

## **COURSES FOR EXCHANGE STUDENTS, WINTER 2020/21**

**Faculty of Film and Television  
Academy of Performing Arts in Bratislava**

### **History of Slovak Cinema**

**Mgr. Monika Mikušová, PhD.** ([mikusova@chello.sk](mailto:mikusova@chello.sk))

**Mgr. Eva Šosková, ArtD.** ([citarka@gmail.com](mailto:citarka@gmail.com))

Hours per week: 2 hours lecture + 2 hours projection

Number of credits: 3

The course aims in a concentrated and accessible form to introduce to foreign students the history of Slovak cinema in the context of history of Slovakia. As many of them may not be familiar with Slovak cinema or culture, the course presents a selection of most significant events, trends and filmmakers. Each lecture will be accompanied by commented film extracts and followed by screening of one key film.

### **A quick course in scriptwriting**

**doc. Dagmar Ditrichová, ArtD.** ([ditrich@chello.sk](mailto:ditrich@chello.sk); [ditrichovadagmar@gmail.com](mailto:ditrichovadagmar@gmail.com))

Hours per week: Every second week in 1 term - 6 x 2 hours

Number of credits: 2

The aim of this one-semester course will be to acquaint students with the specifics of script writing aimed at audio-visual work in comparison to literature writing. Students will verify their ability to create a simple situation and characters through short etudes of 2-3 pages, which is the basic "fingering" of the screenwriting craft. They will test their observing skills and vision, their ability to sketch interesting characters and relationships between them in a small area. How to capture an impressive atmosphere or precise detail in a few strokes, to write a well-interviewed natural dialogue. The universal necessity of writing all etudes is always to make sure that the main theme of the story is clearly and accurately expressed.

In joint discussions we then clarify what the authors have done, what works more and what works less.

### **The subject of art and the artist in film and documentary**

**Bc. Ian Keeble** ([ianandjanakeeble@gmail.com](mailto:ianandjanakeeble@gmail.com))

Hours per week: 2

Number of credits: 3

Art and the artist experienced through the medium of film has changed to some degree the way art is viewed in its original form, but how and to what extent has our perception of art and the artist been influenced by film? The course examines ways in which film and documentary present art and the role they play in educating, developing and forming ideas about this aspect of our culture. In the past few decades, there has been an explosion in public interest in the visual arts. Does this have any bearing on the relatively high number of films and documentaries produced on the subject in recent years? Film has been able to reveal to a wider audience some of the facts, myths, character, working



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processes and working places of the artist which are usually hidden from public view. Thus, the artist has become more exposed relative to his /her work and in some cases a media personality. The relationship of the artist to a mass audience is complicated, as he/she usually works alone in the confines of the studio and what happens when the camera is able to focus in on this world? In conclusion, the question is raised if film helps to develop a better understanding of the creative process and the ability to interpret works of art or to intensify the mystification that John Burger speaks about?

### **Study of Visual Language through Painting**

**Bc. Ian Keeble** (ianandjanakeeble@gmail.com)

Hours per week: 2

Number of credits: 3

The aim of the course is to give students a foundation in visual literacy within the historical context of painting and its relationship to film and photography in terms of visual aspects. A detailed examination of the picture and its constituent parts form a grammatical study which will give depth and insight into the art of image making. This will involve the exploration of space, time, light and form and their functions within painting. The interpretation of symbolic meaning within painting from the past to the present. Over the last hundred years the image has become the most dominate form of communication and with regards to this question it can be asked if the image is actively read or passively accepted? The course aims to promote the active aspect. In the last few lectures we look from the other direction and how photography and film have had an influence and impact on art.

### **Film editing – the art of storytelling**

**Mgr.art. Alexandra Jonášová** (sasa.jonasova@gmail.com)

Hours per week: 2

Total number of hours per semester: 24

Number of credits: 3

Course goes through the rules and tools of editing and their creative use in cinema in order to find the answers to questions such as: How to tell the story? How to make the most out of a film as a creator and as a viewer? What makes a film funny/ scary/ sad/ engaging...? Is editor necessary? Example by example we discover how the smallest choices make the biggest difference.

