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1. INTRODUCTION

1.1 Reasons for launching the study programme

The reasons for introducing this international double graduate study programme are evident at two levels, the international level (in the context of the Alpe-Adria region, including Austria, Italy and Croatia, i.e. ADRIART.net) as well as the local level (primarily in the context of Nova Gorica, the central as well as a wider Slovenian region).

I. REASONS AT THE LOCAL LEVEL

The current undergraduate and graduate studies at the School of Arts of University of Nova Gorica offer cohesive programme content in the field of contemporary (and contemporary applied) arts, in media arts and practices on BA level. With the new MA level of study the students will be able to complete the full cycle of studies in the fields at University of Nova Gorica.

The new MA study programme of Media Arts and Practices in the first place provides an upgrade of the existing BA, the Digital Arts and Practices of the School of Arts, University of Nova Gorica. The BA, with its complex structure, has already established the conditions for contemporary dynamic studies - contemporary and innovative, not only in the selection of media, but also in the methods, structures and ways to provide knowledge; for its dynamics and flexibility, which allows integration between the programme, and the outside 'real' world, by its intermedia orientation and interdisciplinarity; and finally, contemporary and innovative even in its principle and actual relationship to the student and the arts, science and technology and their roles in contemporary society.

The new MA programme thus ensures the continuity, as well as expansion of work areas (also to those which are at the BA maybe too specific), but also introduces even more loose and flexible structure that allows a student a true individualized creation of study.

The vertical, the five-year (3+2) program, will thus be encouraging interdisciplinary and inter-media performance, criticality, flexibility testing in various roles, media and environments. The BA programme will equip students with all the necessary skills for a competent entry in the selected area and the ability to promptly adapt to market of knowledge and work, while the two year MA level programme is designed to build an independent artist personality.

Motives of synergy-driven development have guided ADRIART partners into the creation of the international double study programme Media Arts and Practices. The four regional universities (Nova Gorica, Graz, Rijeka, Udine) can jointly provide potentials in human resources, teaching premises, workshops and facilities that by far surpass individual capacities. The re-articulation of contents and identities generated by the new paradigm, which is network-based and not constituted hierarchically, mirrors the processes that occur in a future-oriented, developed society in which new technologies and media instigate networking of individuals and social groups.

II. REASONS AT THE INTERNATIONAL LEVEL

A. DIRECT-

The Alpe-Adria region (including North-Eastern Italy, Southern Austria, North-Western Croatia and most of Slovenia), strongly lacks academic provision in the realm of media arts and creative industries that could answer contemporary needs of the quickly changing job market and integrate into the unstable currents of European cultural and media production. These creative practices can not only invigorate traditional industrial sectors and stir positive migrations by education and employment, but they especially contribute to intercultural understanding, intellectual transactions and production innovations in the region.

Therefore the four institutions, School of Arts / University of Nova Gorica, Academy of Applied Arts / University of Rijeka, Institute of Contemporary Art, Institute of Architecture and Media / Univeristy of Technology in Graz, Department of History and Conservation of Cultural Assets, School of Humanities / University of Udine (within the frame of the ADRIART.net project financed by the EU EACEA fund), have developed in a strong partnership an international double graduate study programme Media Arts and Practices, aiming at the areas of audio-visual arts
(film, animation, photography), inter-media arts (spatial, new-media, trans-media) as well as (historical, theoretical, critical) arts discourses.

Among four countries and in five languages the programme discusses site-specific (demographical, social, cultural, ecological, migratory etc.) topics in interdisciplinary ways, while stimulating multi-cultural academic exchange and graduates’ development towards self-sustainability by focusing on real-life innovation and project-management practices across the arts.

Such production-oriented academic collaboration not only offers new and improved career opportunities to local and regional students, but also increase professional exchange on EU-wide and global scales. Other similar regions of the European space are offered an open and sustainable organisation model as well as concrete applications, methodologies and study materials to help them implement similar programmes.

B. INDIRECT-

The Media Arts and Practices opens networking and Life-long Learning possibilities to regional communities and strengthen regional ties for the minorities. A highly profiled international project of ADRIART instigated creative networking tools for social groups that tend to find themselves isolated or marginalized. The study programme educates young artists and designers who are able to understand and keep up with the changes in the arts and contemporary culture as well as transformations of the society in the EU context. The aim of Media Arts and Practices graduate programme is to open platforms for creative interaction of artists and professionals from European countries working in various areas of media practices into the Slovenian, and broader cultural space.

1.2 Market needs in public and private sector

The 2010 study by European Cultural Foundation found that “The gross market value of the Creative Sector in 31 European countries is still growing. This surpasses many traditional industrial sectors and represents a similar, if not higher financial volume as compared to the United States. The important role of the arts and heritage for the economic development of cities and regions, based on direct or indirect revenues and their employment effects, is of particular importance for regions suffering industrial decline in a post-Fordist age. The role of artists for innovation and diversity in society is of high value; they can free individual talents and passion in large sections of the population. Therefore, new political strategies aim to value the arts more on their own merits.”

In the UK the potential in creativity, culture, and art has been recognized before anywhere else. They saw that these fields could have a positive impact on the restructuring of the country’s business and its global competitiveness and growth. In addition, they could contribute to the rejuvenation of abandoned urban and rural areas. Since then, many economic sectors have embraced the ability of CCIs to adapt to new conditions, use knowledge in creative ways, adopt new technologies, and work with new business models.

Cultural and creative industries (CCI) represent a creative paradox, for they link creative production, traditionally viewed as a unique and passionate endeavour, with industrial production, which is traditionally viewed as mechanical and segmented. Statistical data in Slovenia (CCISS - Cultural and Creative Industries - Slovene Style, Ministry of Culture study in 2011) show that CCIs have been more effective than other businesses in dealing with the problems arising from the current economic crisis.

The current economic situation in Slovenia, as well as in the broader region, may be seen as an opportunity for implementation of the above recommendations, but only if the general paradigm of our society changes and it starts with a new proactive and creative approach to the problem. While the traditional industries deteriorate the new IT, media and communication industries already show great culture-renewal potentials, however they lack adequately educated creative, mobile and adaptive professionals equally at home in media arts and media practices. Interdisciplinarity and ability to cross once well-defined fields based on high specializations becomes important advantage of new professional as much in cultural/public institutions as in the private sector.

Similarly as in other parts of Europe, CCIs in Slovenia are mainly organized as small and micro companies. A great majority of them are operating on a local basis, with connections (such as sister companies) in the regional vicinity, as well as in the ex-Yugoslavian space (Croatia, Serbia, Bosnia and Herzegovina, Macedonia). This double
MA study programme of Media Arts and Practices is thus aimed to stimulate connections between people and organizations working in CCIs, both amongst themselves and with those in other fields, especially connections between culture and business, education, science, and technology. Such creative practices could strengthen traditional industrial sectors and stimulate positive migrations in the direction of education and employment. They can contribute to intercultural understanding, intellectual exchange and generate innovation in the Alpe-Adria region. There is still a large space for development in the region (including north-eastern Italy, north Austria, west Croatia and the whole of Slovenia), especially in the academic offerings in the fields of media and cultural production - and this space the present study programme is bound to populate with a contemporary, culturally enriching and employment-relevant academic provision.

1.2.1. Connection with the local community (economy, entrepreneurship, civil society)

The concept of international graduate double study programme Media Arts and Practices, is based on collaborative practices, such that occur in most standard productions within a realistic employment context of the future graduates. The premise and the objective of the study are cooperation, (regional) cohesion and openness to the local community and the social context in which the programme operates and in which students will act as professionals and artists.

Such contemporary media practices are based on cooperation of individuals and groups with different identities (social, ethnic, gender, life-style, generational, etc.) that create new areas of sociability. Artists and professionals that this double graduate study in media arts practices is bound to create will be able to act creatively in new circumstances, and to contribute to the development of creative industries in the region.

The specific characteristics of Nova Gorica are somewhat shared with most other Slovenian cities - as environments that underwent more or less painful transformation processes from a period of strong industrial growth to the critical post-industrial phase, and the so called “transition” (of political and economic systems), opening up new spaces for the development of new contents. An important particularity of the Alpe-Adria region is a rich variety of national (and not only national) minorities, as well as a growing number of the unemployed, economically and geographically bound to boarder regions, away from bigger urban or new industrial zones. The Media Arts and Practices study programme will offer specific individual modules / courses within Life-long Learning education that these groups will be able to enrol as well.

The economic sphere of creative and cultural industries can stimulate general economic development of a city, and the concept of networking academic, creative and industrial resources can develop a real potential for the holder of that process. If a variety of public and cultural institutions, social initiatives, NGOs and businesses participate in this process, its success will be more realistic -- and this is what the present study programme, within the ADRIART project, aims to achieve.

The city of Nova Gorica has lately been seeing an enrichment process in the urban dynamics, and is showing realistic, although somewhat weakened potential in industrial and social-services, and above all a development potential in academic and r&d-based fields, not least being bound to a generally recognized culture of tolerance in the twin-town setting with the Italian Gorizia. Cultural and creative industries are by nature highly technological, mutually connected, and highly mobile, and their employees are free to choose their own most comfortable environment, which provides to the city of Nova Gorica and its surroundings the ideal opportunity to offer, besides its climate and tourism potential, stimulating creative and technological milieu for the development such industries.

1.2.2. Associated partners outside higher education system that show interest in the study programme

A list of partnering institutions, businesses and organizations with interest in the Media Arts and Practices study programme has been confirmed at the level of the ADRIART project. The project’s Associate Partners are:
<table>
<thead>
<tr>
<th>Name of organisation</th>
<th>Type of institution</th>
<th>City</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Österreisches Filmmuseum</td>
<td>Film archive /National Cinematheque</td>
<td>Wien</td>
<td>Austria</td>
</tr>
<tr>
<td>Deutsche Kinemathek, Berlin</td>
<td>Film archive /National Cinematheque</td>
<td>Berlin</td>
<td>Germany</td>
</tr>
<tr>
<td>Eye Film Institute (ex-Nederlands Filmmuseum), Amsterdam</td>
<td>Film archive /National Cinematheque</td>
<td>Amsterdam</td>
<td>The Netherlands</td>
</tr>
<tr>
<td>Cinématheque Royale, Bruxelles</td>
<td>National Cinematheque</td>
<td>Bruxelles</td>
<td>Belgium</td>
</tr>
<tr>
<td>Slovenian Cinematheque</td>
<td>Film archive /National Cinematheque</td>
<td>Ljubljana</td>
<td>Slovenia</td>
</tr>
<tr>
<td>videolectures.net / Jožef Stefan Institute</td>
<td>Educational video lectures repository / Research Institute</td>
<td>Ljubljana</td>
<td>Slovenia</td>
</tr>
<tr>
<td>EMUNI, Euro-</td>
<td>mediterranean University International network of universities / University</td>
<td>Portorož</td>
<td>Slovenia</td>
</tr>
<tr>
<td>HTW - Hochschule für Technik und Wirtschaft - University of Applied Sciences</td>
<td>University (advanced education in film and audiovisuals)</td>
<td>Berlin</td>
<td>Germany</td>
</tr>
<tr>
<td>Studio Bauhaus /Bauhaus-University Weimar</td>
<td>University research TV studio</td>
<td>Weimar</td>
<td>Germany</td>
</tr>
<tr>
<td>0 Film Academy of Miroslav Ondříček</td>
<td>Film School</td>
<td>Písek</td>
<td>Czech Republic</td>
</tr>
<tr>
<td>Video Vortex Summer School International New Media Workshop</td>
<td>Master class</td>
<td>Komiža (on Vis island)</td>
<td>Croatia</td>
</tr>
<tr>
<td>World of Art, School for Contemporary Arts / SCCA</td>
<td>School / NGO</td>
<td>Ljubljana</td>
<td>Slovenia</td>
</tr>
<tr>
<td>Second Chance</td>
<td>Project (CEP)</td>
<td>Ljubljana (5-city network)</td>
<td>Slovenia</td>
</tr>
<tr>
<td>Haghe Film - Cineco,</td>
<td>Amsterdam Laboratory</td>
<td>Amsterdam</td>
<td>The Netherlands</td>
</tr>
<tr>
<td>RETO.CH, Switzerland</td>
<td>Film conservation and restoration / Company</td>
<td>Bern</td>
<td>Switzerland</td>
</tr>
<tr>
<td>Haghefilm Foundation, Amsterdam</td>
<td>Foundation</td>
<td>Amsterdam</td>
<td>The Netherlands</td>
</tr>
<tr>
<td>Technicolor Foundation for Cinema Heritage, Paris</td>
<td>Foundation</td>
<td>Paris</td>
<td>France</td>
</tr>
<tr>
<td>Slovenian National Theatre Nova Gorica</td>
<td>National theatre</td>
<td>Nova Gorica</td>
<td>Slovenia</td>
</tr>
<tr>
<td>Animateka International Animated Film Festival / Association for reanimation of storytelling 2 reels</td>
<td>Festival / NGO / Association</td>
<td>Ljubljana</td>
<td>Slovenia</td>
</tr>
<tr>
<td>Premio Sergio Amidei</td>
<td>Festival</td>
<td>Gorizia</td>
<td>Italy</td>
</tr>
<tr>
<td>Ljudmila - Ljubljana Digital Media Lab</td>
<td>NGO/Association</td>
<td>Ljubljana</td>
<td>Slovenia</td>
</tr>
<tr>
<td>Cultural Association Galerija GT</td>
<td>NGO/Association</td>
<td>Ljubljana</td>
<td>Slovenia</td>
</tr>
<tr>
<td>Galerija Tir / Zavod Masovna</td>
<td>NGO/Association</td>
<td>Nova Gorica</td>
<td>Slovenia</td>
</tr>
<tr>
<td>IsolaCinema International Film Festival</td>
<td>Festival / NGO / Association</td>
<td>Izola</td>
<td>Slovenia</td>
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</tbody>
</table>
In addition, a number of other local (Primorska region-based) partners have been contacted for mutual collaboration on various foreseen real-life student projects during the MA study such as:

Kulturni dom Nova Gorica (especially Mestna galerija Nova Gorica), Kinoatelje, Muzej filmskih igralcev v Divači (Slovenska kinoteka), Teater na konfini, SNG Nova Gorica, Občina Nova Gorica, Kino Otok, Primorski tehnološki park etc.

In Rijeka as the double-programme partner, these institutions are as follows: Prostor + (www.prostorplus.org, contemporary dance and physical theatre oriented NGO with non-formal educational programs), Trafik (www.trafik.hr, independent professional theatre production organization), The City of Rijeka Department of Culture (http://www.rijeka.hr/Kultura01), Peek&Poke (www.peekpoke.hr, computer museum), Art kino Croatia (www.art-kino.org, “Proud to be Antiplex” cinema), Hartera (www.hartera.com, art and music festival).

1.3 Comparability of the study programme with similar programmes of accredited higher education

INTERNATIONAL CURRICULUM CORRELATIONS

On an international level, the international study programme Media Arts and Practices correlates with EU academic curriculum development trends of accrediting dynamic, open and flexible programmes that secure longer-term feasibility. On one hand, this means that students have more freedom to choose and tailor their own study programme, as they navigate through and obtain a selection of competence relevant for their master project, which represents the focus and point of convergence of each student’s professional affiliations and interests. On the other hand, such a flexible media-technology-oriented programme is not rooted in the past or fixed with contents that easily grow old with the constant development of technology, but rather it is structured and written in a way that allows for and incorporates possibilities for upcoming developments and new (art and creative industry) practices. It foresees possibilities for further development without having to undergo a major re-accreditation due to always changing students’ education needs. Such a dynamic and open curriculum is possible only with a strong vertical structure that supports each student’s progress over the two years of study, while simultaneously offering a versatile and flexible horizontal width from which each student can pick and...
choose the most relevant competence acquisition, with support from “progress” and “expert” mentors.

Within the ADRIART project, an international curriculum comparison has been conducted, based on case-studies for a number of international programmes. A selection of excel documents with different relevant study programmes world-wide is attached to this document.

1.4 Openness of the study programme towards horizontal and vertical mobility of students within national and international higher education area

Horizontal mobility of integral part of the international double Media Arts and Practices programme, as it implies coursework structured for (LMS and e-learning supported) shorter-term mobility within courses and/or courselets among four partnering institutions. In addition to short mobility course runs, ERASMUS and/or CEEPUS mobility is offered to students too. In terms of vertical mobility, the programme is tailored to offer multiple competencies and opportunities for students to further their education within other MFA or PhD programmes, or through Life-long Learning.

1.5 Alignment with the Mission and the Strategy of the University of Nova Gorica

The proposed international MA in Media Arts and Practices is strongly aligned with the Mission and the Strategy of the University of Rijeka in a way that its accreditation/implementation would:
- increase the number of multidisciplinary study programs,
- increase the number of teachers engaged in multidisciplinary study programs,
- increase the number of study programs in one of the world languages (English),
- build institutional partnerships at the University level and at the level of constituents with enterprises and public institutions participating in planning, organizing and conducting study programs,
- increase implementation of E-learning tools (hybrid teaching or completely on-line teaching),

all of which has been stated as the UNG tasks and the strategic aims, but the most important fact is that the implementation of the double MA study programme would satisfy the goal of providing double study programme with the foreign university, and the enhancement of exchange mobility programmes with European universities.

The realisation of the University of Rijeka strategies can be evident in the statement of the ADRIART project consortium (the partnership of four different countries, Croatia, Austria, Italy, and Slovenia, and five languages), that agree to develop a double international Master of Arts programme, while the idea of the programme is to discuss site-specific topics in interdisciplinary ways, stimulate multi-cultural academic exchange and graduates’ development towards self-sustainability by focusing on real-life innovation and project-management practices across the arts. Such production-oriented academic collaboration not only offers new and improved career opportunities to local and regional students, but also increases professional exchange on EU-wide and global scales. Other similar regions of the European space are thus offered an open and sustainable organisation model as well as concrete applications, methodologies and study materials to help them implement similar programmes.

1.6 Other important data and contexts

I. THE ADRIART PROJECT (INTERNATIONAL CONTEXT FOR THE DOUBLE MASTER PROGRAMME)

A partnership from four different countries, Croatia, Austria, Italy and Slovenia, has developed a double international Master of Arts programme within the ADRIART project, supported by the European Union through the Lifelong...
Learning Programme, Erasmus Multilateral projects.

The four consortium partner institutions are:
- University of Nova Gorica (UNG), School of Art - major partner
- University of Rijeka (UNIRI), Academy of Applied Arts - major partner
- Graz University of Technology (TUG), Institute for Contemporary Arts, Institute for Architecture and Media - minor partner
- University of Udine (UNIUD), Dipartimento e Tutela dei Beni Culturali (DIBE) - minor partner

The idea for the MA study programme lies in the ADRIART.net project (October 2011 - October 2014) that was to develop an international master study programme in contemporary arts and applied practices, aiming at the academic areas of audio-visual arts (film, animation, photography), inter-media arts (spatial, new-media, trans-media) as well as (historical, theoretical, critical) arts discourses.

The first year (2011/2012) of this tri-annual project implementation process focused on the content development of the curriculum and its modules upon wider needs analysis, including international comparison and feasibility study. Upon the achieved agreement on the structure of the double Master of Art programme, including the admission criteria, learning outcomes, assessment criteria, quality assurance and recognition (use of the European Credit Transfer and Accumulation System, ECTS) and Diploma Supplement (DS), the consortium have agreed to make a considerable effort in order to accredit the double programme at two universities and enter the piloting phase of the second and third year of the project. The second and third year of project (2012/2013 – 2013/2014) the consortium was devoted to piloting the programme (based on university-level accreditations at both universities, UNIRI / Academy of Applied Arts and UNG / School of Arts). THE PILOTING OF THE MEDIA ARTS AND PRACTICES GRADUATE PROGRAMME WAS FUNDED BY THE ADRIART PROJECT. The study programme had been submitted for national accreditations at both countries, Croatia and Slovenia, and was successfully accredited on all four instances by September 18, 2014. Teacher training, study material development, and web-based LMS while piloting of selected courses in real-life academic practice all took place in the piloting phase.

With gradual partial activities throughout the three years, the evaluation as well as promotion of the project among possible entrants, employers and promotors of graduates was the main focus, including selected yet dispersed valorization activities. At the conclusion of the ADRIART project, the jointly developed double curriculum is completely ready for immediate and full delivery, accredited by two double-programme partners.

Students will be awarded with a degree of the local institution they were enrolled at, recognized by the participating institutions and countries: between APU and UNG the degree is recognised as of the same credit value and content, according to the carrier module selection; so that ECTS credits may be transferred or recognized and student as well as teacher mobility is largely supported. This compatibility and close collaboration was already agreed in two memorandums and will be ultimately signed by all four project partners in a final Memorandum of Cooperation in November 2014.

II. THE CONCEPTION OF THE DOUBLE STUDY PROGRAMME MEDIA ARTS AND PRACTICES

Media Arts and Practices is conceived as a double study programme with both degrees accredited and implemented at two ADRIART major partner institutions, UNG and APU (Academy of Applied Arts, University of Rijeka, Croatia), where UNG and APU only “accredit by default” what they offer as standalone (locally accredited) provisions. However at the point of first piloting run in 2012/13, the programme is only accredited by UNG, and is being run as a standalone university-accredited programme.

For reasons of culturally-conditioned nominal difference, two area definitions (among the 6 possible selections) are to be translated and understood as equivalent in content, since their course syllabi are completely compatible (up to 98%): the area (Carrier Module) of “New Media” at UNG is equivalent to the area of “Interactive Technologies” at APU, whereas the area (Carrier Module) of “Contemporary Art Practices” at UNG is equivalent to the area of “Intermedia” at APU. Apart from another minor difference (conditioned by local academic legislations) that the supportive module (TIP, DIP) courses are at APU articulated as separate standard courses, and at UNG as in-module “courslet” provisions, all other elements of the two curricula are highly comparable.

The two ADRIART minor partners, TUG and UNIUD offer a selection of courses and/or modules to the double programme, and do not implement the entire study programme. Thus, Media Arts and Practices is not a joint international programme, but rather a double study programme, conceived as a very intensive international partnership that is dedicated to utilizing joint resources, both human and technical.
III. SUSTAINABILITY MEASURES AND STRATEGIES

1. JOINT RESOURCES WITHIN ADRIART PROJECT
Media Arts and Practices programme strives towards incorporating mobility as an essential structural feature. The choice of modules and/or courses within an international consortium of four institutions, as well as human/teaching resources, technical equipment and teaching facilities is several times wider than what graduate study at one academy can offer. An agreement has been formed within the ADRIART project consortium, that student tuition and fees would not be charged for implementation of student mobility within the four partnering institutions.

2. NATIONAL-LEVEL PROGRAMME ACCREDITATION
Upon successful completion of the first, university-level programme accreditation, Media Arts and Practices graduate programme will undergo the accreditation process at the national level in order to implement a study programme that would not require student tuition fees. A parallel process is being conducted at the double-programme partnering institution APU in Rijeka.

3. PLANNING OF NEW EU FUNDED PROJECTS
The ADRIART team is preparing new projects and applications for EU funds (IPA and Erasmus Intensive Programme were submitted in April and February 2012, further submissions are being planned), from which it would be possible to fund certain aspects (equipment, guest artists’/professionals’ honorariums, student and staff mobility costs...) of the Media Arts and Practices pilot implementation, and later on the full implementation as well - i.e. this intensive strategy of acquiring external (third party) resources will be continued for further study programme implementation.

4. LIFE-LONG LEARNING
Modules and coursework from Media Arts and Practices will be accredited within the Life-long Learning programme and offered for enrolment to students from other programmes, professionals seeking certification or ECTS, individuals interested in changing career pathways, especially targeted regional (i.e. economic) minorities...

5. EXISTING MOBILITY NETWORKS (ERASMUS, CEEPUS)
Media Arts and Practices students and teaching staff will be utilizing the existing EU mobility networks, such as ERASMUS and CEEPUS for funding of semester-long mobility, as well as shorter forms of academic collaboration.

