SYLLABUS

1. Course title:

Acting V, Course: Elements of antique and classics

2. Code:

AC V

3. Cycle of study:

1

4. ECTS credits:

10

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed Prestigious Obligations - Semester Surveys: AC V

7. Class restrictions:

Only the students of the study program - the Department of the Act

8. Duration / semester:

1 5

9. Weekly contact hours:

9.1. Lectures: 5

9.2. Seminars: 3

9.3. Laboratory/Practice classes:

10. Faculty:

Academy of Dramatic Arts

11. Department/study program:

Acting

12. Lecturer:

13. Lecturer's e-mail:

14. Web site:

15. Course aims:

- Elements of antique and classics.
- A character in a tragic and comic context.
- Event, action and rhythm.
- Tragic, comic, situation and character.

16. Learning outcomes:

The discovery of the skill of the degree of degree, maturity and precision of the psycho-technical elements of the actor in the selection and selection process of acting agents in the interpretation of antique and classical contents.

17. Course content:

Module I: Character in a tragic and comic context.
1. Classic: The tragic idea of antiquity and classics. The concept of comic in the antique and classics. Ritual, mythology, deity. A monologue, dialogue, choir, prologue, epilogue.
2. The concept of sacrifice. Victim, ethics and morals. Hero, the victim and the villain. Pathetic and tragic. The tragic model.
3. Catharsis. Plot, deuseksmahina, denouement. Conclusion after catharsis.
4. Verse, rhythm, rhyme and logic of ancient and classic content. Structural analysis modulation by antique and classical content. Rhythm as the energy of verses in antiquity and classics. Finding a story to establish logic. Detection of logical outside rhymes. Logically in the rhyme.
5. Event, action and rhythm. Work process, action and procedures of the trivial and comic events in the antique and classics. Situations and relations in antiquity and classics. The rhythm of tragic and comic rhythm in the antique and classics.
Semester study I.
Demonstrate, analyze and evaluate the choice of module I program in the study conditions of the teacher and associates.

Module II: Event, action and rhythm.
6. Experience the truth of truth in antiquity and classics. Imaginary character of the character in the tritium. Imaginary body of character in tragedy. Imaginary center of character in tragedy.
7. Experience comic truths in antique and classical. Imaginary character of character in comedy. Imaginary body of character in comedy. Imaginary center of character in comedy.
8. The transformation of the trical truth about the character in the antique and the classics into the elements of identification. The real character of the character in the tragedy. A real body of characters in a tragedy. Real center of character in tragedy.
9. Transformation of the comic truth about the character in antiquity and classics into the elements of identification. The real character of the character in the comedy. Real body of character in comedy. Real center of character in comedy.
10. Monologues. Work on texts of ancient and classical tragedy or comedy content in monolithic form. Structural analysis: whole-monologue-fragment-bank, event-action-process. Individual work.

Semester Overview II.
Demonstrate, analyze and evaluate the choice of Module II program in study conditions before the teacher and associates.

Module III: Tragic, comic, situation and character.

11. Tragic, comic, situation and character. Extravagance and tragic situation. Destruction and tragic situation. Smile and comic in the situation. Spontaneity and comic in the situation.
12. Scene. Work on texts of ancient and classic tragedy or comedy content in dialogic form.
13. Analysis. Structural analysis: whole-scene-fragment -parake, event-action-process. Time and rhythm of actions and characters in the scene.
14. Form and mode of operation. A partner game of actors in characters. Group work.
15. Preparation of semester final exam. Mentorship on the semester's work.

Semester Final Exam.
Public presentation, analysis and evaluation of program selection from semester course, in professional theatrical conditions, in front of public commission with video recording.

18. Learning methods:

Teaching methods:
1. Lectures and consultations.
2. Practical lessons.
3. Independent work of students.
4. Continuous assessment of knowledge and skills.
Mentoring principle of performance:
Interactive teaching and exercise process on the relationship between student and assistant professor.
Planned and organized independent work of students in optimal, study spatial conditions. Due to the intensity, specificity and precision of observing changes in students in the research process, there is a constant presence of both professors and assistants at lecture hours and professional-subject subjects of mandatory credits.

19. Assessment methods:

Semester final exam.
- Public presentation, analysis and evaluation of the program selection from the semester course, in professional theatrical conditions, in front of the commission, audience with video recording.
Knowledge assessment methods:
- Partial semester examinations of work I and II.
- Public semester final exam-examination of work in optimal, professional, theatrical, spatial conditions.
- Semestral correction exams I and II.

20. Assessment components:

Volume measure:
Exercise, monologue, scene from tragedy and comedy of classical content at the student's own choice for up to 10 minutes.
Load Measure:
The student works in the semester for 3-5 exercises of different shapes on each topic.
Professional-artistic, pedagogical process:
Develop the process of building up the theatrical theater within itself, not yourself in the theater, the wealth of knowledge about oneself and their abilities to break the egocentric professional need.

21. Required reading list:

1. Jan Kot: JEDENJE BOGOVA
2. Jan Kot: I DALJE ŠEKSPIR
3. Grotsky: Ka siromašnom teatru
4. Barba / Saraveze: Tajna umjertnost glumca
5. Dr.Tvrtko Kulenović: POZORIŠTE AZIJE
6. Dr.Tvrtko Kulenović: Teoriske osnove savremenog evropskog i klasičnog aziskog teatra.
7. Zeami: Fušikaden
8. Dr. Miloš Đurić: Patnja i mudrost
9. Dr. Radoslav Lazić: Ritualno pozorište
10. Dr. Zdenko Lešić: Teorija drame 1-3
11. Boris Senker: Redateljsko kazalište
12. Airstotel: O PJESNIČKOJ UMJETNSTI, Naučna knjiga Beograd, 1948
13. Muhammad Džililović: Kalhasovo proročanstvo, BUYBOOK
14. F. Fergason: SUŠTINA POZORIŠTA, Nolit, Belgrade, 1970
15. A.Arto: POZORIŠTE I NJEGOV DVOJNIK, Prosvjeta, Belgrade, 1971
16. Piter Bruk: PRAZAN PROSTOR, 1972
17. Peter Bruk: Niti vremena, Zepter
18. Peter Brook: Otvorena vrata.
19. Fridrich Niče: Rođenje tragedije, Beograd, 1960
20. Jan Kot: ŠEKSPIR NAŠ SAVREMENIK, SKZ, Beograd, 1963

22. Web sources:

(max. 687 characters)

23. Applicable starting from the academic year:

2016/17.

24. Adopted in the Faculty/Academy session:

11.05.2016