### **Phenomenon of Film Sound -**

**Mgr. art. Viktor Krivosudský** (mail@viktorkrivosudsky.com)

Hours per week: 2

Number of credits: 3

The aim of the course is to introduce the process of creation the film soundtrack.

The course is divided into chapters where the students progress through the various stages of film formation. From the pre-production preparation phase through production itself to the post-production stage and the final mix of the sound track.



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The students will gain not only theoretical knowledge, but also practical examples of how to achieve a creative combination of spoken word with music and sound effects to create a full-fledged audio-visual experience.

This knowledge will enable the students a better competence in discovering, interpreting and mainly using sound in the field of multimedia and film.

### **Practical introduction to Non-fiction cinema**

**Mgr.art. Marek Šulík, ArtD.** (zkufuvon@gmail.com)

Hours per week: 2

Total number of hours per semester: 24

Number of credits: 3

Practical introduction to Non-fiction cinema

1. Definition. What non-fiction cinema is. A brief introduction to history
2. Working with reality - observation. Examples, historical connections, specific movie previews.
3. Working with reality - reconstruction. Examples, specific movie previews.
4. Working with reality - performance. Examples, specific movie previews.
5. Working with reality - staging. Examples, specific movie previews.
6. Borders of documentary - animation, fiction, specific movie previews.
7. Treatment, script, research - important tools for filmmaker / Working on the film
8. How story could be created - dramaturgy / Working on the film
9. Archive and found footage documentaries / Working on the film/consultations and practical guidance
10. Working on the film / consultations and practical guidance
11. Working on the film / consultations and practical guidance
12. Working on the film / consultations and practical guidance

Reading: Bill Nichols: Introduction to Documentary

[https://books.google.sk/books/about/Introduction\\_to\\_Documentary.html?id=E5bj1XDvRxUC&redir\\_esc=y](https://books.google.sk/books/about/Introduction_to_Documentary.html?id=E5bj1XDvRxUC&redir_esc=y)

The aim of the course is to understand wide spectrum of creative methods and also make a short documentary film. During the preparation of the short film we will go through all the stages of the film production. Idea, script, preproduction, technical preproduction, filming, editing, postproduction.

### **The basics of animation film**

**Mgr. art Martina Frajšťáková ArtD.** (mata.frajstak@gmail.com)

Hours per week: 2

Number of credits: 3

The lecture serves as a quick and effective introduction into the world of animated film. It's suited for all who have no prior experience in animation or are beginners, enthusiasts of cartoon movies or are just curious about the world of this meticulous and magical craft. It provides the basics of animation technologies with the opportunity to try the techniques out yourself, regardless of your artistic skill. The goal of this subject is to build confidence of the student, to rustle up curiosity about the subject and to warm up to animation world that so often is viewed as inferior to live-action film. Part of the lectures is dedicated to screenings of animated short films from around the globe and Slovakia.



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### **Basics of animation in interactive space**

**Marián Ferko** (ferko.marian@gmail.com)

Hours per week: Every second week in 1 term - 6 x 2 hours

Number of credits: 2

The aim of the course is to present the possibilities of creating basic animations with a simple story in a virtual interactive 3D space. The course is intended for everyone who has no experience with the game engine and is interested in learning the technical basics of creating an interactive 3d space. A look into history will explain to students the impact of technological processes currently in use. The core of the course is the basic mastery of Unreal technology with a module for creating particle effects, defining the camera and light in the scene.

### **Visual Language workshops - Practical explorations of visual language, light, colour, space and symbol**

**Bc. Ian Keeble** (ianandjanakeeble@gmail.com)

Total number of hours per semester: 24

Number of credits: 3

Practical explorations of visual language, light, colour, space and symbol

These are a series of complementary workshops related to the visual language course which will look at some of the basic components that contribute to the formation of images. Through a variety of techniques to explore the phenomena of light, colour, space and symbol and to develop observational skills that are applicable to all areas that work with visual material. The workshops are practical based so the emphasis is on the production of a piece of work and this will be adjusted to accommodate all levels of ability.