SYLLABUS

1. Course title:

Acting VI Course: Building the figure in an antique or classic

2. Code:

AC VI

3. Cycle of study:

1

4. ECTS credits:

11

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed Preliminary Obligations - Semesterly Surveys: AC VI

7. Class restrictions:

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

8. Duration / semester:

1 6

9. Weekly contact hours:

9.1. Lectures: 6

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:

- The construction of painters in an antique or classical dramatic text
- Ancient or classic dramatic text inspiration for work
- The composition and rhythm of antique and classics.
- Building the person and the work process on the test show

16. Learning outcomes:

Develop the maturation process and assess the degree, the motility of the acting personality sensitivity and the flexibility of the choice of acting tools for the precise determination of the psycho-technical elements of character and function of character and role, for the purpose of realizing antique or classical tragic or comic dramatic contents within the concept of the theatrical project. The student should have the optimum degree of collective responsibility for the complexity of the work-acting assignment.

17. Course content:

Module I: Ancient or classical dramatic text inspiration for work
1. Ancient or classic dramatic text as an inspiration for work on building a character. A common reading, analysis and analysis of an ancient or classic dramatic text of tragic or comedy content, on the suggestion of teacher-mentors, associates-assistants and students, with characters that have a quality and recognizable dramatic developmental line and male-female structure for optimal student employment.
2. Written seminar paper on the topic of read and analyzed proposals. Comparing text parameters by structure and content. Oral presentation and defense of seminar work.
3. Selecting an antique or classic dramatic text for the completion of the final exam-exam presentation. The quantity and quality of the acting assignments in relation to the classroom group
4. A character in the antique or classic contents of the selected text. Ritual character. Mythological character. Like a metaphor (chior, prologue, epilogue). Function of the character in the interpretation of the contents of the text.
5. A character in an antique or classically selected dramatic text. Relationship between man and god in antiquity and classics. Morally and ethically in antiquity and classics. The virtues and defects of antique and classic characters.

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

Module II: Composition and rhythm of antique and classics.
6. The Story of Ancient or Classic Selected Dramatic Text. Development line of action. Imagination of a dramatic situation in tragic or comic content.
7. Composition and rhythm of antique or classics and test of the test. Frequency of events in tragic or comic content. The culmination point of the developmental line of characters in tragic or comic content.
8. Tragedy, situation, character, body and center of character. Models of tragedy in antiquity and classics. Modulation of psychological determinants of the character.
9. Comic, situation, character, body and center of character. Comic models in the antique and classics. Modulation of psychological determinants of the character.
10. Relationships between the characters in the antique and classical drama of the selected text. Choir and drama in a tragic and comic scene situation. Relationship of prologue-moderator-epilogue and dramatic character in a tragic or comic scene situation. Ritual and mythological character in relation to the dramatic character of a trichi or comic scene situation.

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

Module III: Building people and working on the test
11. The process of screening of the chosen dramatic text: Mentoring on the preparation of the semester final exam-exam presentation.
12. Reads the probes. Analytical probes. Lectory probes.
13. Scenic, spatial probes. Individual and group work. Probation Probe Suggestions, Probe Selection, Probe Solutions Fixing. Persecution.
14. Technical tests. Measuring Probe, Montage Probe Scenography. Costume Probe, Light Probe, Sound Probe
15. Final exam test. General Probe, Premiere of Performing Testing.

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 program selection from semester course, in professional theater Conditions, in front of the audience with the video recorder.
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:
A whole multichannel is an ancient or classic dramatic text of tragic or comic content. Examination
Load Measure:
The weight load in the semester is 1-2 exercises of different shapes for each of the above topics. Work on a full-time test show.
Professional-artistic, pedagogical process:
- To develop the professional, ethical and aesthetic responsibility of the individual and the group in the process of transforming the research process into the results of the research.

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

- The recommendation and the priority of the literature according to the semester modules of the module and course of study are determined by the teachers
The main teaching-subject of Gluma II.

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