2. PROGRAMME FRAMEWORK

2.1 Duration of study programme and credit value
The study programme is two years long (four semesters). It does not include part-time study possibilities. Nevertheless, the structure of this international MA programme connotes study advancement through mobility among four institutions; therefore some aspects of long-distance learning are implied (i.e. parallel coursework at both local institution and other institutions, which is enabled through intensive use of e-learning methods and tools such as learning management systems and video-conferencing). For the piloting run the LMS at the University of Nova Gorica, School of Arts (https://vsu-moodle.ung.si) is going to be used intensively.

2.1.1. **ECTS credit value of programme**

120 (minimal number of credits required for completion of study programme)

2.2 Enrolment requirements and selection procedure
Enrolment requirements for the programme consist of:
- general enrolment conditions (at university level, and under national law)
- programme-specific enrolment conditions (as defined by the graduate study programme Media
Arts and Practices).

The programme-specific enrolment requirements and selection procedures are the same for both double programme carriers (University of Nova Gorica, School of Arts, as well as APU), but procedures are conducted separately at APU and at UNG.

Specific enrolment application package contains:

1. Curriculum Vitae
2. Portfolio
3. Letter of Intent (stating the personal motivation, the proposed MA project and/or describing the particular interest and experience in a field or topic)
4. Transcript of Record - (copy)
5. BA-level Diploma - (copy)

The Board of Study (BOS)* for the graduate Media Arts and Practices study programme evaluates all candidates’ submissions at the local level and conducts interviews with candidates. After Board of Study (BOS) has defined the final selection of entry candidates, the joint Programme Board* confirms the selection.

*Please consult the following explanation of the two main academic bodies of the programme:
There are two Boards of Study (BOS) that coordinate double study programme organization and implementation across partner consortium (APU BOS and UNG BOS). There is one joint Programme Board (PB) within the consortium.

The role and consistency of Board of Study (BOS):
At UNG, the local programme-level BOS is integrated into the School of Art’s Senate, bearing the relevant standard functions of a school-level BOS, through matched membership. The local Board of Study for the present programme thus has an operative role in the programme: selection of entry candidates, defining of study competences, coordinating the implementation of the programme, treating student requests, coordinating pedagogical issues, appointing Master Thesis Committee members, appointing Progress Review Committees, passing on programme decisions to the UNG School of Arts Senate, or via this pathway to the UNG Senate, etc. The programme-level BOS has three members, elected on a three-year mandate. BOS is confirmed by the PG and the school (UNG, School of Arts) Senate.

The role and consistency of Programme Board (PB):
The joint Programme Board (PB) has a supervisory role also in the enrolment process, as it generally confirms Board of Studies members and their decisions. The PB is consisted of 6 members in total: two representatives from each Boards of Study (UNG and APU), one member representing minor partner in the ADRIART project, University of Udine (UNIUD) and one member representing the other minor partner in the same project, Technical University Graz (TUG).

It is expected that all candidates present their motivation for the study programme, the practical and theoretic knowledge in the fields and the author’s / artist’s process in the areas offered within the Carrier Module: Animation, Film, Contemporary Art Practices, New Media, Photography, Scenographic Spaces.

It is expected that candidates present their documentation of previous works in form of portfolio*.

(* Specific instruction for portfolio assembly will be announced in due time for timely preparation for the programme immatriculation.)

2.3 Study programme learning outcomes

2.1.2. Competences which student gains upon completion of programme
(but successfully finishing the programme, the student...)
- autonomously steers competence acquisition in his /her master thesis project and reflects upon it, designs, independently manages and evaluates relevant changes in the process, developing a culture of continuous and strategic competency development
- acquires particular practice and theory-based skills and knowledge in the selected area (animation, film, contemporary art practices, new media, photography, scenographic spaces) and their interconnections
- autonomously develops and manages own role and competences in a collective learning setting and in the individual master project, applying the developed roles and competences constructively and
collaboratively within site-specific, topic-relevant production environments - acquires and/or upgrades self-defined discursive skills and specific theoretical (history, criticism) and project-management related knowledge, along with practical skills related to field-specific methodology and technology, evaluating all of these against other components of competence in the field, and reflects on their interconnections - carries out independent creative conceptions, realization (production) and finalization (including presentation), based on research and/or development work in the selected area - completes a full practical project, connected to a methodologically developed, theory-supported written thesis, both created according to international standards in the chosen area, presenting and defending them as a whole in public, in front of a professional/academic committee, peers and relevant programme-external stakeholders

2.1.3. Employment possibility

Graduates of the Media Arts and Practices may expect employment in the media (tv, internet, electronic and print newspapers), and production companies, advertising agencies, architectural studios, galleries, museums, archives, etc., In short, where they would be engaged in the production and postproduction video, film, photography, graphic user interfaces, animations, animated films and animated graphics or they could use all of as a secondary means of presentation. Having obtained the pedagogical education they will be trained for teaching the creative use of digital media (video, animation, internet, photo) in primary and secondary schools and other educational organizations.

Graduates with more pronounced individual creative potential will of course try a self-employment in (independent) cultural sectors, as the artists in the field of contemporary art, or authors of animated films, art photographers or multimedia authors.

One of the general objectives that is in line with several Slovenian national programmes and orientations is the one of encouraging creativity in working with new technologies and increase the volume and number of programs and projects within the field of media arts.

2.1.4. Possibility of continuation of study on higher level

Besides enrolling complementary MA- or MFA-level programmes to fulfil their competency profile, graduates of the Media Arts and Practices can continue their academic pathway in relevant programmes at PhD level, with regard to their selection of (“specialisation in”) the respective arts area (i.e. Carrier Module selection).

2.4 Admission eligibility

Each candidate with an excellent portfolio, high grades earned at the entry exam interview and a minimum of 180 ECTS credits from his/her previous BA-level education is eligible for admission at the graduate Media Arts and Practices study programme.

Only as an extreme exception case, a candidate without previously earned 180 ECTS credits at his/her undergraduate-level study can be allowed to take the entry exam, if s/he has a well-established art/professional career proven through concrete references, and is over the age of 30. In this case the Board of Study (BOS) leads the candidate through a pre-accreditation procedure as set out in the School of Arts Senate.

3. PROGRAMME DESCRIPTION
3.1 Curriculum basic structure - compulsory and elective modules

I. ELECTIVE CARRIER MODULES

The MA study programme in Media Arts and Practices offers a selection of so called Carrier Modules, from which a student elects one Carrier Module, on the basis of his/her master project proposal or motivation as expressed in the Letter of Intent, submitted prior to enrolment. The Carrier Modules represent six areas in contemporary media-oriented arts and practices, from which student elects his/her main disciplinary focus in the graduate programme. Student can opt to change the Carrier Module of choice after semesters 1 or 2, but only if the final master project development requires so, and if his/her mentors and the Board of Studies confirm so upon student’s formal request.

The elective Carrier Modules represent student’s main area of production, namely (in alphabetical order):

1. Animation
2. Film
3. Contemporary Art Practices
4. New Media
5. Photography
6. Scenographic Spaces

The six Carrier Modules (areas) are not defined and implemented completely independently and as stand-alone verticals in the programme. Rather they are supported and closely intertwined with other compulsory and elective modules, some of which are area-specific, but most are conceived to simultaneously support more than one Carrier Module.

Not all Carrier Modules will be offered at all times at each double programme holding institution (UNG and APU). This means that depending on the cohort of students that are admitted to the study programme each year as well as the nature and scope of their master project proposals and interests, certain Carrier Modules in specific areas of production will be offered (or not) at one or the other double programme partner institution, according to their consensual decision each year, reached through the joint Programme Board.

One of the six Carrier Modules, in connection with the Studio Module and a selection of TIP/DIP/SIP courses from the supportive modules represent student’s main area of production.

Please see the following diagram (A), representing the student’s choice of Film (“F”) as her carrier module:
There is one Carrier Module leader assigned for each Carrier Module. Carrier Module leader has high professional competencies in the particular area covered by the module. Carrier Module leader oversees all Carrier Module coursework or coordinates mentorship of other (e.g. expert) teachers in charge of
particular Carrier Module coursework. The Carrier Module Leader and/or other Carrier Module teachers are the expert mentors who guide each student’s development of his/her master thesis project and the overall in-depth acquisition of knowledge and skills within a certain Carrier Module. The expert mentors, as such, are also deeply engaged mentoring students affiliated to their area of expertise, within the Progress Track and the Studio coursework (*c.f. below under Ch. II. and III.).

The three levels of outcomes are written into the Carrier Module coursework syllabus narrative, as defined methodologically:

<table>
<thead>
<tr>
<th>Level</th>
<th>Semester</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “Explore” (outcome level)</td>
<td>Semester 1 (8 ECTS)</td>
<td>- student develops research skills and explores the scope of his/her master project through research-intensive and practical/production work under close mentorship of the Carrier Module mentor. - student consults his/her Carrier Module mentor for area-specific production-related segments of his/her participation in the interdisciplinary Studio reflecting his/her appropriate “Explore” level of outcomes.</td>
</tr>
<tr>
<td>2. “Define” (outcome level)</td>
<td>Semester 2 (8 ECTS)</td>
<td>- student self-defines own topic of interest, concepts, aesthetics and methodologies for his/her master project working closely with his/her Carrier Module mentor. - student consults his/her Carrier Module mentor for area-specific production-related segments of his/her participation in the interdisciplinary Studio reflecting his/her appropriate Studio “Define” level of outcomes.</td>
</tr>
<tr>
<td>3. “Focus” (outcome level)</td>
<td>Semester 3 (8 ECTS)</td>
<td>- student focuses on the intensive production of his/her final design of the master project and regularly consults with his/her Carrier Module mentor along the process. - student consults his/her Carrier Module mentor for area-specific production-related segments of his/her participation in the interdisciplinary Studio reflecting his/her appropriate Studio “Focus” level of outcomes.</td>
</tr>
</tbody>
</table>

Carrier Module semester-long coursework is thus titled in following manner within the student’s Transcript of Records and the Diploma Supplement:

Name of Carrier Module + semester number + level of outcome in brackets

i.e. Animation 1 (Explore)
Animation 2 (Define)
Animation 3 (Focus),
Contemporary Art Practices 1 (Explore)
Contemporary Art Practices 2 (Define)
....

See appended diagrams A, B and C for additional clarifications.

II. COMPULSORY PROGRESS TRACK MODULE

Each student’s individual master project represents the vertical vertebrae of his/her study programme. It is systematically developed, individually mentored and collectively reviewed within the compulsory Progress Track module which runs parallel with the Carrier Modules in the first three semesters.

The Progress Track module consists of three compulsory semester-long courses:

<table>
<thead>
<tr>
<th>Module</th>
<th>Semester</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Progress Track (IPT)</td>
<td>Semester 1</td>
<td>Throughout the course, student meets with the progress mentor (Progress Track Module leader) to systematically confirm each student’s course selections (Carrier Module)</td>
</tr>
</tbody>
</table>
coursework, TIP, DIP, SIP, Studio) and the personal pathways on each student’s master project development.

Student initially evaluates own existing competences (skills, knowledge, autonomy, responsibility) in the chosen field, presents his/her master project idea/interest and vision of his (competence-driven) development throughout the master study programme. Then, through communication with colleagues and close collaboration with mentors, s/he makes a personal pathway proposal for the complete two years of the master programme, with special emphasis on the first year (choosing specific TIP, DIP modules’ parts). Thus, a student can develop new competencies, and/or further deepen the existing ones.

At the end of the course the student presents his/her own project conception in plenary (Initial Review) and evaluates the personal development process through communication with colleagues and the Review Committee.

| **Interim Progress Track (IntPT)** | semester 2 | Throughout the course, student consults the progress mentor and consistently develops own competencies (through the supportive TIP, DIP, SIP modules, his/her chosen Carrier Module as well as the Studio work) within the planned scope of his/her personal development as well as his/her final master thesis and project, eventually creating an original personal project portfolio.

At the end the student also presents his/her final master project design in plenary (Interim Review) and evaluates the development of his competencies (in regards to the initial plan set at the beginning of the year in IPT) and, if needed, readjusts her/his master study programme personally tailored pathway. |
| **Final Progress Track (FPT)** | semester 3 | Throughout the course, student consults the progress mentor and continues to develop his/her competencies according to his/her personal pathway connected to his/her Carrier Module and master project goals, still selecting from the supportive TIP and DIP modules, as well as by delivering Studio work.

At the Final Review, the student evaluates the final (practical) master project at the point of its (near) completion and connects it with the Master Thesis (paper) Preparation process by referencing historical, theoretical, critical or other discourses. |

The compulsory Progress Track module (three consecutive course runs in first three semesters) focuses around the students’ individual master project development, but also plans, reflects and evaluates on the Studio experience as connected to the Carrier Module(s) and the competency acquisition from students’ choice of elective courses through the additional supporting modules (TIP, DIP and SIP).

Progress Track module is based on progress mentorship, in a strong connection to the expert mentorship.

The Progress Track module leader acts as the progress mentor, guiding all enrolled students through group or individual meetings, throughout semesters 1, 2 and 3. S/he may be complemented by another mentor, if the number of enrolled students should require so. The progress mentor is a core teacher at the Media Arts and Practices programme, a member of the Board of Studies (BOS), deeply knowledgeable of all levels of programme implementation in each specific year, and across areas. The progress mentor provides students with regular feedback and guidance on their personal academic and artistic progress, moderates the plenary reviews at each semester finish, as well as coordinates the work of expert mentors with their Carrier Module or even area-specific small groups of students.
Please see diagram B for clarification:

<table>
<thead>
<tr>
<th>Module</th>
<th>SEM. 1</th>
<th>SEM. 2</th>
<th>SEM. 3</th>
<th>SEM. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Carrier Module</strong></td>
<td>A</td>
<td>F</td>
<td>PH</td>
<td>NM</td>
</tr>
<tr>
<td>Leveling</td>
<td>EXPLORE</td>
<td>DEFINE</td>
<td>FOCUS</td>
<td></td>
</tr>
<tr>
<td>ECTS</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td><strong>Progress Track</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leveling</td>
<td>INITIAL</td>
<td>INTERIM</td>
<td>FINAL</td>
<td></td>
</tr>
<tr>
<td>ECTS</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>Studio</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leveling</td>
<td>EXPLORE</td>
<td>DEFINE</td>
<td>FOCUS</td>
<td></td>
</tr>
<tr>
<td>ECTS</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>TIP + DIP</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TIP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECTS</td>
<td>6</td>
<td>6</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>DIP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECTS</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td><strong>SIP</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leveling</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECTS</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Master Thesis Module</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECTS</td>
<td></td>
<td></td>
<td></td>
<td>6</td>
</tr>
</tbody>
</table>
Complementary to the progress mentor, the expert mentor is assigned to each student by the Board of Study (BOS), at the beginning of the first year of study, according to his/her selection of Carrier Module area (often the expert mentor will be the corresponding Carrier Module leader). The expert mentor has an important role as the end-of-semester Review Committee member, as s/he oversees the student's area-specific competence and development within the master project progress. The expert mentor has all required professional competencies and the extensive know-how student needs for the area-specific (Carrier-Module-specific) development and production of his/her final master project. The expert mentor is usually the corresponding Carrier Module leader, but an expert mentor can also be any external teacher, artist and/or professional hired for specific competencies and purposes. In such cases, the progress mentor, in the role of Progress Track module leader, has an additional responsibility of acquainting the external expert mentor with the programme’s specifics as well as with students’ particular needs and formal obligations.

In the first week of the academic year students meet intensively and extensively with the Board of Studies in the Initial Progress Track meetings, who then, together with Carrier Module leaders and Studio Module leaders, negotiate topics and methodologies, as well as define relevant area applications together with the students.

Throughout the three semesters of the Progress Track module, the progress and the expert mentors (as main Review Committee members), guide the student’s master project development through contacts in the form of small group meetings or individual mentorship. The students regularly consult their mentors as a group for short area-specific seminar sessions, or individually within consultation contacts. The Progress Track module leader (progress mentor) coordinates all meetings (across all areas, i.e. connecting all active Carrier Modules of a specific year).

Each student’s development of own master project is additionally guided and evaluated by the Progress Reviews that occur at the end of each Progress Track course run, in plenary form, in front of all peers of the year of study.

As events, Progress Reviews are mandatory to attend for all students. The Review Committees are fixed for all Progress Tracks on yearly level, appointed through the Board of Study (BOS).

Review Committee consists of three members:
- one local (UNG) progress mentor
- one local expert mentor (different for each student and/or area)
- one “trans-local” (APU) progress or expert mentor (as an institution-external committee member)

Initial Review Committee evaluates each student’s elaborate project conception at a viva presentation (in front of all peers).

Interim Review Committee evaluates each student’s personal project portfolio progress and master project design at a viva presentation (in front of all peers).

Final Review Committee evaluates each student’s personal project portfolio as well as the master project progress, as reflected in the master thesis design, all at a viva presentation (in front of all peers).

The Progress Track (together with the Progress Reviews) thus becomes an intensive presentation, discussion and negotiation process ("forum"), aimed at:
- singling out student’s needs, motivation and expectations,
- supporting and guiding the student towards development of a coherent personal project portfolio,
- supporting student to gradually develop and consolidate his/her ideas for the final master project,
- through area-specific (“expert”) mentorship, providing student with professional guidance and know-how for master project production,
- through pedagogical (“progress”) mentorship, providing student with the ability to successfully tailor his/her own programme (selection of Studios, selections in TIP, DIP and SIP supporting modules etc.), reflect upon his own learning experience and correspondingly develop the final master project,
- preparing student for conceiving and writing a final master thesis paper as connected to the practical part of the master project,
- defining the entry profile of the year’s cohort (as enrolled at both UNG and APU) and coordinating.
expert mentor appointments as well as supportive modules and Studio selections.

See diagram A for a clarification on the Review events dynamics.

III. COMPULSORY STUDIO MODULE

A compulsory Studio Module consists of elective coursework in semesters 1, 2 and 3. Student is required to take one Studio per semester 1, 2 and 3. There will be a minimum of two Studios offered per semester, within the double programme partnership, from which a student elects at least one. The partnership will strive at an offer of at least three full Studios per semester, where at least one will be mobility-oriented, bringing together students and mentors from both double programme partner institutions, thus strongly supported by ICT (videoconferencing, Moodle course management system, blended implementation model etc.), with a short intensive joint contact of students and mentors, possibly at a (topic-)specific site, mostly in the form of a workshop.

A Studio course is a collective, congested process, in study experience closely connected to a student’s individual Carrier Module implementation. As a self-standing course, it treats a specific topic that is being offered in a specific semester in an interdisciplinary way and uses a (topic-relevant) methodology, applicable to all Carrier Module areas (as selected by each semester cohort of students). Studio is thus a concentrated implementation unit that connects the areas of more Carrier Modules into a cohesive topic-based and research-oriented (semester-long) production.

The offer, as well as profile (content) of Studios is “sensitive” and “adaptable” to the realm choices of each year’s student cohort. Within the first week at the start of semester 1, a selection of Studio topics is offered from a joint cluster of potential Studios and resources, to accommodate the nature and scope of students’ master projects. This gives both UNG and APU (as double programme partners) and their joint Programme Board, the chance to get to know the two enrolled student cohorts at UNG and APU, and to adapt the offer of Carrier Modules and Studios, supportive courses (TIP, DIP and SIP), as well as timely appoint relevant expert mentors. Thus both mentors and students briefly get to know each other already at the beginning of the programme.

The Studio Module leader is highly referenced in trans-disciplinary and/or contextual project work. S/he thus possesses strong pedagogical qualities to guarantee a collective learning experience, relevant especially to the Carrier Module areas, but also to other elements of the programme. To keep Studios up to date, sensitive to relevant social, historical and cultural issues, as well as trans-disciplinary open, the Studio Module leader appoints Studio leaders, may invite relevant guest speakers/mentors, or even usher them into co-leading of the Studio course runs. Please see diagram A and B for clarification.

The Studio:

- is either a time-congested (approx. 2 weeks), or a semester-long course of 4 ECTS, repeated in semesters 1, 2 and 3, that each student attends at her/his relevant level (either to “explore”, to “define”, or to “focus”, see table below) 
- is topic-based and project-oriented in a specific combined area of production (different Studios are offered to accommodate different area-specific needs, and their intersections),
- is conducted under strong course leadership, complemented by guest mentors and/or speakers, but at all times remains well connected to Carrier Module mentors
- connects theory, research and production practice, in area-specific combinations
- can be area-specific or typical but is never area-exclusive, as any Studio can be conceived as a “meeting point” for students working within different Carrier Modules
- enables achievement of any among the three levels of outcomes (“explore”, “define”, and “focus”) offered by each Studio in order to reflect students’ different levels of development through semesters 1, 2 and 3, thus students of the entire programme (regardless of the year of study) may potentially meet in any of the Studio runs
- provides students with a wider context and/or research of topics that may surround their specific final master projects and interests, as well as reflect the contemporary topics and methodologies of the media arts realm.
- provides students with a testing and training ground for their (master project) ideas; in terms of a laboratory-oriented exploration, students undergo an intensive and complete production process on a smaller, semester-long individual or group project, which provides them with a possibility to test their (master project-related) ideas to a point of completion.
- offers the possibility of implementing a bigger practice-based mobility implementation, combining Studio methodology with a Carrier Module area, with often a site-specific focus, in a way that research, pre-production and post-production phases are heavily supported by online student and mentor work through e-learning tools (Moodle) to prepare students for an intensive shorter production-oriented mobility phase.

*(This especially empowers “trans-institutional” joint Studios and deliveries, combining different communication media and collaboration spaces. The ADRIART project partner institutions have already piloted such a mobility Studio in winter semester 2011/2012, coordinated by UNG-VŠU. This Studio pilot was titled HiLoVv - Hidden Live(r)s of Venice on Video, and was financed through the Erasmus Intensive Programmes (IP) fund. It was heavily structured as an E-learning based semester-long course with a two-week mobility period in Venice, where all participating students worked jointly, in 6 production teams, to produce an omnibus of 6 short documentary films on Venice, all under the guidance of the main mentor Rajko Grlić. In addition, students were mentored by local mentors, who were not only in charge of students’ in-depth research and pre-production phase (7 weeks) to prepare their concepts and scripts for the documentary films, but were also present for the Venice production phase (2 weeks), some also assisted the online postproductions phase (5 weeks). This semester-long hybrid course with a two-week intensive mobility provided students with 10 ECTS credits. As a result, the HiLoVv omnibus mentored by Rajko Grlić was screened in Ljubljana and Graz and is currently being distributed to documentary film festivals.). This implementation was evaluated as the first piloting of a “Studio” concept as described above.

The three levels of outcomes are written into the Studio syllabus narrative, but also reflected in particular Carrier Module syllabi, as defined methodologically:

1. “Explore” (outcome level) semester 1 (4 ECTS)
   - student selects a practice and theory-based case/project Studio on offer, to explore the area of existing or new potential interest, and participates in the given role.
   - student develops research skills and explores the scope of an offered topic through research-intensive work and smaller practical assignments
   - at the end the student successfully concludes own participation in the Studio case/project.

2. “Define” (outcome level) semester 2 (4 ECTS)
   - student selects a practice and theory-based case/project Studio on offer, and thereby defines own area of interest, participating in a self-defined role.
   - student defines own concepts and aesthetics in response to offered topics and methodologies
   - at the end the student successfully concludes own participation in the Studio case/project.

