet art, video art, art installations, or psychology of perception, new media theories, modern political philosophy, cultural studies topics etc.)

Performance
The course offers the possibility of entering the field of performative practices, or performance, both in theory and practice. First, the students absorb a theoretical (partly historical) overview of the cases of a conceptualisation process. This functions as an initiative phase in performance production which is a result of a cultural and socio-political »diagnosis« and prognosis. This is followed by studying various procedures and approaches to the formulation of a performed idea, including a set of performative material (documentary, pre-processed, original), and ultimately by the activation of a team of collaborators, and a practical placement of a production in a concrete and »material« production space or context.

Play spaces I
Course content:
• shaping play space,
• space and event / space – time
• space and story / dramaturgy of space
• space of play and plays of space / location.

Play spaces II
Course content:
• shaping play space,
• space and event / space – time
• space and story / dramaturgy of space
• space of play and plays of space / location.

Puppet acting
Establishing the student’s thematic spectrum and finding an appropriate form and type of puppetry for its realization. Attending various puppet shows and workshops that are intended to aid students in finding and defining set topics, as well as expanding their horizons in relation to puppet and drama theatre. Authorial approach to handling and preparing the concept, dramaturgy, most technical aspects, direction and execution of chosen theme, motif, text, picture, student's own written work or sketch.

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 in Performative Act
The course aims at theoretical and practical exploration of voice and speech in different types of performative arts. Construction of speech practice through the body or the given media gives the student an opportunity for self-reflection and a thorough positioning of voice-speech elements in the performance.

The art of movement (butoh methodology) I
Methodology is a way of discovering movement, getting to know oneself and one's body in harmony with time and space. The body is not merely a source, but also an instrument, a tool. It is the carrier of what is within and, at the same time, its expression. In the process we emphasize working on the personal, the concrete, the here-and-now, as well as awareness of the present; complete presence in every action.

The principle of exploring warm up techniques with special emphasis on theoretical treatment of individual body parts in coordination with succession. Functional sensibilisation of our body centre with emphasis on the spine. In theoretical, as well as practical exploration, we focus on perception and sensibilisation of our respiratory flow; carefully guided respiratory flow enables us to explore the stretching of our body and the dynamics of various body lines. In order to achieve this, we move our gravitational centre to the correct position by using breathing exercises, thus guiding our movement and keeping it in harmony with appropriate breathing. Exploration of body tension in order to better face suspension; guided flows; precise, yet slight directed contractions on one hand, with a process of exercises based on explosiveness, action, working with suspension, line dynamics and (ex)change of qualities on the other.

Emphasis on various types of "slow walk". What all "walks" have in common is that while walking, one's past cognitions lead one to the moment when one is capable of capturing a fragment of past actions into a new cognition.

As the students are led into improvising with their own internalized images, they can perform more confidently in comparison to their usual movement and discover new qualities of movement, the body thus creating its own language of communication anew every time. The course also includes recording of individual stages of body instrumentalization and analyzing the newly created work under mentor supervision.

The art of movement (butoh methodology) II
The course represents an organic continuation of The art of movement (butoh methodology) I. Methodology is a way of discovering movement, getting to know oneself and one's body in harmony with time and space. The body is not merely a source, but also an instrument, a tool. It is the carrier of what is within and, at the same time, its expression. In the process we emphasize working on the personal, the concrete, the here-and-now, as well as awareness of the present; complete presence in every action.

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The art of movement/dance composition
The exercises are designed individually with the intent to free the body of old and useless movement patterns and set up new ones in accordance with current needs. This process helps the student develop his or her ability to organize and develop movement ideas into appropriate structures and connect rational concept with intuition. The principle of exploring warm up techniques with emphasis on theoretical treatment of individual body parts is now deepened. The form is being destroyed to give way to non-form, followed by the form regaining its original place. The body is continuously "destroying" itself in order to acquire a new shape. Through the process of connecting different types of knowledge the student then decides on the form of movement or shaping his or her own choreographic language of composition. The most important aspects of this are a self-created text, its analysis and, most importantly, its unique movement articulation, which should also be a reflection of the student's view of the world.

Students work on their authorial composition based on a self-penned text, which should, already during the process, be accompanied by music, silence or breath/voice as part of the soundscape; costume, set or choice of space for the performance...

Students also use a video camera during their exploration process. The recorded material helps them independently follow all stages of the process and critically analyze their own improvisations and compositions from interpretation to evaluation of one's own creative work.

**The History of Theatre M**

The aim of the subject is a problem-oriented treatment of selected chapters and themes from the field of theatre history.

The competencies developed by the subject are:
- the ability of historical analysis of theatre phenomena;
- understanding the historical processes marking the development of the art of theatre;
- knowledge of key achievements, artists and directions in theatre art;
- understanding the connections between theatre and other arts and mediums.