SYLLABUS

1. Course title:

Basic of Directing Course: Basic Problems of Directing

2. Code:

BD

3. Cycle of study:

2

4. ECTS credits:

8

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed Preliminary Obligations - Semesterly Surveys: CB

7. Class restrictions:

Only the students and the cycle of the study program - the department of acting

8. Duration / semester:

1 1

9. Weekly contact hours:

9.1. Lectures: 2

9.2. Seminars: 0

9.3. Laboratory/Practice classes:

10. Faculty:

The Academy of Dramatic Arts

11. Department/study program:

Acting

12. Lecturer:

13. Lecturer's e-mail:

14. Web site:

15. Course aims:

- The underlying problems of running
- The basics of direction
- Theater Theory of the 20th Century
- Film director's assignments

16. Learning outcomes:

The quality measure and goal of the research is to introduce students to acting with basic elements of direction, both in theater and film and television, in introducing different theatrical theories and concepts from the field of theater and film directing

17. Course content:

Module I: Basics of Directing
1. Ontogenesis of Performing Arts - Introduction to Direction. Definition and essence of the art of directing: theater, film. Recognizing Art and Skill and Elements of Diletantism, Identifying Transitional Mass Media: Shadow, Kick, Sensiationalism, Diletantism and Amateurism.
2. Actor and poet. The Need for Creation of a Special Profession in the Tear (Director) Analysis 17th Period of Restoration: The Duties and Responsibilities of the Director.
3. Stages and process of creation: Induction, deduction, catharsis and preparation, realization, distribution. Man Communicates - Syncretism of Art: Magic Naturalism and Geometric Animism (Paleolithic, Neolithic). Genres, genres, styles - definition and characteristics; Specifics in theater, literature, journalism (TV and radio directing) and film. Distinctions of media expression. Technique and method, format and genre; The legitimacy of the media as means of transmitting the message; Systematization of the activities in theater - sectors. Producer and director - systematization of jobs and cooperation
4. Tasks of the rehearsal. Conceptual basis, themes, division of roles, work with actors and indications, working with sectors, completing the whole, monitoring the reception of the work. Arranging space - flabby, scenography, space energy, kind, scene.
5. The work of the director with the self.Idea, the realization - how, action, conflicts, characters, the introduction, the plot, the breakdown. Functions and Functions of Characters, role of mirror actor
Semester study I.
Demonstrate, analyze and evaluate the choice of Module I program in the study conditions of the teacher and associates.
Module II: Theater Theory of the 20th Century
6. Relaxation and Naturalism. KS Stanislavski, Andre Antoan, Miahail Chekhov, Li Strazberg, Ričard Boleslavski, Branko Gavela
7. New space constructors. E.G.Kreg, A.Apia, R.Vilson
8. Ruska avangarda. Mejerholjd, Vahtangov, Tairov. Epic and Political Theater. B.Breht of E.Piskator
Ritual and postmodern theater. A. Arto, J.Grotovski, E Barba, R.Šehner, P. Gruk, Living Theater
Semester Overview II.
Demonstrate, analyze and evaluate the choice of Module II program in study conditions before the teacher and associates.
Module III: Tasks of Film Direction.
11. Development of visual media - creation of film and television. The basics of communication and propaganda - the role of producers and directors. Film language and installation language. Photo - composition, style, light. Camera and camera movement. HD technology.
12. The basics of a serial play program. Director and production of telenovele.Od ideas to the recording book. Synopsis, tritment, screenplay, storyboard. Creating a recording book. Film Sectors and Phases of the Film Project. Tasks of direction: conceptual basis, themes, division of roles, working with actors and indications, working with sectors, completing the whole, monitoring the reception of the work. Production co-operation, assistant director and director.
13. Predpriperme, casting, location hunting, actor probe, film management, set, recording, editing, uploading, copying, distribution and festivals. Film genres - anthology and classics on the film - funny always. Analysis of Blockbuster and Producer Poetry by Jerry Bruckheimer. Content accessibility, identification, compensation.
14. Film Marketing and Advertising - Propaganda, Globalization and Philosophy of Happiness. Media and truth. Film and propaganda - marketing, advertising of films, advertisement analysis in film and film. Stereotype, Reaction, manipulation of myths - dramaturgy of the enemy and savior. Producer as strategist propaganda.
15. Interactive work - student presentations: Analyzing a movie director free choice.
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 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, choice and choice of students for 3-5 minutes.
Load Measure:
- A student in the semester works 3-5 exercises-etides, of different shapes, on each of the above topics.
Professional-artistic, pedagogical process:
Establish as large a group-class content provider as possible to work on a semestral test project in which each individual has the possibility of individual research and opening up within the work process.

21. Required reading list:

1. K.S. Stanislavski: SISTEM, Državni izdavački zavod Jugoslavije, Beograd, 1945.
2. K. S. Stanislavski: MOJ ŽIVOT U UMJETNOSTI, Narodna prosvjeta, Sarajevo,1955.
3. K. S. Stanislavski: RAD GLUMCA NA ULOZI
4. K. S. Stanislavski: ETIKA
5. Raša Plaović: ELEMENTI GLUME, Rad, Beograd, 1951.
6. Boro Stjepanović, Gluma I. Rad na sebi. Novi Sad-Podgorica : Sterijino pozorje/Univerzitet Crne gore, 2005.
7. Boro Stjepanović, Gluma II. Radnja. Novi Sad-Podgorica : Sterijino pozorje/Univerzitet Crne gore, 2005.
8. Boro Stjepanović, Gluma III. Igra. Novi Sad-Podgorica : Sterijino pozorje/Univerzitet Crne gore, 2005.
9. Hugo Klajn : Osnovni problemi režije
10. Tovstongov: Ogledalo scene
11. Grotovski: Ka siromašnom pozorištu
12. Barba/Savareze: Tajna umetnost glumca
13. Brook: Prazan prostor
13. Mihail Čehov: O tehnici glume
14. Boris Senker: Redateljsko kazalište
15. Radoslav Lazić: Svet režije
16. B.Breht: Dijalektika u teatru
17. Piskator: Političko kazalište

- Recommendation and priority of literature according to semester modules of the module and course of study are determined by the teachers of the main subject of the course.

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