3. “Focus” (outcome level) semester 3 (4 ECTS)
   - student selects a practice and theory-based case/project Studio on offer, and thereby focuses within her/his own area of interest, participating in a self-defined role on an autonomously conceived and conducted project.
   - student focuses on a more elaborate autonomously conceived project and its production in response to the offered topic or methodology; it is expected that student’s focused project has direct relevance for his/her final master project

Student’s involvement with a certain Studio run reflects the prescribed level in his/her Studio research and production, according to his progress through the semesters, along the Progress Track module, and approaching his Master Thesis.
Due to the timely overlap of semester 1 in first year of study and semester 3 in second year of study, it is possible that, for example, a first-year student and a second-year student together enrol the same Studio, but one will “explore” the specific offered topic through research-intensive series of smaller assignments, while the other will “focus” on production of a more complex single project within the offered topic or methodology, as relevant for his master project.
IV. THE COMPULSORY MASTER THESIS MODULE

The Master Thesis compulsory module consists of two compulsory courses in the second year of study: Master Thesis Preparation (semester 3) and Master Thesis (semester 4).

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master Thesis Preparation</td>
<td>3</td>
<td>6 ECTS</td>
</tr>
<tr>
<td>Master Thesis</td>
<td>4</td>
<td>24 ECTS</td>
</tr>
</tbody>
</table>

Master Thesis Preparation semester 3 (6 ECTS)
The complete course reflects on the methodology of the master project production that leads to the research-based concept for the written part of the master thesis. In this course the student gradually assembles his/her full “master thesis design” as a coherent research (and practice-applied) plan, and develops an extended “master thesis abstract” as a coherent academic text.

Master Thesis semester 4 (24 ECTS)
Student accomplishes the master thesis as gradually designed within the Progress Track module and defined within the Master Thesis Preparation course, both in terms of theory (written paper, including project documentation elements) and practice (practical project), drawing also from the competences acquired in Carrier-Module based sequence of Studios and the selections within the TIP, DIP, SIP supportive modules. Here the student finishes and evaluates the master project and writes the written part of the master thesis.

Master Thesis mentorship is taken over by either the relevant expert mentor or the progress mentor, which is left to student’s free choice, but already negotiated along the Progress Track process. The student can choose an additional mentor (e.g., a “theoretical” mentor) if her/his master thesis design should evidently require so.

In terms of final output, the Master Thesis module ends with:

1) completion and delivery of a practical master project (project documentation is included into or clearly linked within the written master thesis paper document, c.f. below);
2) writing and submission of a written part of the master thesis (an extensive academic paper containing clear methodology, historical, theoretical and/or critical emphases in the references as well as research and production backgrounds of the master project, including a substantial part on its planning, implementation and finalization/evaluation; appended by an obligatory Artist Statement and a final master project documentation, c.f. above)
3) thesis defence in front of a Master Thesis Committee that assesses the submitted academic paper and project documentation, listens to the student’s presentation of the master thesis, and confronts the student in a viva exam with thesis-topic relevant inquiries (assessing both), as well as provides student with immediate feedback on her/his work presented.

See diagrams A and C as appended for additional clarification on the student’s progress towards Master Thesis.

V. SUPPORTIVE MODULES: TIP, DIP AND SIP

Throughout the entire course of study, from semester 1 to semester 4, students enrol in a variety of smaller implementation “courselets” (implying a smaller-than-standard duration and workload quantity, and greater flexibility of implementations such as workshops, tutorials etc.) which provide them with competencies required for their final master project. Always taking into account the individual student’s entry skills and knowledge, the selections are partially ruled by the student’s selection of the Carrier Module and negotiated with the expert mentor within the Progress Track module.
These supportive courselets are gathered within three supportive modules named:
- Techniques in Practice (TIP)
- Discourses in Practice (DIP)
- Selections in Practice (SIP)

and articulated individually on the level of their syllabic content, and particular outcomes that, in cumulative ECTS value, however succumb to a system of partial completion and selection:

Please see diagram C for clarification, representing the student’s choice of Film (“F”) as her carrier module:
These modules are compulsory, meaning that students have to earn ECTS from each, but students elect which courselets within the supportive module they will enrol based on their Carrier Module (area of production practice) needs.

For example, certain Techniques in Practice (TIP) courselets are automatically assigned to specific Carrier Modules, based on production-specific relevance. The selection of TIP, DIP and SIP courselets is always negotiated and confirmed on individual basis by the Carrier Module “expert” mentor(s), for each student, within the Progress Track module.

The Selections in Practice (SIP) module represents the so called “open part” of the curriculum, offering the students in the first year (4 ECTS per semester) to freely choose any of the smaller units offered under TIP or DIP, or even attend an additional Studio module run of 4 ECTS, or (upon prior agreement with SIP module leader) accredit any of the externally attained level- and area-relevant credits. Thus the programme offers the student to autonomously choose, but also negotiate along the Progress Track, an individual stress within the competency clusters of techniques, discourses and/or production management (as contained in the DIP module).

Some of the courselets are mobility-oriented and/or concentrated in shorter workshops or structured around blended use of online-supported and classroom-type of teaching. Some are closely connected to Carrier Modules in terms of providing relevant skills and/or knowledge, and are therefore offered as a priority in the sequence of implementation (module-internal prerequisite system of courselets).

There are two clusters of TIP and DIP courselets being offered: the WINTER and the SUMMER CLUSTER (reflecting winter and summer semester cycles). This allows for mixing of students from different semesters (1 and 3, 2 and 4), and enables a more sustainable manner of courselet delivery.

Some courselets require specific prerequisites. Timely prerequisite acquisition is one of students’ main concerns, which they will continuously consult with their Carrier Module leader as (expert) mentors and Progress Track Review Committees; in order to acquire all required competencies for successful master project completion (according to the module-internal prerequisite system of courselets).

Techniques in Practice (TIP) supportive module includes a series of courselets that are practice-oriented and offer straightforward techniques and skill-based workshops. They are structured in 2, 3 or 4 ECTS each.

Discourses in Practice (DIP) supportive module includes a series of courselets that are theory, history and criticism-oriented and are structured as lectures or seminars with in 2, 3 or 4 ECTS each. This supportive module also includes, in semesters 1, 3 and 4, courselets with 2 ECTS that are practice and seminar-oriented and supply students with essential skills for fundraising and pitching (in semester 1), presenting, project design and management, distribution and dissemination...

Selections in Practice (SIP) is a separate, cumulative module, where student accredits a total of 8 ECTS (4 ECTS in semester 1 and 4 ECTS in semester 2) within the “open curriculum” principle as described above, in the first year of study.

Student’s number of earned ECTS from three supportive modules can vary within the semesters, but there is a minimum ECTS credits in TIP, DIP and SIP prescribed for the completion of study programme, according to semesters:

<table>
<thead>
<tr>
<th></th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>total ECTS per supportive module</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIP</td>
<td>min. 6</td>
<td>min. 6</td>
<td>4</td>
<td>4</td>
<td>min. 20</td>
</tr>
<tr>
<td>DIP</td>
<td>min. 4</td>
<td>min. 4</td>
<td>4</td>
<td>2</td>
<td>min. 14</td>
</tr>
</tbody>
</table>
For the Discourses in Practice (DIP) there is a possibility of offering course(let)s in blended (hybrid) manner as both in-classroom and online-supported delivery. The Media Arts and Practice study programme is - within its double-programme international partnership - dedicated to investigating and implementing all options for resource sharing and joint delivery, as (frontal) lecture-based course(let)s are particularly apt for audio-video streaming and parallel online course delivery to students in multiple geographic locations; final written or oral (viva) exams would in such a case be secured through a learning management system such as Moodle and/or video-conference, with additional faculty support at a remote location(s).

See diagrams A, B and C for additional clarifications on the TIP and DIP selections and accumulation system.

VI. PROCEDURAL OVERVIEW OF THE TWO-YEAR STUDY PROGRAMME COURSE

First year:

Beginning October-
- in this month UNG and APU Boards of Study work jointly (both synchronously per video-conference, as well as asynchronously per Moodle) to discuss and confirm the first Studio course runs and Carrier Module articulations as well as elective courses selections
- students enrol into a Carrier Module, a Studio and into elective courses from Techniques in Practice (TIP) and Discourse in Practice (DIP) supportive modules
- students enrol into Initial Progress Track and intensively consult with the progress mentor, who together with the Board of Study, in the first week appoints an expert mentor for each student; students also negotiate their Selections in Practice (SIP) choices

October to January-
- students spend most time with Carrier Module coursework, the Studio course and the elective courses (TIP, DIP, SIP)
- students regularly meet with their Initial Progress Track (IPT) progress mentor and individually consult the expert mentor
- students finish off the semester with the Initial Review late January that consolidates the practical master project idea and outline

February-
- exams for the Carrier Module coursework, Studios and courses (TIP, DIP, SIP)
- based on Initial Reviews of students’ development of individual master projects, Boards of Study at UNG and APU discuss and confirm the Carrier Module and Studio articulations and elective courses for semester 2

March to beginning June-
- students enrol Carrier Module coursework, Studios and courses attendance in Techniques in Practice (TIP), Discourse in Practice (DIP) and Selections in Practice (SIP)
- students enrol and regularly meet with their Interim Progress Track (IntPT) progress mentor and consult with the expert mentor
- students finish off with Interim Review in late May to ultimately define the individual master project plan
June to July and September -
- exams for Carrier Module coursework, Studio and supportive courses
- based on Interim Reviews of students’ development of individual master projects, Boards of Study at UNG and APU discuss and confirm the Carrier Module and Studio articulations as well as elective courses for semester 3
- Boards of Study at UNG and APU conduct admission exams and interviews and select candidates for enrolment into first year of study
- Joint Programme Board confirms admission of selected candidates

Second year:

October to January -
- students enrol Carrier Module coursework, Studios and elective courses from Techniques in Practice (TIP) and Discourse in Practice (DIP) students enrol and regularly meet with their Final Progress Track (FPT) progress and expert mentors to prepare final stages of individual master project production,
- students enrol the Master Thesis Preparation course and regularly meet with the Master Thesis Preparation mentor (focusing on methodology of master project production and research-based thesis development and writing, arriving to a full “master thesis design” and an extended “master thesis abstract”),
- students finish off with Final Review in early February, where they present the final stages of the master project production

February -
- exams for Carrier Module coursework, Studio and courses
- based on Final Reviews and Initial Reviews of students’ development of individual master projects, Boards of Study at UNG and APU discuss and confirm the Studio articulations and elective courses for semesters 4 and 2

March to beginning June
- students enrol elective courses from Techniques in Practice (TIP)
- students enrol the Master Thesis course and regularly meet with the master thesis mentor(s) for concrete work on the documentation, and possibly (if not concluded in semester 3) on finalizing the project. In terms of final output, Master Thesis ends with:
  1) completion and student delivery of a practical master project (project documentation is included into or linked in the written master thesis document)
  2) writing and submission of a written part of the master thesis (with historical, theoretical or critical emphasis in the references as well as research- and production backgrounds of the master project, including a substantial part on its planning, implementation and finalization/evaluation; with Artist Statement and final master project documentation)
  3) thesis defense in front of a Master Thesis Committee

3.2 Description of each course

Please consult the attached diagrams A, B and C for overview, as well as the comprehensive course syllabus package in Appendix with detailed descriptions of on the individual study module’s Prerequisites, its Contents, the Objectives and competences as well as the Intended learning outcomes, Materials, Learning and teaching methods, Assessment, Module leaders etc.
3.3 Structure of study programme, dynamics of study and students’ obligations

I. STRUCTURE OF STUDY PROGRAMME

The study programme is structured both vertically and horizontally, allowing thus for tight pedagogical and methodological control (as teachers’ oversight) of each student’s development, a sound development of community and fostering of (project-based) team work, as well as enabling a variety of module selections that offer students a range of skills and competences, which each student is free to choose from (in accordance with their carrier module choice, final master project needs and mentors’ advice).

A. VERTICAL student progression through the programme is consisted of:

(See diagrams A and C for additional clarifications.)

1. A series of 3 compulsory semester-long courses (4 ECTS) within the compulsory Progress Track module:
   - Initial Progress Track - IPT, (semester 1)
   - Interim Progress Track - IntPT, (semester 2)
   - Final Progress Track - FPT, (semester 3)

2. Integrated in the above, a series of compulsory reviews of each student's progress and practical master thesis project development, integrated within each Progress Track (reviewed by fixed committees)
   - Initial Review, (end of semester 1)
   - Interim Review, (end of semester 2)
   - Final Review, (end of semester 3)

3. A compulsory Master Thesis Preparation module (6 ECTS) in semester 3, where students define their written master thesis designs and expanded thesis abstracts

4. A compulsory Master Thesis module (24 ECTS) in semester 4, where student completes the written and practical parts of the master thesis, and defends them in front of a Committee

5. Three levels of outcomes integrated into compulsory Carrier Module coursework and the Studios (3 x 4 ECTS):
   - "Explore" level, (semester 1)
   - "Define" level, (semester 2)
   - "Focus" level, (semester 3)

6. Prerequisite-structured elective courses from two supportive modules: Techniques in Practice and Discourses in Practice (Only some of TIP and DIP courses have prerequisite requirements, while majority are self-standing syllabic units.); as well as free choices within the “Selections in Practice” (SIP) module (“open curriculum”)

B. The HORIZONTAL structure of the programme is consolidated through:

(See diagrams B and C for additional clarifications.)

1. Six different Carrier Modules (8 ECTS) that offer a variety of areas of production for student to choose from:
   - Animation
• Film
• Contemporary Art Practices
• New Media
• Photography
• Scenographic Spaces

1. **Compulsory Studios** (3 x 4 ECTS) in semesters 1, 2 and 3, which are conceived as in-depth, topic-based courses offered with a new topic each semester and implemented as a cross-disciplinary and inter-disciplinary (research and production) meeting point for students from all active Carrier Modules (each semester students can choose among 2 or 3 Studio offers on double programme partnership level, at least one within each institution)

2. Two supportive modules, which contain series of courses (2, 3, 4 ECTS) and offer a wide range of knowledge, skills and competences that support student’s choice of area (carrier module) and master project:
   - Techniques in Practice (TIP) - (semester 1-4)
   - Discourses in Practice (DIP) - (semester 1-4)

4. **Selections in Practice (SIP)** module with 8 ECTS allocated for coursework from other related programmes (national or international) or as extra ECTS credits taken from courses in TIP or DIP supportive modules, or even the Studio offers within the programme.

II. **DYNAMICS OF STUDY**

(Please also consult the semester-by-semester procedural overview of the two-year study programme course in Ch. 3.1. above)

In accordance with each student’s vertically and horizontally tailored study profile (see diagrams A, B and C), the study dynamics can vary from case to case, due to students’ particular mobility needs (i.e. depending on main/thesis project a student can choose to enrol studios/courses at their local institution or at other partner institutions).

Study dynamics can also vary depending on types of mobility courses that are being offered in a particular semester (short and intensive or semester-long or online (learning-management-system, e-learning) based, or due to types of course organization that emphasizes individual or group work.

Such variable study rhythm is possible only due to a highly defined vertical structure of the programme that ensures each student’s qualitative and quantitative progress in academic as well as artistic, and not least practical-production terms.

III. **STUDENTS’ OBLIGATIONS**

Student attendance and participation in the programme are mandatory (student is allowed to miss a maximum of 20% of classes).

Other student’s obligations are:
- regular submission of coursework in various forms, e.g. seminar papers, projects, prototypes, research documentation, project documentation, short presentations etc., within set deadlines, and requirements of quantity and quality
- regular performance and presentation at vivas - in person or, in case of mobility, via ICT (audio-visual) support
- actively maintaining a regular contact towards mentors and tutors (the student-teacher relationship is reciprocal, but should be proactive on the part of student)
- timely submission of final master thesis and project according to provided rules and standards
- autonomous care for project work quality
- proactive care of equipment and teaching premises (at local institution and during mobility)
- autonomous mobility organization (insurance issues, sensitivity to cost-effectiveness and good household etc.) in coordination with the school
- regular and timely application for exams and other academic administrative processes
- proactively participating in quality assurance activities as organised by the school and the programme
partnership - maintaining own state of being well informed about the programme’s structure, academic calendar, and own rights and obligations

3.3.1. Semester/year progression

I. PROGRESSING THROUGH THE PROGRESS TRACK MODULE

At the end of each Progress Track, the student undergoes a plenary review in front of the Review Committee and all peers (participants from all Carrier Modules). There are three Progress Review events during the course of study, one at the end of each Progress Track course.

<table>
<thead>
<tr>
<th>Initial Review</th>
<th>end of semester 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>At the beginning of the Initial Progress Track, there is a joint meeting of all mentors and students, with brief personal presentations, after which each student is consulted about his/her choice of Carrier Module, Studio course and TIP, DIP and SIP courses. At the end of the Initial Progress Track there is the Initial Review where the student presents his/her elaborate project conception at a viva presentation (in front of all peers).</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Interim Review</th>
<th>end of semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>At end of the Interim Progress Track, the student presents his/her personal project portfolio progress and the master project design at a viva presentation in front of the Interim Review Committee and all peers.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Final Review</th>
<th>end of semester 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>At the end of the Final Progress Track, the student presents his/her personal project portfolio and the master project progress (finished or in final stages) at a viva presentation in front of the Final Review Committee and all peers.</td>
<td></td>
</tr>
</tbody>
</table>

For each review, the student has approximately 15 minutes for a viva presentation on the status on his/her progress in the master project. The presentation has to include the relevant documentation the student has been drawing up throughout the semester. The documentation gradually develops standard elements of project management (timeline, resources, SWOT etc.) as well as area-specific elements (e.g. scenario, portfolio, prototype models etc.) and the students’ personal, creative interpretations of ideas related to their master project (e.g. visual essay, blog etc.). The presentation is followed by a 10-15 minute discussion among the committee members (each member poses at least one structured presentation-related question to the student) and peers, moderated by the progress track mentor. The Reviews also deal with the student’s Studio projects and experience, as well as negotiate and confirm student’s TIP, DIP and SIP course selections that support her/his master project development.

The Review Committee consists of three members, two of whom are from the local institution (UNG), and one comes from the double programme partner institution (APU). One of the two local committee members is the progress mentor (Progress Track module leader) and the other is the expert mentor (usually the Carrier Module leader). The progress mentor from the local institution (UNG) and the progress mentor from the partner institution (APU) are permanent members in all reviews, while the third committee member, the expert mentor, varies from student to student, depending on her/his choice of Carrier Module.

The Review Committee members pose questions to each student who is presenting his/her project and evaluate the student’s work based on the student’s project development, presentation, documentation and answers.

The Progress Track Reviews are graded on a pass/fail basis. If the student fails both the first and the second regular review term at the end of a particular Progress Track, s/he enrolls the following Progress Track (Semester 2 or 3) or the Master Thesis (at Semester 4) on conditional (“incomplete”) enrolment. If the student fails the third regular review term of the “Incomplete” Progress Track, s/he cannot undergo the higher-level review and must repeat the enrolment of the “Incomplete” Progress Track.
II. PROGRESSING THROUGH CARRIER MODULES
A positive attendance evaluation confirmed by the teacher’s signature at end of the Carrier Module semester-long course allows the student to advance and enrol to the next semester’s Carrier Module semester-long course. In addition, the student has to pass the course exam with a positive grade at one of four exam terms (3 regular + 1 non-regular).

The Carrier Module is graded with a percentage score (1%-100%) and translated into local (numerical) grade (5-10). The percentage score is based on cumulative GPA (Grade Point Average), which means that all coursework assignments form the maximum of 100%. The smallest grading unit is usually 1%, but in this case the smallest grading unit is the cumulative sum of 5%. In order for the student to accumulate 5% of the points, he/she has to meet clearly defined criteria related to the course assignments.

* These courses are graded based on the cumulative GPA (Grade Point Average). In other words, the students cumulate ECTS points within an average value. These courses are therefore free from final assessments as oral or written exam, unless those assessments form an integral part of the coursework.

Numerical equivalents of the percentage scores are as follows:
100% - 92% = 10
91% - 83% = 9
82% - 74% = 8
73% - 65% = 7
64% - 56% = 6
55% = 5 (fail)

III. PROGRESSING THROUGH TIP AND DIP SUPPORTIVE MODULES
Student enrols TIP and DIP courses based on their relevance to the student’s choice of Carrier Module. Selection of TIP and DIP has to be confirmed by the Progress Review Committee. Student’s choice of TIP and DIP courses also depends on a negotiation process in the Progress Track and a successful passing of each Review.

A positive attendance evaluation confirmed by the teacher’s signature (and/or via the online course management system) at the end of TIP and DIP course allows the student to enrol the next TIP and DIP course in the following semester. However, the student has to pass the course exam with a positive grade at one of four offered exam terms (3 regular + 1 non-regular term).

When there are prerequisites for certain TIP and DIP courses, enrolment to a higher-level course is possible with the teacher’s signed approval. In that case, the student has to pass the prerequisite course exam in one of the four offered terms (3 + 1) with a positive grade before taking the exam of the higher-level course. If the student fails to do so, s/he has to repeat enrolment into both, the prerequisite and the higher-level course.

Supportive courses are being graded with a percentage score (1%-100%) and translated into local (numerical) grade (5-10).

TIP and DIP evaluation is based on cumulative GPA (Grade Point Average) meaning that all coursework assignments form the maximum of 100%. The smallest grading unit is usually 1%, but in this case the smallest grading unit is a cumulative sum of 5%. In order for the student to accumulate 5% of the points, he/she has to meet clearly defined criteria related to the course assignments.

* These courses are graded based on the cumulative GPA (Grade Point Average). In other words, the students cumulate ECTS points within an average value. These courses are therefore free from final assessments as oral or written exam, unless those assessments form an integral part of the coursework.

IV. PROGRESSING THROUGH SIP SUPPORTIVE MODULE
Selections in Practice (SIP) is the “open” part of the curriculum, where students can collect ECTS points
in extra TIP and DIP courses provided by other universities or in an additional course of the Studio Module. Student’s choice of coursework, either from TIP and DIP supportive modules or other national or international course provision, has to be consulted and confirmed by the progress mentor prior to the selected course enrolment. Student has to gather 8 ECTS in the “open curriculum” selection, ideally 4 ECTS in semester 1 and 4 ECTS in semester 2.

If SIP selection includes TIP and DIP courses, they are graded as described above (section III). If SIP selection includes any other outside-of-study provision, the progress mentor confirms the credit value and/or gives (translates) the final grade based on the student’s completion of the coursework, assignments and formal documentation.

V. PROGRESSING THROUGH “MASTER THESIS” COMPULSIVE MODULE

Master Thesis Preparation course is graded on a pass/fail basis. If the student does not pass the Master Thesis Preparation course at the two regular exam terms at the end of Semester 3, s/he can start with the Master Thesis course in semester 4 based on an “incomplete” (conditional) enrolment.

The “incomplete” enrolment requires that the student passes the Master Thesis Preparation course at the third exam term, which is held one month after the start of the following semester (semester 4). If the student fails to do so, s/he has to abort the Master Thesis attendance, formally terminate mentorship and re-enrol the Master Thesis Preparation course, as offered in the upcoming semester.

Mentorship is formally re-established upon student’s request to the BOS (Board of Study) during the first week of the Master Thesis Preparation course.

Master Thesis course is graded within the Master Thesis defence at viva final event, in front of the Master Thesis Committee. During the thesis defence, each Master Thesis Committee member asks the student at least one structured question. The grade consists of the following:

1. the student’s practical part of the thesis (master project) and its presentation delivery (graded 1-10%),
2. the written part of the thesis (graded 1-5%, 5 is maximum),
3. the viva defence of the written part of the thesis (graded 1-5%),
4. the student’s answers to the Committee’s questions (graded 1-5%),

Each Master Thesis Committee member thus disposes of a total of 25%, and appoints a partial grade for each of the four thesis defence segments. The final master thesis grade constitutes a cumulative GPA (Grade Point Average) of four appointed grades, in the form of a percentage score which is translated into the local (numerical) grade.

The Master Thesis Module that ends with the viva defence proves the student’s integration of skills and knowledge in practical and theoretical part of the master thesis.

