

SYLLABUS

1. Course title:

Acting VIII,

Course: Building the genre of the play.

2. Code:

AC VIII

3. Cycle of study:

1

4. ECTS credits:

6

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

Completed Preliminary Obligations - Semesterly Surveys: AC VIII

7. Class restrictions:

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

8. Duration / semester:

1

8

9. Weekly contact hours:

9.1. Lectures:

4

9.2. Seminars:

2

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 genre of the play.
- Act, genre and dramatic text.
- Actor, genre, concept and project.
- The meaning and importance of acting art.

16. Learning outcomes:

Understand the art of using acting techniques in the realization of various genre forms and contents. Achieving the stage of maturity of the actor's personality to work on acting tasks of a high degree of complexity in projects both in the roles, in the collective and in their own self-concept.

17. Course content:

Module I: Act, genre and dramatic text.

1. Genre and dramatic text. Common reading, searching and analysis, full-length, multicultural, textual, classical or contemporary, drama or comedy content, with high-quality genre-based possibilities, on the suggestion of teacher-mentor, associate-assistant and student with characters having a quality and recognizable dramatic development Line and male-female structure for optimum student employment.
2. Written-seminar work on the topic of read and analyzed proposals. Comparing text parameters by structure and content. Oral presentation and defense of seminar work.
3. Select the appropriate dramatic text for the completion of the final exam-test "I cycle". The quantity and quality of the acting tasks in relation to the structure of the class-group.
4. Actor and writer. Writer as a starting point and actor as the starting point. Writer as an inspiration for a dramatic actor. Actress as inspiration for a dramatic writer. Dramatic text as a creative fusion of the worlds of author-writer imagery and actor-interpreter. Actress in "role" writer.
5. Actor, writer and director. Creative theatrical truce. Actor as an embodiment of the idea of a dramatic writer and a rendering concept. The actor in the "role" of the director.

Semester study I.

Demonstrate, analyze and evaluate the choice of module I in study conditions before a teacher and associates.

Module II: Actress, genre, concept and project.

6. Actor and Concept. Concept as a concept of dramatic text animation. Concept and kasting-division of role-plays in dramatic text. Actor, role and character as part of the concept. Ethical and aesthetic responsibility of the actor as an individual within the framework of the realization of the concept.
7. Actress and project. Producer, writer, director, actor and project. Project as an Art Research Workshop, an Acting Laboratory. Project in classical and alternative form. Author's project actor. Actress in the "role" of the producer.
8. Actress in theater repertoire. Artistic director-director and playwright as repertoire theater theater creator. Actress as a member of the theater ensemble theater. The quality and quality of the performance of the acting ensemble against the objective individual values of individuals. Actress in "role" of artistic director-director of theater.
9. Genre and concept of theatrical performance. Role and genre. Role and character. Function of the character. The rhythm of the genre. The genre composition.
10. Genre and character in the play. Genre and psycho-technical elements of the character. Depsiologization of characters for genre needs. Appearance of character to type. As a dramatic function of the genre (prologue, narration-moderation, epilogue)

Semester Overview II.

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

Module III: The Meaning and Importance of Performing Arts.

11. Compilation, mix of genres. Conceptual idea and combination of related genre forms. Accuracy and discipline of acting expression in the technique of performing the combined genres.
12. Actor, critic and audience. Contact actors and audiences as the basic meaning of theatrical art. Actual interpretation for children, teenagers and adults as audiences. The audience raises the actor and the actor to the audience. Criticism as an analytical, indicative and corrective factor of acting art.
13. The meaning and significance of the art of acting. Acting art as a mission of cultural superstructure. Acting as educational and pedagogical activity. Act and theater as therapy.
14. Defining genres in dramatic text. Information about the writer, the space and time of writing, as well as the epic of the dramatic action. Reading and reading text. Structural analysis of dramatic text: whole-drama-act-scene-fragment-parake. Theme-idea-story-event-work process-action-process.

The conceptual idea and determination of meaning and meaning in the dramatic content.

15. Work on the preparation of the collective final work. Selection of project mentor. Choose a theme. Select text. Tire division. Login of the project. Approval of the project. Written elaboration of the project. Acting in the project. Project director.

Costume, set design and design project. Light, music, makeup and mask in the project. Project Production.

Organization of Time, Space and Probe Project. Mentorship in Design and Collective Graduation. consultation

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: Interactive teaching and workout process: student-assistant-professor.

Planned and organized independent work of students in optimal, professional, theatrical 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 good number of quality proposals for dramatic texts for creating a collective graduate project.

Load Measure:

The idea for a collective graduate work-project, drama's text.

Professional-artistic, pedagogical process:

The readiness of a graduate student of the Diploma Diploma for professional engagement in all the variants of performing art of acting.

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 Brecht: 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.vijek
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

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
