

SYLLABUS

1. Course title:

Acting VII

Course: Building of the character and genre.

2. Code:

AC VII

3. Cycle of study:

1

4. ECTS credits:

8

5. Type of course: Mandatory Elective**6. Prerequisites:**

Completed Preliminary Obligations - Semesterly Surveys: AC VII

7. Class restrictions:

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

8. Duration / semester:

1

7

9. Weekly contact hours:

9.1. Lectures:

4

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:

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15. Course aims:

- Building the character and genre.
- Basic elements of genre forms
- Examining the model of the acting game in genre.
- Acting in the function of genre realization.

16. Learning outcomes:

Taking the graduate's responsibility for further independent development and upgrading of an individual's personality, both in professional engagement and in the teaching and pedagogical process.

17. Course content:

Module I: Basic elements of genre forms

1. Genre. The term genre. Basic elements of the genre.
2. Genre and content. Genre as a definition of meaning-meaning content. Genre, story, event, and situation.
3. Examination of genre-shaped models in the theater. Basic characteristics of individual genres. Acting improvisations on the topic.
4. Mythical genre forms. Mim, ritual, mythological-sacral drama, pastoral,
5. Comedy genres. Farsa, the comedy of Dell Arte, a Renaissance comedy, a burlesque, grotesque, waterfront.

Semester study I.

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

Module II: Testing the model of an acting game in genre forms.

6. Musical theater genres. Variety, cabaret, musical, operetta, dance theater, choreodrama, fun-music, auditorium and other programs.
7. Non-verbal theatrical genres. Physical theater, pantomime, street theater, street performances, circus theater, clowns.
8. Drama genres. Melodrama, theater of the absurd, antidrama, paradise theater, naturalistic, realistic, symbolical and romantic drama.
9. Genre of theater for children. Fairy tale, fantasy magic, puppetry, realistic game for kids.
10. Alienation of the "Fao effect". The poetic, philosophical and political context of a lite-rarer or dramatic template. I am writing the context of characters in dramatic text. Criticism and commentary on society, characters and dramatic situations.

Semester Overview II.

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

Module III: Performing technique in the function of genre realization.

11. Modulation of an action game in genres. Playing in tragic, dramatic and comic content, genre-expressing resources. Actions, conflicts and relations in genres. Scenes singing in acting for the purpose of performing the genre of the play. Other Acting Expression Techniques.
12. Style, Identify, Time-Epoch and Genre The style of acting games as a measure of individual predisposing abilities and recognizability of an individual in the interpretation of genres. The style of acting games as a determinant of the manuscript of the epoch-time of dramatic action.
13. Monologues. Work on texts, monologue forms, comedy or dramatic content, by choice of students, which with their contents allow research into the field of genre testing. Structural analysis: whole-monologue-fragment-bank, event-action-process. Individual work.
14. Scene. Working on texts, dialogues, drama or comedy contents, by choice of students, who provide their own research content in genre testing. Structural analysis: whole-scene-fragment-parake, event-action-process. Time and rhythm of actions and characters in the genre scene. A partner game of actors in genres. Group work.
15. Preparation of semester final exam. Mentoring 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 process of research, 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 audience of the audience with video recording.

Knowledge assessment methods:

- Partial semester examinations.
- 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 ethid, monologue, scene, depending on student and teacher assessment

Load Measure:

Graduate student, for one semester, works for 1-3 exercises with different elements of acting.

Professional-artistic, pedagogical process:

Taking the graduate's responsibility for further independent development and enhancement of an individual's personality, both in professional engagement and in the teaching and learning process.

21. Required reading list:

1. Bob Vilson: ARHITEKTURA U TEATRU
2. Piskator: Političko kazalište
3. Dr. Ilana Ćosić: Američki avangardni teatar 1960 - 1980
4. Bertholt Breht: Dijalektika u teatru, NOLT, Belgrade, 1966.
5. V.E.Mejerholjd: O TEATRU, Nolit, Beograd, 1974
6. Tovstongov: Ogledalo scene, UU Beograd
7. Eski Jonesko: Pozorišno iskustvo, Vuk Karadžić, Belgrade, 1965
8. T.Sabljak: THEATER XX VIJEKA, MH Split-Zagreb, 1971.
9. Slobodan Selinić : Dramski pravci 20.vijeka
10. Almir Bašović: Maske dramskog subjekta, Buybook
11. Almir Bašović: Čehov i dramski prostor
12. Boro Stjepanović: Gluma III
13. Milenko Misailović: Dete i pozorišna umetnost,
14. Predrag Kostic: Germanska drama i pozorište
15. Žan Pjer Sarazak: Poetika moderne drame. Clio Beograd

- 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

Main Teaching Act of Gluma

22. Web sources:

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23. Applicable starting from the academic year:

2016/17.

24. Adopted in the Faculty/Academy session:

11.05.2016