VI. OVERAL GRADING METHODOLOGY

The Media Arts and Practices modules and coursework are predominantly organized in the form of mentorship and consultative, research-and-production oriented study. Some of the coursework within TIP and DIP supportive modules require frontal lecturing, and consequently, a final exam (oral and/or written), that however is held in quantitative correspondence to other coursework.

At the beginning of each course, the course leader is required to state specific methods and forms of continuous evaluation of the students’ work throughout the course run, which is reported to the local Board of Studies and monitored by the local quality assurance body. In addition, the course leader states, in a written form, all expectations and conditions that each student has to meet (i.e. seminar work, experimental work, research…) to get a positive grade. The course leader also sets the grading criteria.
Grading of student work, in the context of working in smaller groups, is based on the evaluation of individual academic and artistic research and production outputs. Accordingly, evaluation based on Gaussian curves or similar redistribution models is not applicable.

Art coursework is always organized in smaller groups of students and in that case, monitoring of each student’s individual progress is the only applicable grading method. Evaluation of each student’s development and progress throughout the semester provides a more objective insight than a parallel development comparison among all students.

Due to the particular consultative and research-and-production based work in smaller groups of students, the Media Arts and Practices programme supports clear definitions of learning outcomes for each module and/or course and a greater teacher autonomy in grading.

ASSESSMENT METHODOLOGY FOR DIFFERENT ACTIVITIES
Is defined according to University-level prescriptive documents and international standards.

General criteria for practical knowledge, skills and competences assessment:
• Methodology of work
• Use of tools and technical aid
• Use of technology and other documentation
• Assignment delivery within deadlines (or earlier), quality

Assessment is based on:
• Appropriate work methodology and performance with use of tools and other aid, active responsibility towards error reduction (without repeating the same errors)
• Detailed consideration of sequential use of tools and other aid

MINIMUM STANDARDS
Each activity requires the definition of minimum standards. Minimum standards are knowledge, skills and resources that student has to acquire in order to obtain a deficient grade for a certain course, which is also a minimum requirement for the following course activity.

Defining minimum standards
Certain knowledge, skills and resources, as set out in the course syllabus document, that still allow for:
• (deficient) activity performance
• acquisition of new knowledge, skills and other competencies

SPECIAL GRADES (NOT USED IN GPA (Grade Point Average) CALCULATION):
AUD - Audit
INC - Incomplete, non-graded Course
P - Pass
F - Fail

3.4 Courses and/or modules student can choose from other study programmes

Each year a list of courses from international graduate programme partnering institutions will be provided within the offered coursework. In addition, this interdisciplinary international-oriented programme encourages students to elect supportive coursework in any national or international study programme that would supplement students’ skills for master thesis project completion.

3.5. Courses that can be implemented in a foreign language

This is an international double graduate study programme and all courses can be offered in English language, which will be closely followed at all levels of implementation, as it was in programme
3.6. Allocated ECTS credits for national and international mobility

There is a total of 8 ECTS (optimally, 4 ECTS in semester 1 and 4 ECTS in semester 2) that can be acquired through national or international mobility provision or as extra provision selected from TIP, DIP supportive modules, or even Studio course runs, or externally. Those ECTS credits are accumulated under the “Selections in Practice - (SIP)” supportive module, via standard credit transfer and accumulation systems.

3.7. Multidisciplinarity/interdisciplinarity of study programme

Multidisciplinarity and interdisciplinarity are at the core of this graduate Media Arts and Practices study programme, as it implements multiple disciplines within the carrier modules.

It is also important to mention that any candidate from fields of arts and sciences at undergraduate level with a strong interest in media arts and practices and a well-developed portfolio, possibly complemented with a clear project idea, is welcome to enrol and develop his/her own interdisciplinary master project (e.g. a scientist with a strong interest in data visualization, or a sociologist with a strong interest in documentary film).

In addition, Media Arts and Practices study programme offers selected courses to other academic or non-academic students from different disciplines in form of Life-long Learning provision, which also adds to multidisciplinary working in class-environment. These selections are confirmed each year through local Boards of Studies.

3.8. Mode of study programme completion

A graduate Media Arts and Practices student finishes his/her study programme with a successfully completed Master Thesis module, which ends with:

1) completion and student delivery of a practical master project (project documentation is included into or linked in the written master thesis document);
2) writing and submission of a written part of the master thesis (with historical, theoretical or critical emphasis in the references as well as research- and production backgrounds of the master project, including a substantial part on its planning, implementation and finalization/evaluation; with Artist Statement and final MA project documentation);
3) thesis defence in front of a Master Thesis Committee.

3.8.1. Conditions of approval of final work /thesis and/or final/thesis exam application

Student begins developing his/her final master project from semester 1, within Initial Progress Track (4 ECTS), and continues through semesters 2 and 3, within the Interim Progress Track and the Final Progress Track.

Upon completion of the semester 2, within the Interim Progress Track (4 ECTS), which ends with the Interim Review, student formally nominates his/her Master Thesis mentor. The Board of Study (BOS) then confirms the mentor.

In semester 3, student enrols Master Thesis Preparation course (6 ECTS), where s/he develops a detailed full thesis design containing an extended abstract (1000-2000 words), both in Croatian and English languages.
Upon having successfully passed the Master Thesis Preparation, or upon the “incomplete” enrolment into the Master Thesis course (24 ECTS), student submits his/her full thesis design with the extended abstract to the Board of Study (BOS), who then appoints four members for the student’s Master Thesis Committee (MTC).

The Master Thesis Committee (MTC) consists of four members:
- Master Thesis mentor (as selected by student end of semester 3, Final Review, and confirmed by BOS)
- Possible master thesis co-mentor, second mentor, or an external member (as formally selected by student end of semester 3, Final Review, and confirmed by BOS)
- Master Thesis Committee president (usually a member of BOS and/or progress mentor)
- Master Thesis Committee “trans-local” member (as a neutral member from the UNG as partner institution)

In semester 4, student enrols Master Thesis (24 ECTS) to finish his/her final master thesis project and accomplish the written part of his/her master thesis. By the end of April, student submits digital copies to four members of his/her Master Thesis Committee (MTC). MTC confirms final master thesis submission for the viva defence:

- by the end of the first week of May*, if student aims for the viva defence term in June
- by end of July*, if student aims for the viva defence term in September
- by end of December*, if student aims for the viva defence term in February (upon special formal request)

(*Exact dates are to be determined in due time, and published in each year’s academic calendar.)

Master thesis can be defended regularly either in June or in September (of the student’s second year of study). A further interim possibility of defence is given in February of the subsequent academic year (upon special formal request).

3.8.2. Composing and furnishing of final work/thesis

The written part of the master thesis is written according to ISO international standards of academic writing (a dedicated Guidelines document is provided for the student within the Master Thesis course). It consists of three parts:

1. Theoretical/critical/historical context for the practical part of the thesis work (art project) - (about 10 000-20 000 words)
2. Artist Statement - (about 500 - 2000 words)
3. Documentation of the practical part of the thesis work (art project) - (in form of reproductions and/or in a digital form on an enclosed CD/DVD)

The written part of the master thesis is assembled in Slovenian/Croatian or English language and is edited (with a signed certification from an entitled editor) before submission. In addition, the extended abstract (a paper of 1000-2000 words as a coherent theory-grounded academic text) are assembled both in Slovenian/ Croatian and English languages. Short abstract (summary, key words, findings and conclusion) are assembled in all three languages: Slovenian, Croatian and English. All parts are edited and submitted within the Master Thesis written part.

All versions of the written part of the master thesis intended for the Master Thesis Committee (MTC) are delivered in digital form, except for the finally furnished 6 hard copies (which contain paper and digital form of all thesis parts) which the student submits to school secretariat 7 days before the scheduled viva thesis defense. One of the copies is handed over back to the student at the viva thesis defense.

3.8.3. Final work/thesis assessment procedure and evaluation and defense of final work/thesis

Each Master Thesis Committee member poses minimum one structured question to the student, within
the viva master thesis defense. On basis of:
1. the student’s practical part of the thesis (master project) and its presentation delivery (graded 1-10%),
2. the written part of the thesis (graded 1-5%),
3. the viva defense of the written part of the thesis (graded 1-5%),
4. the student’s answers to the posed questions (graded 1-5%),

Each Master Thesis Committee member gives a grade for each of the four thesis defense segments. The final master thesis grade constitutes a cumulative GPA (Grade Point Average) of four appointed grades, expressed as a percentage score and translated into the local (numerical) grade. There is a maximum of 20 (%) points allocated per a maximum of 40 (%) points for (1.) the student’s practical part of the thesis, for (2.) the written part of the thesis, a maximum of 20 (%) points per (3.) the student’s viva defence, and, finally, a maximum of 20 (%) points for (4.) student’s answers, the total of which is 100 points or the 100% score. The smallest grading unit is usually 1%, but in this case the smallest grading unit is a cumulative sum of 5%. In order for the student to accumulate 5% of the points, he/she has to meet clearly defined criteria related to the assignments.
List of compulsory and elective modules with ECTS credits allocated (as accredited at UNG, for October 2014)

<table>
<thead>
<tr>
<th>MODULE</th>
<th>MODULE COORDINATOR</th>
<th>ECTS</th>
<th>STATUS</th>
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<tbody>
<tr>
<td>CARRIER MODULE Animation</td>
<td>CARRIER MODULE LEADER Doc. Kolja Saksida</td>
<td>24</td>
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<tr>
<td>CARRIER MODULE Film</td>
<td>CARRIER MODULE LEADER Doc. Janez Burger</td>
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<tr>
<td>CARRIER MODULE Contemporary Art Practices</td>
<td>CARRIER MODULE LEADER Izr. prof. Rene Rusjan</td>
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<td>e</td>
</tr>
<tr>
<td>CARRIER MODULE New Media</td>
<td>CARRIER MODULE LEADER Doc. Peter Purg</td>
<td>24</td>
<td>e</td>
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<tr>
<td>CARRIER MODULE Photography</td>
<td>CARRIER MODULE LEADER Doc. Fedor Vučemilović (APU)</td>
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<td>CARRIER MODULE Scenographic Spaces</td>
<td>CARRIER MODULE LEADER Izr. prof. Boštjan Potokar</td>
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<td>PROGRESS TRACK MODULE</td>
<td>PROGRESS MENTORS (= Progress Track Module Leaders) Doc. Peter Purg, izr. prof. Rene Rusjan + EXPERT MENTORS (= ANY Carrier Module Leaders)</td>
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<td>STUDIO</td>
<td>Izr. prof. Rene Rusjan</td>
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<tr>
<td>Technologies in Practice - TIP</td>
<td>Doc. Robert Černelč</td>
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<td>C/e</td>
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<tr>
<td>Discourses in Practice - DIP</td>
<td>Red. prof. Jože Dolmark</td>
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<td>C/e</td>
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<tr>
<td>Selections in Practice - SIP (allocated ECTS for external coursework or extra TIP/DIP coursework, or additional Studio selections)</td>
<td>Doc. Peter Purg, izr. prof. Rene Rusjan</td>
<td>8</td>
<td>C/e</td>
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<tr>
<td>MASTER THESIS MODULE</td>
<td>ANY Carrier module leader, progress mentor, Studio leader or expert mentor from the core teaching staff at UNG-VŠU (Rajko Grlić, Rastko Čirić, Janez Burger, Robert Černelč, Jože Dolmark, Kolja Saksida, Boštjan Potokar, Rene Rusjan, Peter Purg) or anyone from the APU core teachers: Lara Badurina, Dorđe Jandrić, Dalibor Martinis, Nadija Mustapić, Simon Bogojević Narath, Fedor Vučemilović</td>
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<td>C</td>
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1 IMPORTANT NOTE: consider C for compulsory course or e for elective.
<table>
<thead>
<tr>
<th>PROGRESS TRACK (compulsory)</th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>ECTS per Progress Track courses</th>
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<th>CARRIER MODULES (elective)</th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>ECTS per carrier module coursework</th>
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<tr>
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<th>STUDIO MODULE (compulsory)</th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>ECTS per Studio coursework</th>
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<td>Studio (define)</td>
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<td>Studio (focus)</td>
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<tr>
<th>MASTER THESIS MODULE (compulsory)</th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>ECTS per Master Thesis coursework</th>
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<th>SUPPORTIVE MODULES (elective)</th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>ECTS per supportive module</th>
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<tr>
<td>TIP - Technologies in Practice</td>
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<td>min. 6</td>
<td>4</td>
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<tr>
<td>DIP - Discourses in Practice</td>
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<td>min. 4</td>
<td>4</td>
<td>4</td>
<td>min. 16</td>
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<tr>
<td>SIP - Selections in Practice</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>8</td>
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<tr>
<td>Total ECTS (TIP, DIP, SIP) per semester</td>
<td>min. 14</td>
<td>min. 14</td>
<td>min. 8</td>
<td>6</td>
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<tr>
<td>TOTAL ECTS</td>
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<td>120</td>
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II. MODULE SYLLABI

ATTACHED SEPARATELY you will find information on the individual study module's Prerequisites, its Contents, the Objectives and competences as well as the Intended learning outcomes, Materials, Learning and teaching methods, Assessment, Module leaders etc. They are appended as Word (.doc) documents.
III. APPENDICES

ATTACHED SEPARATELY you will find 2 appendices:

-1- Two additional explanatory tables to the module syllabi of TIP and DIP (appended as .xls spreadsheets)

-2- Diagrams A, B and C for clarification of programme structure, module relationships and student’s progression (appended as a single .pdf document)
IME PREDMETA SLO: POT RAZVOJA
COURSE TITLE ENG: PROGRESS TRACK

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:

Pot razvoja je obvezen modul, sestavljen iz obveznih predmetov (oziroma izvedb stopenj modula), ki trajajo po en semester (v kronološkem vrstnem redu): Začetna pot razvoja, Vmesna pot razvoja, Končna pot razvoja. Za Začetno pot razvoja ni pogojev, za preostale je pogoj zaključek predhodnega predmeta oziroma predhodnje izvedene stopnje.

Prerequisites:
Progress Track is a compulsory module consisted of compulsory semester-long course runs (in chronological order), as module implementation stages: Initial Progress Track, Interim Progress Track, Final Progress Track. Initial Progress Track does not have a prerequisite, for the rest, the previous is a prerequisite for the next.

Vsebina:

Mentorstvo »razvoja«, ki ga nudi modul Pot razvoja, vsakemu študentu zagotavlja kontinuirano pedagoško svetovanje: mentor razvoja posamičnega študenta usmerja pri oblikovanju lastne usmeritve študija in izbire najbolj relevantnih delov obveznosti v okviru podpornih modulov Tehnike v praksi, Diskurzi v praksi ter modula Studio, v katerih študent potrjuje izbrani nosilni modul. Vse potdaje za vzpostavitev nosilnih modulov pridobiva specifične veščine, kompetence in znanje.

»Strokovno« mentorstvo, ki ga opravljajo vodje nosilnih modulov oziroma drugi predavatelji (strokovnjaki z ustreznimi referencami) in ki ga posamičnemu študentu dodeli Študijska komisija, vsakemu študentu zagotavlja kontinuirano strokovno svetovanje, vodenje in usvajanje znanja: strokovni mentor glede na izbran nosilni modul študentu pomaga pri razvoju njegovega magistrskega projekta.

Ocene razvoja (ob zaključku vsakega predmeta oziroma predhodnje izvedene stopnje v modulu Poti razvoja, t.j. ob zaključku semestra) v obliki samostojnih predstavitev pred Ocenjevalno komisijo in vsemi kolegi-študenti potrjujejo in odobrijo napredek vsakega študenta pri razvoju njegovega magistrskega projekta in potrjujejo tako izbiro obveznosti v podpornih modulih Tehnike v praksi, Diskurzi v praksi in izbire v praksi ter modula Studio, kot tudi študentovo izbiro mentorja oziroma mentorjev za magistrsko delo.

The "progress" mentorship provided by the Progress Track Module leader ensures continuous pedagogical consultancy for each student: progress mentor guides each student in creating his/her own personally tailored pathway of study and choosing the most relevant selection of coursework from TIP, DIP and SIP supportive modules and the coursework from the Studio module, through which students acquire specific skills, competences and knowledge, to complement the Carrier Modules of their choice.

The "expert" mentorship provided by any Carrier Module leader or other (referenced expert) teacher and assigned to each student by the Board of Study ensures continuous professional consultancy, guidance and know-how for each student: expert mentor helps the student develop his/her master project, in relation to student's Carrier Module of choice.

Progress Reviews (at the end of each Progress Track course run, i.e. end of semester) in form of viva presentation in front of Review Committee and all peers clear and confirm each student's progress on his/her master project development, confirm student's choice of coursework from TIP, DIP and SIP supportive modules and the Studio module as well as student's choice of Master Thesis mentor(s).

Temeljni literatura in viri / Readings:
Obvezna / obligatory:
Odvisna je od nosilnega modula posamičnega študenta ter specifičnih priporočil mentorjev v Ocenjevalne komisije. / Depending on the Carrier Module of each student's choice, specific recommendations of the mentors and the Review Committee.

Priporočena / recommended:
Odvisna je od nosilnega modula posamičnega študenta ter specifičnih priporočil mentorjev v Ocenjevalne komisije. / Depending on the Carrier Module of each student's choice, specific recommendations of the mentors and the Review Committee.

Cilji in kompetence:

- Vsakemu študentu ponuditi sistematsko in metodološko podporo v obliki tesnega individualnega mentorstva ter kolektivnega ocenjevanja za zagotavljanje uspešnega razvoja študentovega magistrskega projekta, ki predstavlja navpični nosilec njegovega študijskega programa,
- izluščiti študentove akademske potrebe, motivacije in pričakovana ter mu posredovati povratne informacije na akademski ravni,
- študenta podpirati in usmerjati pri razvoju koherentnega osebnega projektnega portfelja,
- študenta podpirati pri postopnem razvoju in konsolidaciji njegovih zamisli za končni magistrski projekt,
- študentu s področno specifičnim (»strokovnim«) mentorstvom zagotavljati strokovno usmerjanje in znanje, osredotočeno na produkcijo magistrskega projekta,
- skozi pedagoško (»razvojno«) mentorstvo spodbujati študentovo sposobnost uspešnega napredovanja po njegovi akademski poti (izbira Studijev, podpornih predmetov v modulih Tehnike v praksi, Diskurzi v praksi in Izbir v praksi itd.), reflektiranja učnih izkušenj in ustrezne razvoja končnega magistrskega projekta,
- kolektivno (v okviru partnerstva dvojne diplome oziroma magisterij) definirati vstopni profil vsakoletne skupine letnika Študija (vpisanih na partnerski instituciji APU in UNG), spodbujati njen razvoj v smeri akademske skupnosti, in koordinirati dodeljevanje strokovnih mentorjev, tako znotraj modula kot tudi v gradnih podpornih modulov in tamkašnjih izbirah, vključno z izbirmi tem v modulu Studio.

Objectives and competences:

- to provide each student with systematic and methodological support in form of close individual mentorship as well as collective reviews to secure successful development of each student's individual master project, which represents the vertical vertebra of his/her study programme
- to single out student's academic needs, motivation and expectations, and provide them with feedback on academic level
- to support and guide student towards development of a coherent personal project portfolio
- to support student in gradually developing and consolidating his/her ideas for the final master project
- through area-specific (”expert”) mentorship, to provide student with professional guidance and know-how particularly aimed at master project production
- through pedagogical (”progress”) mentorship, to stimulate student’s ability to successfully steer through his/her own academic pathway in the programme (selection of Studios, supporting courses in TIP, DIP and SIP supporting modules etc.), reflect upon own learning experience and correspondingly develop the final master project
- collectively within the double degree partnership, to define the entry profile of a year’s cohort (as enrolled both at APU and UNG), foster its development towards an academic community, and coordinate expert mentor appointments within the module, as well as supportive module courselet runs and selections, including Studio topics selections.
Znanje in razumevanje: 
(Študent...) - Razvije pregled in razumevanje kompetenčnih standardov na izbranem področju, - razume namen paradigme projekta v okviru razvoja in realizacije lastne kreativne ideje v magistrskem projektu, - skozi arhiviranje, organizacijo in reflektiranje lastnega dela razvije razumevanje pomena in metod postopne konstrukcije lastne avtorske/umetniške osebnosti, - razume strukturo, namen in pomen celotnega akademskega dela na programskem ravni, in sicer v širšem kontekstu drugih formalnih, neformalnih in priložnostnih učnih izkušenj, - razvije razumevanje sistematičnega (projektnega) pisanja poročil ter javne predstavitve sebe in projektov v skladu s strokovnimi merili in akademskimi pravili.

Veščine: 
(Študent...) - kritično analizira lastne kompetence v primerjavi s standardi na izbranem področju in v širšem kontekstu programa, - kritično reflektira pridobivanje lastnih kompetenc, avtonomno načrtuje strategijo pridobivanja kompetenc in izvaja morebitne spremembe v okviru celotne akademske (tudi neformalne in priložnostne) učne izkušnje, - avtonomno usmerja pridobivanje kompetenc v okviru svojega končnega projekta (v okviru magistrskega dela), tudi v povezavi z izbirnimi vsebinami v modulih, - razvije individualno strategijo in pridobi veščine za trajnostno naravno upravljanje svoje karierne poti, - razvije veščine pisanja poročil, sestavljanja dokumentacije ter prezentacije in argumentacije s strokovnimi standardi in akademskimi pravili, še posebej v kontekstih kolegialne kritike.

Metode poučevanja in učenja: 
- samostojno delo študenta - spletno delo in komunikacija - individualna srečanja in srečanja v manjših skupinah - javne predstavitve (pred komisijo) z moderiranimi razpravami 

Metode: 
- analiza in sinteza podatkov - delo s sekundarnimi viri - govorne in pisne diskusije 

Knowledge: 
(The student...) - develops an overview and understanding of competency standards in the chosen area - understands the purpose of the project paradigm within own creative idea development and realization in the master project - understands the importance and methods of gradual construction of own author/artist persona through archiving, organising and reflecting own work - understands the structure, purpose and meaning of the entire academic provision on programme level, within a broader context of other formal, non-formal and informal learning experience - develops an understanding of systematic (project) report-writing and self/project presentation at viva, according to professional standards and academic conventions

Skills: 
(The student...) - critically analyses own competences against standards in the chosen area, and within the broader context of the programme - critically reflects on own competence acquisition, autonomously plans its strategy and designs possible changes in the framework of the entire academic (as well as non-formal and informal) learning experience - autonomously steers competence acquisition in the framework of his/her final (master thesis) project, also as related to elective coursework within supportive modules and Studio topics - develops an individual strategy and acquires skills for sustainable self-management - develops report-writing, documentation-assembling as well as presentation and argumentation skills according to professional standards and academic conventions, particularly in peer-review contexts

Learning and teaching methods: 
- autonomous student work - online work and communication - individual and small group meetings - public presentations (in front of committee) with moderated discussion

Methods: 
- data analysis and synthesis - work with secondary resources
rezultati ocenjevanja:

Poti razvoja se ocenjujejo z uspešno/neuspešno s plenarnim ocenjevanjem (pred vsemi študenti in Ocenjevalno komisijo).

Če je študent neuspešen pri prvem in drugem rednem ocenjevalnem roku ob koncu posamične stopnje Poti razvoja, naslednjo Pot razvoja (drugi ali tretji semester) ali magistrsko delo (7. redni sem. del) vpiše pogojno. Če je študent neuspešen v tretjem rednem ocenjevalnem roku »pogojo« nadaljevane Poti razvoja, ne more vpisati višje stopnje (oziroma pristopiti k dokončanju magistrskega dela) in mora ponovno opravljati pogojno vpisani predmeta modula Pot razvoja.

Progress Track Reviews are graded with pass/fail grades with a Plenary Review (in front of all peers and the Review Committee).

If student fails both first and second regular review term at the end of a particular Progress Track stage, s/he enrols the following Progress Track (semester 2 or 3) or Master Thesis (at semester 4) with an “incomplete” (conditional) enrolment. If student fails at third regular review term of the “incomplete” Progress Track, s/he cannot undergo the higher-level review (or approach Master Thesis finish) and must repeat the enrolment of the “incomplete” remaining Progress Track course run.

