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| **Course code:** | **Course name: ACTING V** | | | |
| **Cycle: BA** | **Study year: III** | | **Semester: V** | **ECTS:** 9 |
| unsa logo transparent**Study mode: Obligatory** | | | **Total hrs. number: 150**  Lectures: **45**  Laboratory/practical exercises: **75**  Individual practical exercises **30** | |
| **Teaching participants** | | **Professor, senior assistant and assistant** | | |
| **Enrolment preconditions:** | | Passed exam in Acting two | | |
| **Course goal(s):** | | Course content Acting V is performed in a unique combination of lectures, exercises, seminars and individual exercises and cannot be separated strictly in the training process.  The tasks of the course are:  1. Examining the highest frame of acting  2. Acting as a drama game, constant and variable rules of the game  3. Examination of specific theoretical systems of acting  4. Examining different models of acting  5. Applying elements of different technologies in character and role preparation  6. Mastering the characteristic techniques and technical means in the game  7. Familiarity with specific media conditions in the game  8.Analysis and application of genre definitions as rules for choice of funds and organization of the whole | | |
| **Thematic units:**  *(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | | Drama play  Systems:  STANISLAVSKI, BRECHT, ARTO  Technology  Methods of acting training  The work of the actor in the role  Role Playing, Motives and Goals  Playing aids  Techniques  Technical procedures  Technical means and technical limitations  Tragedy  Tragic guilt and fatal/tragic flew  Thought Dialogue  Classic monologue and dialogue  Scenes- SHAKSPIR AND PRAYER  Monologues and Scenes  Fragments, Media  Systems and Models  The media program is done in close cooperation with the teaching staff of the Directorate (XIV and XV weeks) | | |
| **Learning outcomes:** | | *Knowledge*: Examining the highest frame of acting  Acting as a drama game, constant and variable game rules  Examination of special theoretical systems of acting  Examining different models of acting  Management of characteristic techniques and technical means in the game  Familiarity with specific media conditions in the game.  *Skils :*Application of elements of different technologies in character preparation and role  *Competencies:* Analysis and application of genre definitions as rules for choice of funds and organization of the whole | | |
| **Teaching methods:** | | Lectures - the process of introduction to the topic and verbal elaboration of the topic, practical verification of the topic in the form of direct stage action, seminars - in the form of special lectures, talks and meetings with prominent artists, work reviews and public appearances. Directing Department. | | |
| **Knowledge assessment methods with grading system[[1]](#footnote-1):** | | Work monitoring and assessment are performed during the course.  Colloquium - CLASSICAL MONOLOGY AND DIALOGUE, end of twelfth week, written seminar paper - SYSTEMS AND MODELS, end of fifteenth week, seminar Mask III, end of fifteenth week, final exam - MODELS, end of seventeenth week. Participation in theatre and film projects by students of directing and dramaturgy is scored and included in the total.  Work monitoring and assessment are performed during the course.  Work monitoring and assessment are performed during the course.  Colloquium-end of the eighth week, written seminar paper, end of the fifteenth week, final exam- CONFLICT, end of the seventeenth week.  The quality of teaching forms will be followed by a survey, discussions at the professional bodies of the Department of Acting after a review of work and practical exams, and success by a passing percentage.  Work monitoring and knowledge assessment is carried out during the constant implementation of the curriculum.  Colloquium - end of the eighth week  Written seminar paper - end of the fifteenth week  Final Exam - End of Seventeenth Week   |  |  | | --- | --- | | **54** | **5 (F)** | | **55-64** | **6 (E)** | | **65-74** | **7 (D)** | | **75-84** | **8 (C)** | | **95-100** | **10 (A)** | |  |  |   Criteria Points min-max  Attending classes 5 1-5  Activities and engagement 15 10-15  written work 10 4-10  midterm exam. 20 10-20  final exam(the final play) 50 25-50 | | |
| **Literature[[2]](#footnote-2):** | | Required: Stanislavski: SYSTEM, MY LIFE IN ART, ETHICS, Zagreb 1989, Boro Stjepanovic: Acting I and II, Cetinje 1997, An Ibersfeld: Reading Theater, Milošević Mata, MY GLUMA, Belgrade, 1975, Hugo Klein, BASIC PROBLEMS OF THE DIRECTOR , Belgrade 1979, Branko Gavela, ACTOR AND THEATER, Sterijino pozorje, Novi Sad, 1967, LITERATURE AND THEATER, Zagreb, 1970, Stjepanović Boro, GLUMA III, Pula, 2004, Jan Kot, EATING OF THE GODS, Belgrade 1974, Jan Kot, SHAKSPIR OUR CONTEMPORARY, Belgrade 1963, Friedrich Nietzsche, THE BIRTH OF TRAGEDY, Belgrade, 1960, Josip Kulundzic, FRAGMENTS ABOUT THE THEATER, Novi Sad, 1965, Antonen Arto, THEATER AND ITS DOUBLE, Belgrade, 1971, Peter Brook, EMPTY SPACE, Split, 1972, Bertold Brecht, DIALECTICS IN THE THEATER, Belgrade 1966. | | |

1. **The system of points and the grading criteria for each subject shall be defined by the organizational unit’s Council prior to the commencement of the academic year in which the teaching activity is performed in accordance with the Article 64, paragraph 6 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-1)
2. **Acting on behalf of the higher education institution as a public institution, the Senate or organizational unit Council respectively, shall define the mandatory and recommended textbooks and manuals list as well as the other recommended literature as a basis for preparing and taking the examination by rendering a special Decision which is to be published on their websites before the start of the academic year in accordance with the Article 56, paragraph 3 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-2)