Reference nosilca / Lecturer's references:

Rene Rusjan

Rene Rusjan is the programme head and »Contemporary Art Practices« module leader in Digital Arts and Practices BA programme at the School of Arts of University of Nova Gorica. She was the co-founder of KD Galerija GT and Famul Stuart School of Applied Arts and was its programme head since 1994. She initiated and led numerous projects in collaboration of the school and other partner organizations, nationally and internationally.

She received a diploma from the Academy of Fine Arts in Ljubljana. She works in the field of contemporary art, as an artist in her own projects as well as a co-author in various artistic collaborations. Her work is context-specific and interdisciplinary. Scope: visual, performing arts and intermedia, graphic design, set design, concepting and curating exhibitions and complex art projects; teaching activity in the fields of contemporary art, co-author of several study programmes.

IZBRANE RAZSTAVE IN PROJEKTI / SELECTED PROJECTS AND EXHIBITIONS 2012 – 2007

2012 - Faraway, So Close! (Distance Conversations_012) – intermedia work in progress
- The Same Wind, The Same Rain, Chiang Mai Art Centre, Thailand (residency and exhibition)
2011 - Videoveče / Videovečerja, Videosupper, Galerija Photon, Ljubljana
- Kodor sam do večera potuje skozi svet (Simon Gregorčič), theater set design (with Bostjan Potokar), author and director: Neda R. Bric, production SNG Nova Gorica theatre
Peter Purg currently leads the New Media module in the B.A. Digital Arts and Practices programme at the School of Arts, University of Nova Gorica, where he acts as assistant professor and projects coordinator. He holds a PhD in media art, communication science and literature from the University of Erfurt (Germany), publishing and producing in and in-between the areas. His artistic interests range from intermedia performances and interactive installations to web, sound and body art, with a particular focus on public space. His scientific inquiries include media arts pedagogy, collective authorship, discourse poetics, media ecology and practice and imagination of socially responsive communication. His artistic practice is informed by academic research and international projects, and his theoretical and curatorial work includes the development of intercultural platforms and the study of emergent media practices. He is interested in the role of new media in shaping cultural and social identity, and the potential of intercultural exchange to foster mutual understanding and reconciliation.

(selected publications; English translations where applicable; all scientific and professional articles or monographs):

- "Hypertext as Form and Place of Collective Creativity" 2010, PFAU, Kunst und Technik in medialen Räumen (Germany)
- "Bodies in Interactive Space" (scientific monograph) 2007, VDM (Germany)
- "The Art of Mixed Reality" 2010, Amfiteater (Slovenia)
- "An Intercultural Understanding of Man and Machine in Managing Interdisciplinary Cooperation" 2006, Faculty of Management Koper, University of Primorska (Slovenia)
- "Media Performance of the Word Itself" 2008, Amfiteater (Slovenia)
- "New Technologies for Sustainable Teaching and Learning" 2009, JTEFS, Journal of Teacher Education for Sustainability, (Poland/Germany/Latvia)
- "Con-creativity among Local and Global Networks" 2006, Dichtung Digital (Germany/USA)
- "Dialoguing Man and Machine" 2004, ART-E-FACT (Croatia)
- "An e-Learning Curriculum for Europe 2.0" 2008, University Centre for Euro-Mediterranean Studies (Slovenia) and European Institute of the Mediterranean (Spain)
- "Ecology of Web 2.0" 2008, Slovenian Informatics Society (Slovenia)
- "Trans-lation = Pre-vod = Über-setzung" (multimedia literary performance, director & performer) K4, 1999 (Slovenia)

(performing works, selection:

- VideoSupper with Rene Rusjan, Kulturni inkubator, Maribor
- TheOneMinutes Trains, svetovni izbor, Rietvetl Arsenale Venice (v izbor prišla z video deloma Train Taveling – Egypt in Train Taveling – Tokyo), Arsenali Novissimi, sprema lokacija ob bienalu v Benetkah
- WorldOneMinutes Video & Literature, svetovni izbor, Beijing Today Art Museum (v izbor prišla z video deloma Wake Me Up if I Fall Asleep), premierna razstava v Pekingu, Kitajska, nato Šanghaj, Lisbona, Zagreb, Paramaribo, Bruselj, Sao Paulo, Istanbul, Amsterdam in Groningen
- Mother:Earth – mednarodna delavnica žensk iz arabskih in evropskih dežel, Wd8 Art Center, Walkensdorf, Avstrija
- Connected, Wd8 Art Center, Walkensdorf, Avstrija (projekt; spletna umetnica Cym)
- Čitalnica SCCA 2007/ Reading Room SCCA 2007, SCCA-Ljubljana, Zavod za sodobno umetnost, Projektna soba
- Danes nimam časa za politiko. Danes nimam časa za umetnost. Danes,.., Fotografski projekt; Politično (razstava po izboru članov Društva slovenskih kritikov), Velenje
- Pri meni na vrtu – Cikel Štirje letni časi. Vrt na Komenskega 8, DLUL, Ljubljana (samostojen projekt, vanj sem k sodelovanju povabila kolegice umetnice: Natašo Skušek, Aleksandro Gruden, Eleno Fajt, karierno sodobno umetnico Mileno Kosec, ter svoje študentke, Evo Nino Cajnko, Martino Černetić, Urško Debevc, Saro Lovrec, Matejo Abram in Bojana Križanec)
- Podgana PPP street performance group. In 2011 he was awarded “Prometheus of Science for Excellence in Communication” by The Slovenian Science Foundation; he is member of the "University-Business Cooperation" with the European Comission. Peter Purg also acts as independent consultant/advisor or project manager in several research and development projects for the public (schools, universities, ministries) and the private sector.

/selected publications and works/
• “PIS-DRINK”, “STOP-SHOP”, “PCycle”, “Bulky Plaste” (street art media performance series, co-director & performer), Podgana PPP, 2002-2006 (Slovenia)
• “BUmBUs” (series of music and multimedia performances with integrated inter-disciplinary research, coordinator & performer), Bobnars United, 2003-2005 (Slovenia, Serbia)
• “Body in Interactive Space” (new media performance), 2005, Germany
• “Literature and Digital Culture” (teaching-cum-performance series) 2005-2009, Germany, Slovenia, Croatia Macedonia, Bulgaria
• “Catharsis of Neptun” (site-specific performance and installation) 2011, Croatia

Opombe:

Opomba 1:
V treh semestrih trajanja modula Pot razvoja »strokovni« mentor in mentor za »razvoj« (kot glavna člana Ocenjevalne komisije) vodita razvoj magistrskega projekta vsakega študenta s kontakti v obliki srečanj v manjših skupinah ali individualnega mentorstva. Študentje se redno posvetujejo s svojimi mentorji, skupinsko na krajših seminarjih o posamičnih področjih ali individualno na posvetovanjih. Vodja modula Pot razvoja (mentor razvoja) koordinira vsa srečanja (na vseh področjih, npr. v danem letu povezuje vse aktivne nosilne module).

Opomba 2:
Ocenjevalno komisijo sestavljajo trije člani, dva iz lokalne institucije (UNG) in eden iz partnerske institucije programa dvojnega magisterija (APU). Izmed dveh lokalnih članov odbora je en mentor razvoja (vodja modula Pot razvoja) in eden strokovni mentor (ponavadi vodja nosilnega modula) posamičnega študenta. Lokalni (UNG) mentor razvoja in »translokalni« (APU) mentor razvoja sodelujeta pri vseh ocenjevanjih, medtem ko je tretji član odbora, strokovni mentor, za vsakega študenta drugačen, odvisno od študentove izbire nosilnega modula.

Notes:

Note -1:
Throughout the three semesters of the Progress Track Module, the “progress” and the “expert” mentors (as main Review Committee members) guide each student’s master project development through contacts in the form of small group meetings or individual mentorship. The students regularly consult their mentors as a group for short area-specific seminar sessions, or individually within consultation contacts. The Progress Track Module leader (progress mentor) coordinates all meetings (across all areas, i.e. connecting all active Carrier Modules of a specific year).

Note -2:
The Review Committee consists of three members, two of whom are from the local institution (UNG), and one is added from the double degree partner institution (APU). From two local committee members, one is progress mentor (Progress Track module leader) and one is expert mentor (usually the Carrier Module leader) for each individual student. The local (UNG) progress mentor and the “trans-local” APU) progress mentor are fixed for all reviews, while the third committee member, the expert mentor, differs from student to student, according to her/his choice of Carrier Module.
**Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:**

Za modul Studio na prvi ravni oziroma v prvem semestru (»Raziskovanje«) ni pogojev za vključitev v delo. Na drugi (»Opredeljevanje«) in tretji (»Osvetljenje«) ravni oziroma semestru je nujen predpogoj zaključek nižje ravnih modulov za študijski program Medijske umetnosti in prakse.

Za študijski program Medijske umetnosti in prakse mora študent uspešno opraviti vsaj tri predmete iz modula Studio, po enega na vsaki ravnini.

**Prerequisites:**

For Studio on level/semester 1 ("Explore"), there are no prerequisites. For Studio on level/semester 2 ("Define") and 3 ("Focus") the lower level studio accomplished is an immediate prerequisite.

For the Media Arts and Practices study programme, each student has to accomplish at least 3 Studio course runs, completing the three Studio levels, within the Studio Module.

**Vsebina:**

Modul Studio področja in študente iz več nosilnih modulov povezuje v kohezivno produkcijo, ki temelji na specifičnih temah in je osredotočena na raziskovanje.

Vsak predmet v modulu Studio se ukvarja s specifično nosilno temo, ki je sodobna in relevantna za posameznik semester ter jasno povezana z vsaj dvema področjema programa, kot ga opredeljujejo nosilni moduli. Glede na to, da temelijo na nosilnih temah in so naravno projektno, so predmeti v modulu Studio zasnovani kot "stiča" dveh ali več nosilnih modulov. To študentom omogoča, da interdisciplinarno razvijejo in izvedejo medijos usmerjene projekte. Vsak študent lahko svoje znanje kombinira z znanjem kolegov-študentov in tako postane del kontekstualno širšega produkcijskega procesa.

V smislu tem in tematik je vsebina modula Studio odprta in povsem odvisna od specifičnih potreb posamične generacije študentov in njihovih individualnih magistrskih projektov. Glede metodologije je modul Studio najbolj interdisciplinarna kurikularna enota študijskega programa. Gre za kolektiven, zgoščen proces študijske izkušnje, ki je tesno povezan z izvedbo študentovega individualnega nosilnega modula. Študent »raziskuje« širše oziroma povezane kontekste, »opredeljuje« lastne interesne na specifičnem področju oziroma področjih, ali pa se »osredotoči« na svoje (magistrsko) projektno delo.

**Content (Syllabus outline):**

Studio Module connects the areas and students of more Carrier Modules into a cohesive topic-based and research-oriented production.

Each Studio course offered within the Studio Module bears a particular topic as deemed contemporary and relevant for the semester in question, and clearly relates to at least two areas of the programme as defined by Carrier Modules. Being a topic-based and project-oriented course, Studio course is conceived as a “meeting point” between two or more Carrier Modules. This allows students to develop and implement media-oriented projects interdisciplinarily. Here each student can combine his/her know-how with those of his/her peers becoming a part of a contextually wider production process.

The content of the Studio Module, in terms of themes and topics, is thus opened and completely dependent on particular needs of each year’s student cohort and students’ individual master projects. In terms of methodology, Studio Module is the most interdisciplinary curricular unit in the study programme. It is a collective, congested process in study experience closely connected to a student’s individual Carrier Module implementation, either “exploring” the wider or related contexts, “defining” own interest in the area(s), or “focusing” on their own (master) project work.

**Temeljni literatura in viri / Readings:**

**Obvezna / obligatory:**

Literaturno vodično določen na podlagi ponujenih tematik v modulu Studio, ki so vsak semester različne. / Readings will be assigned based on the offered Studio topics, which will vary each semester.

**Priporočena / recommended:**

Literaturno vodično določen na podlagi ponujenih tematik v modulu Studio, ki so vsak semester različne. / Readings will be assigned based on the offered Studio topics, which will vary each semester.
## Cilji in kompetence:

- omogočiti doseganje ene izmed treh ravni rezultatov (»Raziskovanje«, »Opredeljevanje« in »Osredotočenje«), ki jih ponuja vsaka raven izvedbe oziroma izvedba predmeta (v modulu Studio) in ki odražajo različne kompetence študentov od prvega do tretjega semestra; Študentje celotnega programa (ne glede na letnik študija) se tako lahko srečajo v kateremkoli predmetu v modulu Studio,

- študentom ponuditi širok kontekst oziroma raziskovalne teme, ki lahko zaokrožajo njihov specifičen končni magistrski projekt in njihove interese ter odražajo sodobne teme in metodologije na področju medijskih umetnosti,

- razviti interdisciplinarne in med-poklicne kompetence ter študente iz različnih nosilnih modulov vključiti v interaktivni učni in produktijski proces,

- študentom ponuditi testni in vadbeni poligon za njihove ideje (za magistrski projekt); v laboratorijsko usmerjenem raziskovanju študente opravijo intenzivne in zaokrožene produkcijske procese na ravni manjših individualnih ali skupinskih projektov v obsegu enega semestra, kar jim daje možnost, da svoje ideje (povezane z magistrskim projektom) preverijo do točke izvedbe in razvijajo relevantne veščine,

- ponuditi možnost izvedbe večjih na praksi temeljčih izvedb mobilnosti, kjer se produkcija v modulu Studio (pogosto z osredotočenjem na specifične prostore) kombinira s področjem nosilnega modula, pri tem so faze raziskovanja, predprodukcije (raziskovanje in načrtovanje) in postprodukcije (izvedba in evalvacija) izdolžena podpore s spletnim delom študenta in mentorja s pomočjo orodij in okoli za e-izobraževanje, kar študente pripravi na intenzivno krajšo fazo v produkcijo usmerjene mobilnosti.

## Intended learning outcomes:

<table>
<thead>
<tr>
<th>1. «Raziskovanje» (raven rezultatov)</th>
<th>Prvi semester (4 ECTS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- študent raziskuje področje obstoječega oziroma potencialno novega interesa in sodeluje v svoji vlogi,</td>
<td></td>
</tr>
<tr>
<td>- študent razvija vnaprej opredeljene raziskovalne veščine in poglobojeno raziskuje obseg ponujene teoretične base ter se sooča z manjšimi praktičnimi nalogami,</td>
<td></td>
</tr>
<tr>
<td>- študente sodelujejo s kolegij-študenti in mentorji ter združujemo svoje individualne in disciplinarne interese in veščine,</td>
<td></td>
</tr>
<tr>
<td>- ob koncu študent uspešno opravi svojo vlogo pri sodelovanju v primeru/projektu modula Studio.</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
<th>2. »Opredeljevanje» (raven rezultatov)</th>
<th>Drugi semester (4 ECTS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- študent izbere na praksi in teoriji temelječ primer/projekt, na voljo v modulu Studio, in na tem opredeli svoje interesno področje ter sodeluje v samostojno opredeljeni vlogi,</td>
<td></td>
</tr>
<tr>
<td>- študent kot odgovor na izbrane teme in metodologije opredi svoje koncepte in estetike,</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1. “Explore” (outcome level)</th>
<th>semester 1 (4 ECTS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- student explores the area of existing or new potential interest, and participates in the given role.</td>
<td></td>
</tr>
<tr>
<td>- student develops pre-defined research skills and explores the scope of an offered topic through research-intensive work and smaller practical assignments</td>
<td></td>
</tr>
<tr>
<td>- students collaborate with peers and mentors and combine their individual and disciplinary interests and skills</td>
<td></td>
</tr>
<tr>
<td>- at the end the student successfully concludes own participation in the Studio case/project in the given role.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>2. “Define” (outcome level)</th>
<th>semester 2 (4 ECTS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- student selects a practice and theory-based case/project Studio on offer, and thereby defines own area of interest, participating in a self-defined role.</td>
<td></td>
</tr>
<tr>
<td>- student defines own concepts and aesthetics in response to offered topics and methodologies</td>
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</tr>
<tr>
<td>- students collaborate with peers and mentors to autonomously</td>
<td></td>
</tr>
</tbody>
</table>
študent v sodelovanju s kolegi
študenti in mentorji avtonomno
kombinira svoje individualne in disciplinarne interese z interesi
drugih in ta proces reflekira,
ob koncu študent uspešno zaključi svojo samostojno
opredeljeno vlogo pri sodelovanju v primeru/projektu modula
Studio.

3. »Osredotočenje« (raven rezultatov)
Tretji semester (4 ECTS)
- študent izbere na praksi in teoriji temelječ primer/projekt, na
voljo v modulu Studio, s tem se osredotoči znotraj svojega
interesnega področja ter v avtonomno zasnovanem in
zaključenem projektu sodeluje v samostojno opredeljeni vlogi,
- študent se kot odgovor na ponujeno temo ali metodologijo
osredotoči na bolj kompleksen samostojno zasnovan projekt in
njegovo produkcijo,
- v kontekstu produkcija presega modulu Studio študent
aktivno usmerja in na koncu reflektira pomen opravljene
(samostojno opredeljene) vloge in njenih kompetenc za svoj
končni magistrski projekt.

Metode poučevanja in učenja:

Oblike dela:
- frontalna oblika poučevanja
- samostojno delo študentov
- seminarske diskusije
- spletno delo in komunikacija
- individualna srečanja in srečanja z mentorjem v manjših
skupinah
- interna predstavitev

Metode dela:
- analiza in sinteza podatkov
- delo s sekundarnimi viri
- gorove in pisne diskusije
- razvoj in oblikovanje (medijsko obogatenega) besedila
- predstavitve podatkov.

Načini ocenjevanja:

Način (pisni izpit, ustno izpraševanje, naloge, projekt):
- redne naloge v skladu z učnim načrtom
- končna dokumentacija s predstavitvijo
- ustni izpit

Struktura ocene:
50% redne naloge
20% končna dokumentacija
30% končna predstavitev oziroma ustni izpit

Delež (v %) / Weight (in %)

Assessment:

Type (examination, oral, coursework, project):
- regular coursework according to syllabus
- final documentation, with presentation
- oral examination

Grading scheme:
50% regular coursework
20% final documentation
30% final presentation and/or oral exam

Reference nosilca / Lecturer's references:
(NOTE: Module coordinator acts as a teacher and the “producer” in the students’ production process. According to the chosen topic and its semester long students’ development he/she may invite different experts to collaborate with students, as guest lecturers/artists)

Learning and teaching methods:

Forms:
- frontal teaching
- autonomous student work
- seminar discussions
- online work and communication
- individual and small group mentor meeting
- internal presentation

Methods:
- data analysis and synthesis
- work with secondary resources
- verbal and written discussion
- (media-rich) text development and editing
- data presentation
Rene Rusjan is the programme head and «Contemporary Art Practices» module leader in Digital Arts and Practices BA programme at the School of Arts of University of Nova Gorica. She was the co-founder of KD Galeria GT and Famul Stuart School of Applied Arts and was its programme head since 1994. She initiated and led numerous projects in collaboration of the school and other partner organizations, nationally and internationally.

She received a diploma from the Academy of Fine Arts in Ljubljana. She works in the field of contemporary art, as an artist in her own projects as well as a co-author in various artistic collaborations. Her work is context-specific and interdisciplinary. Scope: visual, performing arts and intermedia, graphic design, set design, concepting and curating exhibitions and complex art projects; teaching activity in the fields of contemporary art, co-author of several study programmes.

(Koordinator modula v produkcijskem procesu študentov deluje kot učitelj in kot »producent«. Glede na izbrano temo in njen razvoj v semestru lahko različne strokovnjake povabi, da kot gostujoce predavatelji/umetniki sodelujejo s študenti.)

Rene Rusjan, programska vodja Visoke šole za umetnost Univerze v Novi Gorici, vodja modula Sodobne umetniške prakse na programu 1. stopnje Digitalne umetnosti in prakse.

O svoji dolgoletni, več kot dvajsetletni pedagoški praksi je pridobila široko paletno pedagoških kompetenc. Preizkusila se je tako v neposredni pedagoški dejavnosti (od otroških delavnic za vrtce in osnovne šole, do srednješolskega pouka, šole Famul Stuart in umetniške akademije ALUO, univerze za tretje življenjsko obdobje in izobraževanja odraslih) kot v snovanju akreditiranih in neakreditiranih programov za različne stopnje izobraževanja.


IZBRANE RAZSTAVE IN PROJEKTI / SELECTED PROJECTS AND EXHIBITIONS 2012 – 2007

2012 - Faraway, So Close! (Distance Conversations_012) – intermedia work in progress
- The Same Wind, The Same Rain, Chiang Mai Art Centre, Thailand (residency and exhibition)
2011 - Videovečer / Videovečerja, Videosupper, Galerija Photon, Ljubljana
- Kdo r sam do večera potuje skoz svet (Simon Gregorič), theater set design (with Bostjan Potokar), author and director: Neda R. Bric, production SNG Nova Gorica theatre
2010 - Communication project at Postaja Topolove / Stazione di Topolo, Topolo, Italija
- VideoSupper with Rene Rusjan, Kulturni inkubator, Maribor
2009 - TheOneMinutes Trains, svetovni izbor, Rietveld Arsenale Venice (v izbor prišla z video deloma Train Taveling – Egypt in Train Traveling – Tokyo), Arsenali Novissimi, spremlja lokacija ob biennalu v Benetkah
2008 - WorldOneMinutes Video & Literature, svetovni izbor, Beijing Today Art Museum (v izbor prišla z video deloma Wake Me Up if I Fall Asleep), premierna razstava v Pekingu, Kitajska, nato Šanghaj, Lisbona, Zagreb, Paramaribo, Bruselj, Sao Paulo, Istanbul, Amsterdam in Groningen
- Mother:Earth – mednarodna delavnica žensk iz arabskih in evropskih dežel, Wd8 Art Center, Walkensdorf, Avstrija
- Zbudi me, če zaspim, video, One Minute_São Paolo, SCCA, Videospotting
- Connected, Wd8 Art Center, Walkensdorf, Avstrija (projekt: spletna umetnica Cym)
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- Pri meni na vrtu – Cikel Štirje letni časi, Vrt na Komenskega 8, DLUL, Ljubljana (samostojen projekt, vanj sem k sodelovanju povabila kolege umetnike: Nataša Skušek, Aleksandro Gruden, Eleno Fajt, Cym, karierno sodobno umetnico Mileno Kosec, ter svoje študentke, Evo Nino Cajnko, Martino Prežek, če zaspim, video, One Minute_São Paolo, SCCA, Videospotting
- Connected, Wd8 Art Center, Walkensdorf, Avstrija (projekt: spletna umetnica Cym)
- Čitalnica SCCA 2007/ Reading Room SCCA 2007, SCCA-Ljubljana, Zavod za sodobno umetnost, Projektna soba
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- Pogledi / Looks - Home '07, Ljubljana work-in-progress, ulična intervencija (skupaj z Boštjanom Potokarjem)
- North-South Postcard diary, TheOneMinutes Trains, WorldOneMinutes Video & Literature, Rietveld Arsenale Venice
- CONNECTED, Wd8 Art Center, Walkensdorf, Avstrija (projekt: spletna umetnica Cym)
- Čitalnica SCCA 2007/ Reading Room SCCA 2007, SCCA-Ljubljana, Zavod za sodobno umetnost, Projektna soba
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- Pogledi / Looks - Home '07, Ljubljana work-in-progress, ulična intervencija (skupaj z Boštjanom Potokarjem)
- North-South Postcard diary, Station Nord, Honfoss, Norveška
- U3 trienale slovenske umetnosti, Moderna galerija, Ljubljana (zbornik, z Boštjanom Potokarjem)

Opomba:
Obvezni modul Studio je sestavljen iz izbirnih predmetov v prvem, drugem in tretjem semestru. Študent mora v prvem,
drugem in tretjem semestru izbrati po en predmet iz modula Studio, vsakič na ustreznih ravneh sodelovanj. Vsak semester bosta v modulu Studio v okviru partnerstva dvojne diplome oziroma magisterija na voljo vsaj dva predmeta, izmed katerih študent izbere vsaj enega. Partnerstvo si bo prizadevalo v modulu Studio vsak semester ponuditi vsaj tri celotne predmete. Vsaj en bo osredotočen na mobilnost in bo združeval študente in mentorje iz obeh institucij partnerstva dvojne diplome oziroma magisterija. Predmeti bodo močno podprti z IKT (videokonference, učno okolje Moodle, kombiniran izvedbeni model, itd.) in bodo vključevali intenzivne skupne kontakte študentov in mentorjev na (od tematike odvisnem) specifičnem prostoru, predvsem v obliki delavnice.

Zaradi časovnega prekrivanja prvega semestra v prvem letniku študija in tretjega semestra v drugem letniku študija je možno, da na primer študent prvega letnika in študent drugega letnika obiskuje isti predmet v modulu Studio. A v tem primeru eden »raziskuje« ponujeno temo s krajšimi nalogami, osredotočen na raziskovanje, medtem ko se drugi »osredotoči« na produkcijo enega samega bolj kompleksnega projekta v okviru ponujene teme ali metodologije, ki je pomembna za njegov magistrski projekt.

Note:
A compulsory Studio Module consists of elective course provision in semesters 1, 2 and 3. Student is required to take one Studio per semesters 1, 2 and 3. There will be a minimum of two Studios offered per semester, within the double degree partnership, from which a student elects at least one. The partnership will strive at an offer of at least three full Studios per semester, where at least one will be mobility-oriented, bringing together students and mentors from both double degree partner institutions, thus strongly supported by ICT (video-conferencing, Moodle course management system, blended implementation model etc.), with a short intensive joint contact of students and mentors at a (topic-) specific site, mostly in the form of a workshop.

Due to the timely overlap of semester 1 in first year of study and semester 3 in second year of study, it is possible that, for example, a first-year student and a second-year student together enrol the same Studio, but one will “explore” the specific offered topic through research-intensive series of smaller assignments, while the other will “focus” on production of a more complex single project within the offered topic or methodology, as relevant for his master project.
NOSILNI MODUL / CARRIER MODULE

IME PREDMETA SLO: ANIMACIJA
COURSE TITLE ENG: ANIMATION

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:
Splošno znanje na področju animacije in animiranega filma ter izražen interes na specifičnem interesnem področju, izkazan z likovnimi veščinami; izrazita sposobnost vizualnega in verbalnega pripovedovanja; računalniška pismenost, dokazana sposobnost dela z osnovnimi orodji za snemanje in montažo.

Prekusi:
General knowledge in the field of animation and animated film and expressed interest in the specific field of interest, expressed in visual arts skills, highly reflected ability of visual or verbal storytelling, computer literacy, demonstrated mastery of basic tools for recording and editing.

Vsebina:
Nosilni modul ANIMACIJA vključuje širok razpon tehničnih, konceptualnih in estetskih animacijskih praks. Sestavljen je iz treh po semester dolgih predmetov oziroma izvedbenih stopenj, ki so strukturirane okrog treh ravni rezultatov (znanje in razumevanje, veščine, opredeljenih kot »raziskovanje«, »opredeljevanje« in »osredotočenje«, skozi katere študentje postopoma pridobijo kompetence za neodvisno produkcijo animiranih filmov na njihovem specifičnem področju.

Ta učni načrt, vključno s cilji in študijskimi rezultati, predstavlja vertikalno strukturo vseh treh semestrov, ki podpira študentovo individualno študijsko pot pri postopni pridobitvi polnih kompetenc na nosilnem modulu ANIMACIJA v programu Medijske umetnosti in prakse. Po »RAZISKOVANJU« različnih možnosti na tem področju študent »OPREDELI« svoje interesno polje in se na koncu »OSREDOTOČI« na lasten projekt.

Semester 1, nosilni modul ANIMACIJA – »Raziskovanje«:
- spoznavanje terminologije in postopkov v animaciji (ekstremi, faziranje, izdelava vmesnih faz, tempiranje, pričakovanje, interakcija, dizajn, vizualna stilizacija, izraz materialov),
- raziskovanje različnih animacijskih tehnik: klasična risana animacija, tehnike stop motion animacije (luttovna animacija, kolažna animacija, plastelinska animacija, pixalisation), računalniška animacija, itd.
- raziskovanje različnih vizualnih jezikov in sredstev izražanja: risanje, kiparstvo, fotografija, računalniško modeliranje, grafika, itd.
- učenje, razvoj in uporaba osnovnih elementov animacije: scenarij in zgodobis, zasnova vizualnega koncepta, montaža, izdelava zvočne podlage,
- raziskovanje vlog v projekti v modulu Studio.

Semester 2, nosilni modul ANIMACIJA – »Opredeljevanje«:
- student opredeli svoj projekt in izbrana sredstva izražanja.

Semester 3, nosilni modul ANIMACIJA – »Focus«:
- student's own project and the chosen means of expression, technics, tools, individual visual language.
- the project and its phases, timeline, production plan(preparing for semester 3)
- student's own role in Studio projects.

Content (Syllabus outline):
The Carrier Module ANIMATION integrates a broad range of technical, conceptual and aesthetic animation practices, it is consisted of three semester-long course runs that are structured around three levels of outcomes (knowledge, skills) defined as “Explore”, “Define” and “Focus”, through which students gradually acquire competence for independent animated film production in their specific field.

The following syllabus, including its aims and outcomes, comprises the vertical structure of all semesters to support the student’s individual pathway in gradually attaining full competence within the (Carrier Module) ANIMATION area of Media Arts and Practices. After “EXPLORING” various possibilities within the area, the student “DEFINES” own field of interest, and eventually “FOCUSES” on her/his project.
tehnike, orodja, individualni vizualni jezik,
- razvoj projekta in njegovih faz, časovnice in produkcijskega načrta (priprava na tretji semester),
- opredelitev študentove vloge v projektih v modulu Studio,
- elementi animacije: scenarij in zgodboris, zasnova vizualnega koncepta, animacija, montaža, izdelava glasbene podlage, izgradnja razmerja med zgodbo in vizualno izkušnjo.

Tretji semester, nosilni modul ANIMACIJA –
»Osredotočenje«:
- dokončanje in predprodukcija projekta animiranega filma posamičnega avtorja,
- iskanje dodatnih virov, še posebej produksijskih zmogljivosti,
- iskanje morebitnih koproducentov v lokalni skupnosti, končni zgodboris, izdelava likov, izdelava prostorov, predanimacija, začetek animacije, postproducijski načrt, glasbena podlaga, efekti, itd.

Po tretjem semestru študent izvede oziroma zaključi magistrski projekt v okviru modula Magistrska naloga v četrtem semestru.

Semester 3, Carrier Module ANIMATION – “Focus”:
- finalizing and preproducing individual author's animated film project
- finding additional resources esp. production facilities
- looking for possible co-producers in the local community-final story board, character building, space building, animatoric, starting animation, plan for postproduction, soundtrack, effects etc.

After semester 3 the student implements and/or finalizes the master project within the scope of the Master Thesis module, in semester 4.

<table>
<thead>
<tr>
<th>Temeljni literatura in viri / Readings:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Obvezna / obligatory:</strong></td>
</tr>
<tr>
<td>Moritz, William: <em>Optical Poetry</em> – <em>The Life And Work Of Oscar Fischinger</em>,</td>
</tr>
<tr>
<td>Hanson, Matt: <em>The End Of Celluloid – Film Futures In The Digital Age</em>, RotoVision 2004</td>
</tr>
<tr>
<td>Habjan, Ana Marija: <em>Umjetnik Otpora – Razgovori S Vladom Kristlom</em></td>
</tr>
<tr>
<td>Cotta Vaz, Marc &amp; Duignan, Patricia Rose: <em>Industrial Light+Magic – Into the Digital Realm</em>, Del Rey</td>
</tr>
<tr>
<td><strong>Priporočena / recommended:</strong></td>
</tr>
<tr>
<td>Shaw, Susannah: <em>Stop Motion: Craft Skills for Model Animation</em>, Focal Press 2008</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cilji in kompetence:</th>
<th>Objectives and competences:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- elements of animation: script and storyboard, creation of a visual concept, animation, editing, creation of a soundtrack, building the relationship between the story and visual appearance.</td>
<td></td>
</tr>
</tbody>
</table>

Semester 3, Carrier Module ANIMATION – “Focus”:
- finalizing and preproducing individual author's animated film project
- finding additional resources esp. production facilities
- looking for possible co-producers in the local community-final story board, character building, space building, animationic, starting animation, plan for postproduction, soundtrack, effects etc.

After semester 3 the student implements and/or finalizes the master project within the scope of the Master Thesis module, in semester 4.
V okviru ciljev nosilnega modula ANIMACIJA student postopoma predelja vse ključne teme, orodja in metodologije, pomembne za avtonomno produkcijsko delo na specifičnem področju animacije v okviru programa Medijskih umetnosti in praks. 

**Prvi semester**
- pridobitev naprednih delovnih izkušenj v animaciji s praktičnim delom,
- spoznavanje napredne terminologije in postopkov v animaciji (ekstremi, faze, vmesne faze, temporiranje, pričakovanje, interakcija, oblikovanje, vizualna stilizacija, izražanje materialov),
- celovito spoznavanje digitalnega pristopa h klasničnim animacijskim tehnikam,
- delo na konkretnih osnovnih animacijskih nalogoah.

**Druži semester**
- učenje vseh stopenj profesionalnega predprodukcjskega delovnega procesa pri animiranem filmu,
- oblikovanje konceptov animiranega filma kakovosti, kakovščina ustreza kontekstom festivalov, drugih javnih predvajan in distribucija animiranih filmov,
- razvoj in oblikovanje individualnega avtorskega/umetniškega izraza na področju animiranega filma in pridobitev konkretnih izkušenj pri ustvarjanju filma ter reflektiranje sprejemanja filma v javnosti in povratnih informacij,
- obogatitev delovnih izkušenj s programsko in strojno opremo, povezano s produkciijo animiranih filmov.

**Tretji semester**
- obvladovanje vseh stopenj profesionalnega produkcijskega delovnega procesa pri animiranem filmu,
- delo na končni verziji kratkega animiranega filma, ki kakovostno ustreza kontekstom festivalov, drugih javnih predvajanj in distribuciji animiranih filmov,
- nadaljnji razvoj in oblikovanje individualnega avtorskega/umetniškega izraza na področju animiranega filma in pridobitev konkretnih izkušenj pri ustvarjanju filma ter reflektiranje sprejemanja filma v javnosti in povratnih informacij,
- nadaljnja obogatitev delovnih izkušenj s programsko in strojno opremo, povezano s produkciijo animiranih filmov.

**Predvideni študijski rezultati:**

<table>
<thead>
<tr>
<th>Raziskovanje (Student bo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- neodvisno ustvarjal kratka animirana dela,</td>
</tr>
<tr>
<td>- neodvisno uporabljal terminologijo, orodja in postopke ter sodeloval v skupinskem delu,</td>
</tr>
<tr>
<td>- ocenjeval in kritično analiziral splošne estetske in umetniške dosežke v animaciji in na sorodnih področjih.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opredeljevanje (Student bo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- pridobil praktične izkušnje in teoretsko znanje, povezano s celotno preprodukcijo stopnjo ustvarjanja animiranega filma,</td>
</tr>
<tr>
<td>- artikuliral svoj avtorski projekt v smislu celotnega načrta ter ustrezno pripravil vse elemente za stopnjo produkcije.</td>
</tr>
</tbody>
</table>

**Intended learning outcomes:**

<table>
<thead>
<tr>
<th>Explore (Students will)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- independently make hort animated work</td>
</tr>
<tr>
<td>- independently use terminology, tools and procedures as well as participate in group work</td>
</tr>
<tr>
<td>- evaluate and critically analyze general esthetic and artistic achievements in the sphere of animation and related fields</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Define (Students will)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- acquire practical experience and theoretical knowledge related to the entire preproduction stage in the making of an animated film</td>
</tr>
<tr>
<td>- to articulate their own author integral project in terms of a</td>
</tr>
</tbody>
</table>
**Osredotočenje**
(Študent bo)
- svoj umetniški projekt pripeljal do končne stopnje in zagotovil njegovo uspešno izvedbo,
- obvladal vse stopnje in elementa produkcije enimiranega filma,
- pridobil znanje in veščine, ki mu bodo omogočile neodvisno ustvarjanje animiranih filmov v skladu z vsemi profesionalnimi standardi na njihovem specifičnem področju (na področju animacije).

**Focus**
(Students will)
- bring their individual artistic project to the final stage, assuring its successful completion
- master all the phases and elements of animated film production
- acquire knowledge and skills that will enable them to make independently their own animated films according to all the professional standards in their specific field (within the area of animation)

---

**Metode poučevanja in učenja:**

<table>
<thead>
<tr>
<th>Oblike dela:</th>
<th>Learning and teaching methods:</th>
</tr>
</thead>
<tbody>
<tr>
<td>frontalna oblika poučevanja</td>
<td>Forms:</td>
</tr>
<tr>
<td>samostojno delo študentov</td>
<td>- frontal teaching</td>
</tr>
<tr>
<td>seminarske diskusije</td>
<td>- autonomous student work</td>
</tr>
<tr>
<td>spletno delo in komunikacija</td>
<td>- seminar discussions</td>
</tr>
<tr>
<td>individualna srečanja in srečanja v manjših skupinah z mentorjem</td>
<td>- online work and communication</td>
</tr>
<tr>
<td>- interne predstavitve</td>
<td>- individual and small group mentor meeting</td>
</tr>
<tr>
<td>Metode dela:</td>
<td>- internal presentation</td>
</tr>
<tr>
<td>- analiza in sinteza podatkov</td>
<td>- data analysis and synthesis</td>
</tr>
<tr>
<td>- delo s sekundarnimi viri</td>
<td>- work with secondary resources</td>
</tr>
<tr>
<td>- govorne in pisne diskusije</td>
<td>- verbal and written discussion</td>
</tr>
<tr>
<td>- razvoj in oblikovanje (medijsko obogatenega) besedila besedila</td>
<td>- (media-rich) text development and editing</td>
</tr>
<tr>
<td>- predstavitev podatkov</td>
<td>- data presentation</td>
</tr>
</tbody>
</table>

**Načini ocenjevanja:**

<table>
<thead>
<tr>
<th>Način (pisni izpit, ustno izpraševanje, naloge, projekt):</th>
<th>Weight (in %) / Assessment:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- redne naloge v skladu z učnim načrtom</td>
<td>Type (examination, oral, coursework, project):</td>
</tr>
<tr>
<td>- končna dokumentacija s predstavitvijo</td>
<td>- regular coursework according to syllabus</td>
</tr>
<tr>
<td>- ustni izpit</td>
<td>- final documentation, with presentation</td>
</tr>
<tr>
<td></td>
<td>- oral examination</td>
</tr>
</tbody>
</table>

**Struktura ocene:**
- 50% redne naloge
- 20% končna dokumentacija
- 30% predstavitev oziroma ustni izpit

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**Reference nosilca / Lecturer's references:**

Rastko Ćirić

/za seznam del in objav glej spodaj angleško verzijo/

Professor of Animation and Illustration and founder of the Animation course at the Faculty of Applied Arts of the University of Arts in Belgrade, Rastko Ćirić has presented his work in more than 35 solo shows in the region of former Yugoslavia and elsewhere. As illustrator and writer he collaborates with the magazine Politikin Zabavnik, and from 2002 to 2004 he made illustrations for the New York Times Book Review. Ćirić has created fourteen animated films, which have received a number of awards. He is member of the Art Directors Club of Serbia. He graduated from the Graphics Department of the Faculty of Applied Arts of the University of Arts in...
Belgrade.

**Animated films:** The Circus Departs (1982); Stop (1983); It's Not Whether You Win or Lose (1984); Tango Ragtime (1985, Dunav Film); The Tower of Bababel (1988, Zagreb Film); Ogres and Bogies (1989, Avala film); Farty (1993); Light in A-Major (1995); Invisible and Poorly Visible Animal Species (1998, Dunav Film); Magician (1999); Wanted (2001); All Together on the Wireless Machine (2004); Metamorph (2005, Rastko Ćirić & BS Group); Fantasmagorie 2008 (2008, Rastko Ćirić & Metamorf); Fantasmagorie 2008 / Stereoscopic version.


**Opombe:**

Nosilni modul je nosilna vertikalna kurikularna struktura študentove akademske poti, od prvega semestra programa do končnega ustnega zagovora magistrske naloge. Tesno je povezan s podpornima moduloma Tehnike v praksi in Diskurzi v praksi, saj vpliva na izbire gradnikov v teh dveh modulih. Ta izbira se odraža v usmeritvah v modulu Pot razvoja. Kot študentovo izbrano interesno področje predstavlja temeljno podporo nalogam v modulu Studio. Močno vzajemno vplivanje se še poudarja na vertikali Raziskovanje-Opredeljevanje-Osredotočenje.

**Notes:**

Carrier module is the pivotal vertical curriculum structure through student's academic pathway, from semester 1 of the programme to the eventual viva defense of the Master Thesis. It is strongly connected to TIP and DIP supportive modules, by influencing the choices of TIP and DIP course provisions, as negotiated and reflected along the Progress Track module. As the chosen area of student's interest, it is essentially supportive to the Studio coursework, with an increasing strong mutual influence along the Explore-Define-Focus vertical.
Nosilni modul / Carrier module

UCNI NAČRT MODULA / MODULE SYLLABUS
IME PREDMETA SLO: Sodobne umetniške prakse
COURSE TITLE ENG: Contemporary Art Practices / Intermedia

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:
Splošno družboslovno in humanistično znanje, splošno znanje na področju sodobnih in intermedijskih umetnostnih in izražen interes za raziskovanje različnih medijev ter posamičnim medijem specifičnih metodologij za produkcijo sodobnih intermedijskih umetniških del. Izrazita sposobnost vizualnega/zvočnega/prostorskega izražanja in pripravovanja (v enem ali več medijih), sposobnost interdisciplinarnega in intermedijskega sodelovanja; dokazano obvladovanje relevantnih orodij in tehnik – nekatere imajo prednost (fotografija, video, zvok, interaktivno računalništvo, nisanje, kiparstvo, upodobitvene umetnosti), vendar niso izključujoče oziroma ozko opredeljene.

Opomba 1:
Študent, ki izbere nosilni modul Sodobne umetniške prakse, ponavadi spada med tiste, ki niso vezani na en medij, čeprav pogosto začnejo z enim ampak potem v ospredje postavijo kontekst. In prav to študentom omogoča izbrano področje: gre za eksperimentalno gnezdo v širšem polju sodobnih/intermedijskih umetnost, ki sega od eksperimentalne uporabe digitalnih tehnologij do prostorskih, družbenih, aktivističnih in drugih vrst projektov, kjer digitalna tehnologija ni v ospredju (ampak je prej kot slej sredstvo umetniške komunikacije, četudi samo v dokumentarnem smislu).

Prerequisities:
General social and humanistic knowledge, general knowledge in the field of contemporary and intermedia arts and expressed interest in research-based exploration of different media and media-specific methodology for production of contemporary intermedia artworks. Highly reflected ability of visual/sound/space expression and narration (in one or more media), ability of interdisciplinary and inter-media collaboration; demonstrated mastery of relevant tools and techniques, some of which are preferred (photo, video, sound, interactive computing, drawing, sculpting, performing etc.) however not exclusive or narrowly specified.

Note-1: Student who will choose the Carrier Module Contemporary Art Practices, is usually among those who are not bound to one medium, although, often starting with one, but then putting the context to the front. This area should allow the student to do just that: it is an experimental nest in a wide field of contemporary/intermedia art, from experimental use of digital technologies, to spatial, social, activist and other kinds of projects, where digital technology is not in the foreground (but it is sooner or later the means of artistic communication, even if only in the documentary function).

Vsebina:
Nosilni modul SODOBNE UMETNIŠKE PRAKSE vključuje širok razpon tehničnih, konceptualnih in estetskih sodobnih umetniških praksek. Gre za pristop k ne tradicionalni medijoskim usmerjenim umetnostima (ki lahko vključuje tudi tradicionalne prakse), ki zagotavljajo prestopanje meja, mešanje okvirjev disciplin in razvoj skupnih vizualnih ali medmedijskih izrazov. Nosilni modul SODOBNE UMETNIŠKE PRAKSE raziskuje možnosti odstopanja od konvencionalne uporabe tehnik kot prav v korist kolaborativnega oziroma interdisciplinarnega okolja, v katerem morajo študentje razširiti in ponovno utrditi medije, studio art, technology and critical analysis.

Ta učni načrt, vključno s cilji in študijskimi rezultati, predstavlja vertikalno sestavo treh semestrov in podpira študentovo individualno študijsko pot pri postopni pridobitvi polnih kompetenc na nosilniem modulu Sodobne umetniške prakse v programu Medijske umetnosti in prakse. Po »Raziskovanju« različnih možnosti na tem področju študent »opredeli« lastno interesno polje in se na koncu »osredotoči« na svoj projekt.

Semester 1, Carrier Module Contemporary Art Practices – "Explore":
Exploring varieties of contemporary art and intermedia practices.

The Carrier Module CONTEMPORARY ART PRACTICES integrates a broad range of technical, conceptual and aesthetic contemporary art practices. It is an approach to non-traditional media-oriented art (that can include traditional practices as well), which advocates crossing of borders, blending of disciplinary frameworks and the development of shared visual or cross-media languages. The Carrier Module CONTEMPORARY ART PRACTICES investigates possibilities for deviation from conventional usage of both techniques and practices in favor of a collaborative and/ or interdisciplinary environment where students must expand and reconsolidate connections between the various fields of interest, and eventually “FOCUSES” on her/his project.
Raziskovanje različnih praks v sodobni in intermedijiški umetnosti.
Raziskovanje različnih vizualnih/prostorskih/vočnich idr. jezikov in izraznih sredstev z analizo primernih in praktičnih delov. Raziskovanje raznoličnosti studentov in drugih idej jezikov. Raziskovanje uporabe osnovnih elementov intermedijškega izražanja oziroma raziskovanje medijev v spremenjenih kontekstih.

Preizkušanje sodobnih umetniških praks kot sredstev za sporazumevanje širših družbenih, okoljskih in drugih kontekstov ter kot sredstev iskanja osebne identitete in izraza; iskanje identitete prostora, preizpraševanje zgodovine, kulture, geopolitičnih kontekstov, pojavov v sodobni družbi...

Raziskovanje začetne/raziskovalne zasnove projekta: različni individualni intermedijiški koncepti in izrazi (povezani s projektom v modulu Studio oziroma končnim magistrskim projektom).

Raziskovanje začetnega/raziskovalnega načrtta projekta: raziskovanje različnih možnosti in pregled sredstev (lastnih izkušenj, opreme, financ, časa, itd., povezanih z modulom Studio oziroma končnim magistrskim projektom).

Raziskovanje lastnih (in drugih) projektnih vlog in kompetenc.

Drugi semester, nosilni modul Sodobne umetniške prakse –

»Opredeljevanje:«

Opredelitev izbranih sodobnih vprašanj na področju praks v sodobni in intermedijiški umetnosti, ki so pomembna iz družbenega, kulturnega, okoljskega ali individualnega vidika študenta oziroma skupine.

Opredelitev zasnove projekta: avtonomni razvoj konceptov in izraznih oblik intermedijiških in sodobnih umetniških praks (povezanih s končnim magistrskim projektom oziroma projektom v modulu Studio).

Opredelitev projektnega načrta: upravljanje s sredstvi (večšine/izrazi/kadri, opreme, finančne, časa, itd., povezanih s končnim magistrskim projektom oziroma projektom v modulu Studio).

Opredelitev vlog in kompetenc v magistrskem projektu oziroma projektu v modulu Studio.

Tretji semester, nosilni modul Sodobne umetniške prakse –

»Osredotočenje:«

Osredotočenje na zasnovo projekta: razvoj originalne zasnove in izraza v intermedijiški/sodobni umetnosti, povezanega s končnim magistrskim projektom.

Osredotočenje na načrt projekta: avtonomno upravljanje z viri (človeški viri, oprema, finančne, časa, itd., povezani s končnim magistrskim projektom).

Osredotočenje na vlogi in kompetence pri magistrskem projektu (lastne in morebitnih sodelujočih).

Osredotočenje na izvedbo projekta: v skladu z načrtom začeti in zaključiti koncept magistrskega projekta.

Po tretjem semestru študent izvede oziroma zaključi magistrski projekt v okviru modula Magistrska naloga v četrtem semestru.

Exploring varieties of visual/spatial/sound etc. language(s) and means of expression through case analyses and practical work. Exploring variety of student’s individual languages
Exploring the use of basic elements of intermedia expression and or exploring media in changed contexts.
Testing of contemporary art practices as means for communicating wider social, environmental and other contexts; as means to search for personal identity and expression; search for identity of space, the questioning of history, culture, geopolitical contexts, phenomena of modern society...

Exploring the initial/explorative project concept: various individual intermedia concepts and expressions (related to Studio and/or final master project)
Exploring the initial/explorative project plan: exploring various possibilities and reviewing resources (of own skills, equipment, finances, time etc., related to Studio and/or final master project)
Exploring own (and others’) project roles and competencies

Semester 2, Carrier Module Contemporary Art Practices –

“Define”:

Define the selected contemporary issues in the area of intermedia & contemporary art practices of social, cultural, environmental, or student (group)’s individual importance
Define the project concept: autonomous development of intermedia & contemporary art practices concepts and expression forms (related to the final master project, or a Studio project)
Define the project plan: managing resources (of skills/knowledge/cadres, equipment, finances, time etc., related to the final master project, or a Studio project)
Define roles and competencies in the master or a Studio project

Semester 3, Carrier Module Module Contemporary Art Practices

– “Focus”:

Focus on the project concept: developing an original intermedia/contemporary art concept and expression related to the final master project
Focus on the project plan: autonomously managing resources (HRM, equipment, finances, time etc., related the final master project)
Focus on roles and competencies in the master project (own and or possible collaborators)
Focus on project implementation: initialising and producing the master project concept according to plan

After semester 3 the student implements and/or finalizes the master project within the scope of the Master Thesis module, in semester 4.
Temeljni literatura in viri / Readings:

Obvezna / obligatory:
Obvezna literatura se določi za vsak posamičen projekt. / Obligatory literature is defined for each specific project

Priporočena / recommended:
Svet umetnosti Zborniki, SCCA, Ljubljana
Eseji o video produkciji v različnih kontekstih ali v razmerju do družbenih in umetniških praks, SCCA-Ljubljana.
Goldberg, Roselee: Performance Art: From Futurism to the Present, Thames & Hudson, 2001
Heathfield, Adrian: Live Art and Performance, Routledge, New York, 2004
Jones, Amelia: Body Art uprizarjanje subjekta, Maska, Ljubljana, 2003
Nicholas Bourriaud, Relational Aesthetics, (Les presses du reel, 2002)
Linda Frye Burnham and Steven Durland, edit., The Citizen Artist, (Critical Press 1998)
Claire Bishop, Participation, (The MIT Press, 2006)
Suzi Gablik, The Reenchantment of Art, (Thames and Hudson, 2002)
Gilles Deleuze, Film: 1) Image-Movement; 2) Image-Time
Grant Kester, The One and the Many: Contemporary Collaborative Art in a Global Context

Selected online databases – Slovenia Specific:
http://www.artservis.org/
http://www.culture.si/
http://www.scca-ljubljana.si/
http://www.bunker.si/slo/

Cilji in kompetence:

- to foster usage of cross-disciplinary methods of contemporary art production, through the addition of diverse media including visual expression, physical expression, and computer literacy, as well as broad surveys of the traditional domains of art
- to support the development of students into professional artists who are committed to diverse thematic issues and the exploration of compelling content that successfully integrates combined media (both traditional forms and non-traditional practices of aesthetic and conceptual innovation)
- to provide students with awareness of varied forms of media and art production and relevant production skills (for individually produced media forms to artwork presentation and distribution)
- to create an interdisciplinary forum where students develop research skills, learn how to best articulate their artistic production, and critique their peers’ works
- to continually challenge students to discuss and interpret their work both verbally and in written form, as well as by using other non-standard media of communication and presentation
- to help students build formal, analytic, and critical vocabularies

- spodbujanje uporabe meddisciplinarnih metod produkcije sodobne umetnosti z dodajanjem različnih medijev, vključno z vizualnim izrazom, fizičnim izrazom in računalniško pismenostjo, ter s široko zastavljenim pregledom tradicionalnih domen umetnosti,

- spodbujanje razvoja študentov v profesionalne umetnike, ki se ukvarjajo z različnimi tematikami in raziskujejo prepičljive vsebin, ki uspešno vključujejo kombinirane medije (tako tradicionalne oblike kot netradicionalne estetske in konceptualne inovacije),

- študentom posredovati zavedanje o različnih oblikah medije in umetniške produkcije ter relevantnih produkcijskih veščin (od individualno proizvedenih medijalnih oblik do predstavitve in distribucije umetniških del),

- ustvariti interdisciplinarni forum, kjer študentje razvijajo raziskovalne veščine, se naučijo, kako najbolje artikulirati svojo umetniško produkcijo, in kritizirajo delo svojih kolegov-študentov,

- študente nenahnadjepodobiti k diskusiji ter interpretaciji svojega dela, tako govorno kot v pisni obliki in tudi z uporabo to help students build formal, analytic, and critical vocabularies
drugih, nestandardnih medijev komunikacije in prezentacije, - študentom pomagati oblikovati formalni, analitični in kritični besednjak za razumevanje in razpravljanje o kreativnem delu.

**Predvideni študijski rezultati:**

<table>
<thead>
<tr>
<th>Znanje in razumevanje:</th>
<th>Intended learning outcomes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Študent na koncu tega modula glede na raven »raziskovanje«, »opredeljevanje« ali »osredotočenje«...)</td>
<td>(At the end of this module the Student, according to the level of involvement »explore«, »define« or »focus«...)</td>
</tr>
<tr>
<td>- razume zgodovinski in konceptualni razvoj intermedijskih umetniških del, kritike in drugih povezanih diskurzov,</td>
<td>- understands the historical and conceptual development of intermedia artwork, its criticism and other related discourses</td>
</tr>
<tr>
<td>- razvije globje razumevanje sodobnih aktualnih vprašanj in formalnih strategij v različnih sodobnih umetniških praksah,</td>
<td>- develops a deeper understanding of contemporary topical issues and formal strategies in a range of contemporary artistic practices</td>
</tr>
<tr>
<td>- se nauči avtonomno kritično in argumentirano razpravljati o svojem delu in o delu drugih.</td>
<td>- learns to autonomously speak critically and argumentatively about own work and the work of others</td>
</tr>
</tbody>
</table>

**Veščine:**

<table>
<thead>
<tr>
<th>(Študent glede na raven »raziskovanje«, »definiranje« ali »osredotočenje«...)</th>
<th>(The Student, according to the level of involvement »explore«, »define« or »focus«...)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- je sposoben izvesti formalno in vsebinsko analizo kompleksnega intermedijskega dela,</td>
<td>- is capable of formal and content analysis of complex intermedia artwork</td>
</tr>
<tr>
<td>- tehnično, formalno in konceptualno razširi svoj kreativni repertoar,</td>
<td>- has expanded own creative repertoire technically, formally, and conceptually</td>
</tr>
<tr>
<td>- opredeli, načrta, organizira in izvaja projektno delo, pri tem pa izkazuje sposobnost avtonomnega odločanja in spremljanja procesa,</td>
<td>- identifies, plans, organizes and executes project work, demonstrating autonomous decision-taking and process monitoring</td>
</tr>
<tr>
<td>- učinkovito deluje kot avtonomen producinski koordinator in avtor, in sicer v kolaborativnem okolju med mentorji, strokovnjaki in akademskimi kolegi.</td>
<td>- functions effectively as an autonomous production coordinator, and author, in a collaborative environment among mentors, professionals and academic peers</td>
</tr>
</tbody>
</table>

**Metode poučevanja in učenja:**

<table>
<thead>
<tr>
<th>Oblike dela:</th>
<th>Learning and teaching methods:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- frontalna oblika poučevanja</td>
<td>Forms:</td>
</tr>
<tr>
<td>- samostojno delo študentov</td>
<td>- frontal teaching</td>
</tr>
<tr>
<td>- seminarске diskusije</td>
<td>- autonomous student work</td>
</tr>
<tr>
<td>- spletno delo in komunikacija</td>
<td>- seminar discussions</td>
</tr>
<tr>
<td>- individualna srečanja in srečanja z mentorjem v manjših skupinah</td>
<td>- online work and communication</td>
</tr>
<tr>
<td>- interne predstavitve</td>
<td>- individual and small group mentor meeting</td>
</tr>
<tr>
<td></td>
<td>- internal presentation</td>
</tr>
<tr>
<td>Metode dela:</td>
<td>Methods:</td>
</tr>
<tr>
<td>- analiza in sinteza podatkov</td>
<td>- data analysis and synthesis</td>
</tr>
<tr>
<td>- delo s sekundarnimi viri</td>
<td>- work with secondary resources</td>
</tr>
<tr>
<td>- govorne in pisne diskusije</td>
<td>- verbal and written discussion</td>
</tr>
<tr>
<td>- razvoj in oblikovanje (medijsko obogatenega) besedila</td>
<td>- (media-rich) text development and editing</td>
</tr>
<tr>
<td>- predstavitev podatkov</td>
<td>- data presentation</td>
</tr>
</tbody>
</table>

**Načini ocenjevanja:**

<table>
<thead>
<tr>
<th>Način (pisi izpit, ustno izpraševanje, naloge, projekt):</th>
<th>Assessment:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- redne naloge v skladu z učnim načrtom</td>
<td>Type (examination, oral, coursework, project):</td>
</tr>
<tr>
<td>- končna dokumentacija s predstavitvijo</td>
<td>- regular coursework according to syllabus</td>
</tr>
<tr>
<td>- ustni izpit</td>
<td>- final documentation, with presentation</td>
</tr>
<tr>
<td></td>
<td>- oral examination</td>
</tr>
</tbody>
</table>

**Struktura ocene:**

<table>
<thead>
<tr>
<th>Struktura ocene:</th>
<th>50% regular coursework</th>
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<tbody>
<tr>
<td>Način:</td>
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<td>50% regular coursework</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Rene Rusjan is the programme head and »Contemporary Art Practices« module leader in Digital Arts and Practices BA programme at the School of Arts of University of Nova Gorica. She was the co-founder of KD Galerija GT and Famul Stuart School of Applied Arts and was its programme head since 1994. She initiated and led numerous projects in collaboration of the school and other partner organizations, nationally and internationally.

She received a diploma from the Academy of Fine Arts in Ljubljana. She works in the field of contemporary art, as an artist in her own projects as well as a co-author in various artistic collaborations. Her work is context-specific and interdisciplinary. Scope: visual, performing arts and intermedia, graphic design, set design, conceptualizing and curating exhibitions and complex art projects; teaching activity in the fields of contemporary art, co-author of several study programmes.

IZBRAANE RAZSTAVE IN PROJEKTI / SELECTED PROJECTS AND EXHIBITIONS 2012 – 2007

2012 - Faraway, So Close! (Distance Conversations_012) – intermedia work in progress
2011 - The Same Wind, The Same Rain, Chiang Mai Art Centre, Thailand (residency and exhibition)
   - Videovečer / Videovečerja, VideoSupper, Galerija Photon, Ljubljana
   - Kdor sam do večera potuje skoz svet (Simon Gregorioč), theater set design (with Bostjan Potokar), author and director: Neda R. Bric, production SNG Nova Gorica theatre
2010 - Communication project at Postaja Topolove / Stazione di Topolo, Topolo, Italia
   - VideSupper with Rene Rusjan, Kulturni inkubator, Maribor
2009 - TheOneMinutes Trains, svetovni izbor, Rietvelt Arsenale Venice (v izbor prišla z video deloma Train Taveling – Egypt in If I Fall Asleep), premierna razstava v Pekingu, Kitajska, nato Šanghaj, Lisbona, Zagreb, Paramaribo, Brezel, Sao Paulo, Istanbul, Amsterdam in Groningen
   - Zbudi me, če zaspim, video, One Minute_São Paolo, SCCA, Videospotting
   - Connected, Wd8 Art Center, Walkensdorf, Avstrija (projekt: spletna umetnica Cym)
2007 - Zbudi me, če zaspim, video, One Minute_São Paolo, SCCA, Videospotting
   - Connected, Wd8 Art Center, Walkensdorf, Avstrija (projekt: spletna umetnica Cym)
   - Čitalnica SCCA 2007/ Reading Room SCCA 2007, SCCA-Ljubljana, Zavod za sodobno umetnost, Projektna soba
   - Danes nimam časa za politiko. Danes nimam časa za umetnost. Danes., Fotografski projekt; Politično (razstava po izboru članov Društva slovenskih kritikov), Velenje
   - Pri meni na vrtu – Cikel Štirje letne časti, Vrt na Komenskega 8, DLUL, Ljubljana (samostojen projekt, vanj sem k sodelovanju povabila kolegice umetnice: Natašo Skušek, Aleksandro Gruden, Eleno Fajt, Cym, karierno sodobno umetnico Mileno Kocic, ter svoje študentke, Eno Nino Cajnko, Martino Černetič, Urško Debevc, Saro Lovrec, Matejo Abram in Bojano Križanec)
   - Pogledi / Looks - Home ’07, Ljubljana work-in-progress, ulična intervencija (skupaj z Boštjanom Potokarjem)
   - North-South Postcard diary, Station Nord, Honefoss, Norveška
   - U3 trienale slovenske umetnosti, Moderna galerija, Ljubljana (zbornik, z Boštjanom Potokarjem)
Opomba:
Nosilni modul je nosilna vertikalna kurikularna struktura študentove akademske poti, od prvega semestra programa do končnega ustnega zagovora magistrske naloge. Tesno je povezan s podpornima moduloma Tehnike v praksi in Diskurzi v praksi, saj vpliva na izbire vsebin (gradnikov) v teh dveh modulih. Ta izbira se odraža v usmeritvah v modulu Pot razvoja. Kot študentovo izbrano interesno področje predstavlja temeljno podporo nalogam v modulu Studio. Močno vzajemno vplivanje se še poudarja na vertikali Raziskovanje-Opredeljevanje-Osredotočenje.

Note:
Carrier module is the pivotal vertical curriculum structure through student's academic pathway, from semester 1 of the programme to the eventual viva defense of the Master Thesis. It is strongly connected to TIP and DIP supportive modules, by influencing the choices of TIP and DIP course provisions, as negotiated and reflected along the Progress Track module. As the chosen area of student's interest, it is essentially supportive to the Studio coursework, with an increasing strong mutual influence along the Explore-Define-Focus vertical.
### Content (Syllabus outline):

- exploring varieties of video techniques and elements of film production:
  - framing and the relevance of editing,
  - the importance of the story, scripting,
  - storyboard and preparation for production.
- analysis of the basic phases: preproduction, production and post production
- exploring varieties of visual/film languages and means of expression through case analyses and camera practices
- exploring student's individual language, as related to film
- developing and using basic elements of film production in short projects
- initial/explorative project concept: various individual film concepts and expressions (related to Studio and/or final master project)
- initial/explorative project plan: exploring various possibilities and reviewing resources (of own skills, equipment, finances, time etc., related to Studio and/or final master project)
- exploring (own and others') project roles and competencies

### Semester 1, Carrier Module FILM – “Explore”:

- exploring varieties of video techniques and elements of film production:
  - framing and the relevance of editing,
  - the importance of the story, scripting,
  - storyboard and preparation for production.
- analysis of the basic phases: preproduction, production and post production
- exploring varieties of visual/film languages and means of expression through case analyses and camera practices
- exploring student's individual language, as related to film
- developing and using basic elements of film production in short projects
- initial/explorative project concept: various individual film concepts and expressions (related to Studio and/or final master project)
- initial/explorative project plan: exploring various possibilities and reviewing resources (of own skills, equipment, finances, time etc., related to Studio and/or final master project)
- exploring (own and others') project roles and competencies

### Semester 2, Carrier Module FILM – “Define”:

Defining student's own individual project, together with the chosen means of expression, techniques, tools and the individual visual/film language.
Defining student's own role and competencies in Studio projects as related to own individual project.
Defining of the individual project with a complex idea.
Developing of the project and its phases, timeline, production plan (preparing for semester 3).
- establishment and characterization of individual characters in fiction film work principles
- ustvarjanje in karakterizacija posameznih likov v skladu z načeli igranega filma,
- strukturiranje in izvedba zgodbe v nelinearnem načinu izražanja,
- strukturiranje kadrov v različnih žanrih,
- analiza izraznih pristopov k različnim žanrom in disciplinam,
- uporaba estetskih in tehnoloških možnosti za specifične izrazne načine,
- nadaljnji razvoj in uporaba elementov filma kot priprava na študentov magistrski projekt.

Osnovni obseg

Osnovni obseg na produkcijski proces študentovega lastnega projekta z:
- opredelitvijo zasnove projekta: avtonomni razvoj scenarističnih in filmskih konceptov in izraznih oblik (v povezavi s končnim magistrskim projektom oziroma projektom v modulu Studio),
- opredelitvijo projektnega načrta: upravljanje sredstev (veščin/na, opreme, finance, časa itd., povezanih s končnim magistrskim projektom oziroma projektom v modulu Studio),
- opredelitvijo vlog in kompetenc v magistrskem projektu oziroma projektu v modulu Studio.

Tretji semester, nosilni modul FILM – “Osredotočenje“:
- delo na študentovih pripravah na končni projekt: končne korekcije zgodbo, dela z igralci, praktično delo s kamerom, filmske lokacije, fotografije...,
- končne priprave na snemanje filma

Osnovni obseg na proces produkcije študentovega lastnega projekta: študent se osredotoči oziroma ostane osredotočen na (saj naj bi se pri filmu ta proces začel že na koncu drugega semestra):
- projektni načrt: avtonomno upravljanje z viri (človeški viri, oprema, finance, čas itd., povezani s končnim magistrskim projektom),
- vloge in kompetence pri magistrskem projektu (lastne in morebitnih sodelujočih),
- izvedba projekta: v skladu z načrtom začetki in zaključiti koncept magistrskega projekta.

Po tretjem semestru študent izvede oziroma zaključi magistrski projekt v okviru modula Magistrska naloga v četrtem semestru.

Temeljni literatura in viri / Readings:

<table>
<thead>
<tr>
<th>Obvezna / obligatory:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pam Cook, Knjiga o filmu, (UMCO d.d. 2007)</td>
</tr>
<tr>
<td>Robert Mckee, Zgodba: substanca, struktura, stil in načela scenariističnega pisanja, (UMCO d.d. 2008)</td>
</tr>
<tr>
<td>Jovan Jovanović, Uvod v filmsko mišljenje, (UMCO d.d. 2008)</td>
</tr>
<tr>
<td>Stojan Peško, Podoba misli, (Študentska založba 2005)</td>
</tr>
<tr>
<td>Hanif Kureishi, Mavrično znamenje in drugi spisi (CZ, 2000)</td>
</tr>
<tr>
<td>L. Gianetti: Razumeši film, (Umco, 2009)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Priporočena / recommended:</th>
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<tbody>
<tr>
<td>Rajko Grlić, How to make your Movie: An Interactive Film school (<a href="http://www.rajkogrlic.com/other-projects/">http://www.rajkogrlic.com/other-projects/</a>)</td>
</tr>
<tr>
<td>D. Bordwell, O povijesti filmskog stila, (Hrvatski filmski savez, 2005)</td>
</tr>
<tr>
<td>Andre Bazin, Kaj je film, (Ljubljana : Kino, 2010)</td>
</tr>
</tbody>
</table>
Cilji in kompetence:

V okviru ciljev nosilnega modula FILM študent postopoma predela vse ključne teme, orodja in metodologije, pomembne za avtonomno produkcijo delo na specifičnem področju filma v okviru programa Medijskih umetnosti in praks.

- študent izoblikuje formalni, analitični in kritični besednjak za razumevanje in razpravljanje o kreativnem delu v filmu,
- študent se razvije v profesionalnega ustvarjalca filmov z različnih tematskih področij,
- študent pridobi dober pregled in obvladovanje vsega ključnega znanja in veščin na specifičnem področju filma,
- študent avtonomno in konsistentno zasnuje, razvije in izvede koherentni produkcijski projekt na specifičnem področju filma
- študent goj raziskovanj novih oblik, vizualnih izrazov in pripovednih oziroma nepripovednih možnosti v filmu, tudi s pomočjo vpliva raziskovanja povezanih medijev v programu,
- študent diskutira in interpretira svoje delo, tako govorno kot v pisni obliki in tudi z uporabo drugih, nestandardnih medijev komunikacije in prezentacije.

Intended learning outcomes:

Knowledge:
(Študent na koncu tega modula glede na raven »raziskovanje«, »opredeljevanje« ali »osredotočenje«...) - razume zgodovinski in konceptualni razvoj filmskega medija kot umetniške zvrste ter filmske kritike in drugih povezanih diskurzov,
- razvije globje razumevanje o sodobnih aktualnih vprašanjih in formalnih strategijah v izbranem razponu filmskih produkcijskih praks in se specializira znotraj enega področja,
- avtonomno kritično in argumentirano razpravlja o svojem delu in o delu drugih.

Veščine: (Študent glede na raven »raziskovanje«, »opredeljevanje« ali »osredotočenje«...) - zmore formalno in vsebinsko analizo filmskega umetniškega dela,
- tehnično, formalno in konceptualno razširi svoj kreativni repertoar na področju filma,
- opredeli, načrtuje, organizira in izvaja projektno delo, pri tem pa izkazuje sposobnost avtonomnega odločanja in spremljanja procesa,
- učinkovito deluje kot avtonomen produkcijski koordinator in avtor, in sicer v kolaborativnem okolju med mentorji, strokovnjaki in akademskimi kolegi.

Objectives and competences:

In the scope of objectives of the Carrier Module FILM the student, in gradual progression, covers all essential topics, tools and methodologies relevant for autonomous production work in the specific area of Film within Media Arts and Practices.

- students build formal, analytic, and critical vocabularies for understanding and discussing creative work in film
- students develop into professional filmmakers who are committed to diverse thematic issues
- students obtain a good overview and command of all essential knowledge and skills within the specific area of Film
- students autonomously and consistently conceive, develop and apply a coherent production project in the specific area of Film
- students explore new forms, visual languages and narrative or non narrative possibilities in film, influenced also with explorations in related media in the programme
- students discuss and interpret their work both verbally and in written form, as well as by using other non-standard media of communication and presentation

Intended learning outcomes:

Knowledge: (At the end of this module the Student, according to the level of involvement »explore«, »define« or »focus«...) - Understands the historical and conceptual development of the filmic medium as an art form, its criticism and other related discourses
- Develops a deeper understanding of contemporary topical issues and formal strategies in a selected range of film production practices, and specializes within one field
- autonomously speaks critically and argumentatively about own work and the work of others

Skills: (The Student, according to the level of involvement »explore«, »define« or »focus«...) - is capable of formal and content analysis of complex filmic artwork
- has expanded own creative repertoire technically, formally, and conceptually, in the area of film
- identifies, plans, organizes and executes project work, demonstrating autonomous decision-taking and process monitoring
- functions effectively as an autonomous production coordinator, and author, in a collaborative environment among mentors, professionals and academic peers

- David A. Cook, Istoria filma, (Beograd : Clio, 2005-2007)
- J. Dudley Andrew, Giavne filmske teorije, (Beograd : Institut za film, 1980)
- Elliott Grove, 130 projektov za uvod v snemanje filmov (Ljubljana, Umco & Slovenska kinoteka, 2010)
- Bojan Kavčič, Zdenko Vrdlovec, Filmski leksikon, (Ljubljana : Modrijan, 1999)
- M. Močnik (ur.),Lekcija teme (Zbornik filmske teorije), (Državna založba Slovenije, 1987)
- Vladimir Petrič, Pregled filmskih zvrsti in žanrov, Ljubljana, (Prosvetni servis, 1971)
Metode poučevanja in učenja:

Oblike dela:
- frontalna oblika poučevanja
- samostojno delo študentov
- seminarske diskusije
- spletno delo in komunikacija
- individualna srečanja in srečanja v manjših skupinah z mentorjem
- interne predstavitve

Metode dela:
- analiza in sinteza podatkov
- delo s sekundarnimi viri
- govorne in pisne diskusije
- razvoj in oblikovanje (medijsko obogatenega) besedila
- predstavitev podatkov

Načini ocenjevanja:

Način (pisni izpit, ustno izpraševanje, naloge, projekt):
- redne naloge v skladu z učnim načrtom
- končna dokumentacija s predstavljajočim
- ustni izpit

Struktura ocene:
50% redne naloge
20% končna dokumentacija
30% predstavitev oziroma ustni izpit

Learning and teaching methods:

Forms:
- frontal teaching
- autonomous student work
- seminar discussions
- online work and communication
- individual and small group mentor meeting
- internal presentation

Methods:
- data analysis and synthesis
- work with secondary resources
- verbal and written discussion
- (media-rich) text development and editing
- data presentation

Assessment:

Type (examination, oral, coursework, project):
- regular coursework according to syllabus
- final documentation, with presentation
- oral examination

Grading scheme:
50% regular coursework
20% final documentation
30% final presentation and/or oral exam

Reference nosilca / Lecturer's references:

Rajko Grlić
Filmi režiserja in scenarista Rajka Grlića so bili prikazani v kinematografih na vseh petih kontinentih ter vključeni v tekmovale programe vodilnih svetovnih filmskih festivalov, vključno s Cannes in prejeli kopico odmevnih mednarodnih nagrad. Poleg vrste kratkih in dokumentarnih nalogo, kot je posnel enajst celovečernih igranih filmov (kot režiser in scenarist), sodeloval pri nadaljnjih petih filmskih projektnih instrukcijih. Napisal, režiral in produciral je How to Make Your Movie; An Interactive Film School, ki je bil priznan s nagradi za najboljše multi -media delo leta 1998. Je umetniški direktor Motovunskega filmskega festivala. Redno predava film na Univerzi Ohio, ZDA.

The films of director and scriptwriter Rajko Grlić have been shown in cinemas across all continents, they have been included in the competition programmes of leading world festivals, including Cannes, and have received numerous international awards. He has realised eleven theatrical feature films (as director and screenwriter) and worked on a further five feature films as scriptwriter and on five as producer. He wrote, directed, and produced How to Make Your Movie; An Interactive Film School, which was proclaimed the Best World Multi-media work in 1998. He took up his first position as professor of film directing in 1972 at the Academy of Drama Arts in Zagreb and has since been a Visiting Professor at Tisch School of the Arts, New York University, New York, acted as Director of Imaginary Film Academy in Grožnjan, Croatia and Athens, Ohio, where he has since 1993 been Ohio Eminent Scholar in Film at Ohio University (www.finearts.ohio.edu/film). He is Honorable Full Time Professor of Film Directing at the coordinating partner of this IP, the School of Arts of University of Nova Gorica. He is also co-founder and has been a long-time Artistic Director of the Motovun Film Festival, Croatia.

FILMOGRAPHY WITH MAIN AWARDS (feature films only, from 2000 on only)

- “Just Between Us” (Neka ostane medju nama), 2010, premiered internationally in competition at the Karlovy Vary
International Film Festival, Czech Republic, where the film won the "Crystal Globe" best director award and "European Screens Label", award for the best European film. The film also triumphed at Pula Film Festival, Croatia, as it won 7 "Golden Arenas", i.e. for best director and best cinematography, including the "Grand Golden Arena" for best film; Best Feature and Best Actor at the GSIFF New York 2010 International Film Festival, USA.

- "Border Post" (Karaula), 2006, was awarded with eleven awards including the “Grand Prix,” “Best Director” and “FIPRESCI” award at Festroia, Portugal; the “Audience Award” at Trieste, Italy; and the award for “Best European Film Based On a Book” in Holland.

- “Josephine”, 2001, was shown (illegally, due to bankruptcy of producer) at many international festivals in Asia, Europe and the USA but never (yet, officially) distributed.

- “Croatia 2000 - Who Wants To Be A President” (Novo novo vrijeme), 2001, premiered in competition at the Amsterdam Documentary Film Festival and was shown at many festivals in Europe and the USA. It was awarded with international critic award, “FIPRESCI.”

Opomba:
Nosilni modul je nosilna vertikalna kurikularna struktura študentove akademske poti, od prvega semestra programa do končnega ustnega zagovora magistrske naloge. Tesno je povezan s podpornima moduloma Tehnike v praksi in Diskurzi v praksi, saj vpliva na izbire gradnikov v teh dveh modulih. Ta izbira se odraža v usmeritvah v modulu Pot razvoja. Kot študentovo izbrano interesno področje predstavlja temeljno podporo nalogam v modulu Studio. Močno vzajemno vplivanje se še poudarja na vertikali Raziskovanje-Opredeljevanje-Osredotočenje.

Note:
Carrier module is the pivotal vertical curriculum structure through student's academic pathway, from semester 1 of the programme to the eventual viva defense of the Master Thesis. It is strongly connected to TIP and DIP supportive modules, by influencing the choices of TIP and DIP course provisions, as negotiated and reflected along the Progress Track module. As the chosen area of student's interest, it is essentially supportive to the Studio coursework, with an increasing strong mutual influence along the Explore-Define-Focus vertical.
Osredotočitev

»Explore«: NOVI MEDIJI – "Explore":
- comparative case studies of historical and contemporary new media practices
- new-media specific expression and communication of basic elements and forms (case analyses and practical exercise)
- communication and collaboration media in conceptual and aesthetical contexts
- (introductory level) explorations in selected contemporary issues in new media of social, cultural, environmental, or student (group)'s individual importance
- initial/explorative project concept: various individual new-media concepts and expressions (related to Studio and/or final master project)
- initial/explorative project plan: exploring various possibilities and reviewing resources (of own skills, equipment, finances, time etc., related to Studio and/or final master project)
- exploring (own and others') project roles and competencies

»Define«: NOVI MEDIJI – "Define":
- (advanced level) definitions in selected contemporary issues in new media of social, cultural, environmental, or student (group)'s individual importance
- defined project concept: autonomous development of new-media concepts and expression forms (related to the final master project, or a Studio project)
- defined project plan: managing resources (of
za posamičnega študenta ali skupino,
- opredeljena zasnova projekta: avtonomni razvoj novomedijiških konceptov in izraznih oblik (povezanih s končnim magistrskim projektom oziroma projektom v modulu Studio),
- opredeljen načrt projekta: upravljanje sredstev (veščin/znanja/kadrov, opreme, financ, časa, itd., povezanih s končnim magistrskim projektom oziroma projektom v modulu Studio),
- opredeljene vloge in kompetence v magistrskem projektu oziroma projektu v modulu Studio.

Tretji semester, nosilni modul NOVI MEDIJI –

»Osredotočenje«:
- osredotočenje na zasnovo projekta: razvoj izvirne novomedijiške zasnove in izraza, povezanega s končnim magistrskim projektom,
- osredotočenje na načrt projekta: avtonomno upravljanje z viri (kadri, oprema, finance, čas, itd., povezani s končnim magistrskim projektom).
- osredotočenje na vloge in kompetence pri magistrskem projektu (lastne in morebitnih sodelujočih),
- osredotočenje na izvedbo projekta: v skladu z načrtom začel, izvesti in zaključiti magistrski projekt.

Po tretjem semestru študent izvede oziroma zaključi magistrski projekt v okviru modula Magistrska naloga v četrtem semestru.

Temeljna teorija/Readings:

Obvezna / obligatory:


Priporočena / recommended:


(Additional, non-English) Purg, Peter:
- (GER) “Hypertext as Form and Place of Collective Creativity” 2010, PFAU, Kunst und Technik in medialen Räumen.
- (GER) “Bodies in Interactive Space” (scientific monograph) 2007, VDM.

Selected online databases:
- MEDIA ART NET: http://www.medienkunstnetz.de/mediaartnet/
- MAH Archive: http://193.171.60.44/dspace/
- RHIZOME.ORG http://www.rhizome.org/

Cilj in kompetence:
V okviru ciljev tega modula študent postopoma osvoji vse ključne tematike, orodja in metodologije, potrebne za avtonomno produkcijsko delo na specifičnem področju Novih medijev v programu Medijske umetnosti in prakse.

Z uspešnim zaključkom tega modula študent potrjuje kompetenco za:
- Dober pregled in obvladovanje vsega ključnega znanja in veščin na specifičnem področju Novih medijev,
- Avtonomno in konsistentno oblikovanje, razvoj in izvedbo koherentnega produkcijskega projekta na specifičnem področju Novih medijev;
- Avtonomno napredovanje kot neodvisen učenec, producent oziroma razvijalec, in sicer v aktivni izmenjavi z mentorji in kolegi-študenti.

Intended learning outcomes:
Knowledge and understanding:
(At the end of this module the Student, according to the level of involvement »explore«, »define« or »focus«...)
- Has critical knowledge and understanding of the essential facts, concepts and discourses relevant for communication and collaboration in the specific area of New Media
- Understands the importance and specific requirements of autonomously conceiving, developing and realizing a project in the area of New Media
- Has an overview of specialist theoretical perspectives framing the selected New Media area, and the chosen project topic or methodological focus

Skills:
(The Student, according to the level of involvement »explore«, »define« or »focus«...)
- Critically and correctly applies tools and methodologies as
- opredeli, načrtuje, organizira in izvaja projektno delo, pri tem pa izkazuje sposobnost avtonomnega odločanja in spremljanja procesa, učinkovito deluje kot avtonomen producencijski koordinator in avtor, in sicer v collaborativnem okolju med mentorji, strokovnjaki in akademskimi kolegi.

relevant and contemporary in the selected New Media area
- identifies, plans, organizes and executes project work, demonstrating autonomous decision-taking and process monitoring
- Functions effectively as an autonomous production coordinator, and author, in a collaborative environment among mentors, professionals and academic peers

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Metode poučevanja in učenja:

Oblike dela:
- frontalna oblika poučevanja
- samostojno delo študentov
- seminarske diskusije
- spletno delo in komunikacija
- individualna srečanja in srečanja v manjših skupinah z mentorjem
- interne predstavitve

Methods:
- data analysis and synthesis
- work with secondary resources
- verbal and written discussion
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- work with hardware and software tools
- data presentation

Načini ocenjevanja:

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Grading scheme:
- 50% regular coursework
- 20% final documentation
- 30% final presentation and/or oral exam

Reference nosilca / Lecturer's references:


/za seznam objav in del glej spodaj angleško verzijo/

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- frontal teaching
- autonomous student work
- seminar discussions
- online work and communication
- individual and small group mentor meeting
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Forms:
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Grading scheme:
- 50% regular coursework
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Reference nosilca / Lecturer's references:

Peter Purg je doktoriral na Univerzi Erfurt v Nemčiji med področji novih medijev, komunikologije in medijske umetnosti; na Visoki šoli za umetnost Univerze v Novi Gorici je docent za področje "novi mediji"; vodi modul "Novi mediji" v programu Digitalne umetnosti in prakse, ter projekta ADRIART (Advancing Digitally Renewed Interactions in Art Teaching) ter HILoVv (Hidden Live(r)s of Venice on Video), vodi tudi razvojni projekt "Internata in javna e-platforma ter e-gradiwa za študijske programe na področju umetnosti in kreativnih industrij"; na IAM - Inštitut in akademiji za multimedijske tehnologije v Ljubljani deluje kot predavatelj in je bil koordinator prenove študijskega programa "Medijska produkcija", za Middlesex University (London) je 2007-2012 vodil visokošolski program "Media Production Management". Je prejemnik priznanja »Prometej znanosti za odličnost v komuniciranju« Slovenske znanstvene fundacije v letu 2011, in član foruma "University-Business Cooperation" Evropske komisije; izobražuje na več višjih in visokih šolah v Sloveniji in tujini; neodvisno raziskuje, svetuje, producira in razvija na področjih e-izobraževanja, intermedije, novih medijev, medijske umetnosti. Med 2001 in 2006 je vodil interdisciplinarni kolektiv Bobnars United s preko sto glasbenih in intermedijskih dogodkov ter nekaj raziskovalnih projektov, sozasnoval je protipotrešniške performativne akcije Podjana PPP, bil aktivni član KD Priden Možic... V poljih ustvarjanja ga zanimajo intermedijalni performans in interaktivna instalacija ter spletne, telesne ter zvočna umetnost; raziskuje pedagogiko medijev in umetnosti, kolektivno avtorstvo, poetiko diskurza, medijsko ekologijo in kulturno oporečništvo, preizpravlja pa tudi načrtovanje interaktivnih medijev, e-izobraževanje, medkulturni in meddisciplinarni management.

/za seznam objav in del glej spodaj angleško verzijo/
Peter Purg currently leads the New Media module in the B.A. Digital Arts and Practices programme at the School of Arts, University of Nova Gorica, where he acts as assistant professor and projects coordinator. He holds a PhD in media art, communication science and literature from the University of Erfurt (Germany), publishing and producing in and in-between the areas. His artistic interests range from inter-/multimedia performances and interactive installations to web, sound and body art, with a particular focus on public space. His scientific inquiries include media arts pedagogy, collective authorship, discourse poetics, media ecology and culture jamming as well as interaction design, e-learning, interdisciplinary and intercultural management. He currently leads two international academic projects, ADRIART (Advancing Digitally Renewed Interactions in Art Teaching) and HiLoVv (Hidden Lives of Venice on Video), and acts as programme leader of Media Production Management international study programme at IAM-CMPM (Slovenia) for Middlesex University (UK). He lead the interdisciplinary collective Bobnars United with over a hundred music events, research projects and intermedia productions between 2001 and 2006, as well as conceived anti-consumerism interventions within the Podgana PPP street performance group. In 2011 he was awarded “Prometheus of Science for Excellence in Communication” by The Slovenian Science Foundation; he is member of the “University-Business Cooperation” with the European Commission. Peter Purg also acts as independent consultant/advisor or project manager in several research and development projects for the public (schools, universities, ministries) and the private sector.

/selected publications and works/

(selected publications; English translations where applicable; all scientific and professional articles or monographs):

- “Hypertext as Form and Place of Collective Creativity” 2010, PFAU, Kunst und Technik in medialen Räumen (Germany)
- “Bodies in Interactive Space” (scientific monograph) 2007, VDM (Germany)
- “The Art of Mixed Reality” 2010, Amfiteater (Slovenia)
- “An Intercultural Understanding of Man and Machine in Managing Interdisciplinary Cooperation” 2006, Faculty of Management Koper, University of Primorska (Slovenia)
- “Media Performance of the Word Itself” 2008, Amfiteater (Slovenia)
- “Con-creativity among Local and Global Networks” 2006, Dichtung Digital (Germany/USA)
- “Dialoguing Man and Machine” 2004, ART-E-FACT (Croatia)
- “An e-Learning Curriculum for Europe 2.0” 2008, University Centre for Euro-Mediterranean Studies (Slovenia) and European Institute of the Mediterranean (Spain)
- “Ecology of Web 2.0” 2008, Slovenian Informatics Society (Slovenia)

(performed works, selection:)

- “Translation = Pre-vod = Über-setzung” (multimedia literary performance, director & performer) K4, 1999 (Slovenia)
- “PIS-DRINK”, “STOP-SHOP”, “PCycle”, “Bulky Plaste” (street art media performance series, co-director & performer), Podgana PPP, 2002-2006 (Slovenia)
- “BumBUs” (series of music and multimedia performances with integrated inter-disciplinary research, coordinator & performer), Bobnars United, 2003-2005 (Slovenia, Serbia)
- “Body in Interactive Space” (new media performance), 2005, Germany
- “Literature and Digital Culture” (teaching-cum-performance series) 2005-2009, Germany, Slovenia, Croatia Macedon, Bulgaria
- “Catharsis of Neptun” (site-specific performance and installation) 2011, Croatia
- “Return of Neptun” (site-specific video installation) 2012, Croatia

Note:
Carrier module is the pivotal vertical curriculum structure through student's academic pathway, from semester 1 of the
programme to the eventual viva defense of the Master Thesis. It is strongly connected to TIP and DIP supportive modules, by influencing the choices of TIP and DIP course provisions, as negotiated and reflected along the Progress Track module. As the chosen area of student's interest, it is essentially supportive to the Studio coursework, with an increasing strong mutual influence along the Explore-Define-Focus vertical.
Nosilni modul / Carrier module

**IME PREDMETA SLO: Fotografija**

**COURSE TITLE ENG: Photography**

**Prerequisites:**
General knowledge in the field of photography and expressed interest in its specific fields, high capability of visual expression and narration (diverse but focused on photography), demonstrated skill for using the basic tools of photography and computer literacy.

**Content (Syllabus outline):**

The following syllabus, including its aims and outcomes, comprises the vertical structure of all 3 semesters to support the student's individual pathway in gradually attaining full competence within the (Carrier Module) PHOTOGRAPHY area of Media Arts and Practices. After "EXPLORING" various possibilities within the area, the student "DEFINES" own field of interest, and eventually "FOCUSES" on her/his project.

**Semester 1, Carrier Module PHOTOGRAPHY – “Explore”:**
Exploring a variety of visual/photographic languages, different aesthetic frameworks, as well as photographic techniques.
Exploring the history of photographic art and problems related to contemporary photographic practice.
Exploring the style and context in order to consider the position of photography in recent art history and its position as a medium.
Exploring possibilities (of skills, equipment, finances, time etc.) in order to reach individual goals toward the master thesis project.
Developing and using basic elements of photography in practice, over short projects.
Exploring roles in Studio projects.

**Semester 2, Carrier Module PHOTOGRAPHY – “Define”:**
Defining students’ own projects, together with the chosen means of expression, techniques, tools and the individual visual/photographic language.
Defining students’ own roles in Studio projects.
Defining of individual projects with a complex idea.
Development of the projects and their phases, timeline, production plan (preparing for semester 3).
Developing students’ own visual expressions and individual approaches to different photographic themes, defining the tools for the analysis of students’ own photographic production.
Further developing and using the elements of photography in preparation of students’ own master projects.

**Semester 3, Carrier Module PHOTOGRAPHY – “Focus”:**
Focus on the students’ own project production processes.
Final photography studies, photo-camera practices, locations ...
Tretji semester, nosilni modul FOTOGRAFIJA – »Osredotočenje«:

Osredotočenje na produkcijski proces študentovega lastnega projekta. Končne fotografške študije, praksa s fotoaparatom, lokacije... Priprave za končno fotografinje.

Osredotočenje na produkcijski proces študentovega lastnega projekta:
- organizacija in koordinacija časovnice projekta,
- načrtovanje »resničnih« dimenzij projekta (ureditev dovoljenj za projekte na konkretnih lokacijah, končni dogovori za časovno specifične končne faze projekta, intenzivno iskanje potencialnih distributerjev, poslovnih in kulturnih institucij na lokalni, nacionalni ali mednarodni ravni),
- oblikovanje končnih, podrobnih zasnov oziroma modelov projekta,
- koordiniranje vseh projektnih načrtov in zasnov s potencialnimi sodelujočimi (nastopajočimi, tehničnimi strokovnjaki, dobavitelji opreme...).

V četrtem semestru študent v okviru modula Magistrsko delo izvede oziroma zaključi magistrski projekt.

Preparations for final shooting.

Focus on the student's own project production process:
- organization and coordination of the project timeline
- planning of the real-life project dimension (arranging permits for site-specific projects, final agreements for time-specific final project phases, intensively search for potential distributors, businesses and cultural institutions at local, national or international level))
- creating final elaborate designs and/or models for the project
- coordinating all project plans and designs with potential collaborators (performers, technical experts, equipment suppliers...)

After semester 3 the student implements and/or finalizes the master project within the scope of the Master Thesis module, in semester 4.

Obvezna / obligatory:
Tanhofer, Nikola, Filmska fotografija, Filmoteka 16, Zagreb, 1981.

Priporočena / recommended:

Cilji in kompetence:
V okviru ciljev nosilnega modula FOTOGRAFIJA študent postopoma predela vse ključne teme, orodja in metodologije, pomembne za avtonomno produkcijsko delo na specifičnem področju fotografije v okviru programa Medijskih umetnosti in praks.

Objevitev in slike komunikacije, ki omogoča razvoj drugih vizualnih in digitalnih medijev – film, videa in televizije,
- pri študentu razvijati zavedanje o raznolikih oblikah fotografije in njene teorije, zgodovine, tehnologije, estetike in uporabi v znanosti, umetnosti, uporabni umetnosti in oblikovanju.
- podpora razvoju profesionalnih fotografov, ki uporabljajo tradicionalne (analognote) fotografške, filmske/video in digitalne produkcijske postopke v kreativnih industrijih in sodobni umetnosti,
- razvoj študentovega zavedanja o vplivu digitalnih podob na tradicionalno fotografijo,

V temelju literatur in viri / Readings:

- to foster reflected usage of the first mass picture communication that enabled the development of other visual media – film, video and television.
- to provide student with awareness of varied forms of photography and its theory, history, technology, aesthetics, applications in science, art, applied art and design.
- to support the development of professional photographers who use traditional (analog) photographic, film/video and digital production processes within creative industries and contemporary art.
- to develop students' awareness of the impact of digital images

V okviru ciljev nosilnega modula FOTOGRAFIJA študent postopoma predela vse ključne teme, orodja in metodologije, pomembne za avtonomno produkcijsko delo na specifičnem področju fotografije v okviru programa Medijskih umetnosti in praks.

Objevitev in slike komunikacije, ki omogoča razvoj drugih vizualnih in digitalnih medijev – film, videa in televizije,
- pri študentu razvijati zavedanje o raznolikih oblikah fotografije in njene teorije, zgodovine, tehnologije, estetike in uporabi v znanosti, umetnosti, uporabni umetnosti in oblikovanju.
- podpora razvoju profesionalnih fotografov, ki uporabljajo tradicionalne (analognote) fotografške, filmske/video in digitalne produkcijske postopke v kreativnih industrijih in sodobni umetnosti,
- razvoj študentovega zavedanja o vplivu digitalnih podob na tradicionalno fotografijo,
- raziskovanje raznolikosti fotografskih pristopov k multimediji in množičnem medijem,
- študentom pomagati oblikovati formalni, analitični in kritični besednjak za razumevanje in razpravljanje o kreativnem delu,
- študente nenehno spodbujati k diskusiji in interpretaciji svojega dela, tako govorno kot v pisni obliki in tudi z uporabo drugih, nestandardnih medijev komunikacije in prezentacije.

on traditional photography
- to explore a variety of photography approaches to multimedia and mass media
- to help students build formal, analytic, and critical vocabularies for understanding and discussing creative work
- to continually challenge students to discuss and interpret their work both verbally and in written form, as well as by using other non-standard media of communication and presentation

Predvideni študijski rezultati:

Knowledge:
(At the end of this module the Student, according to the level of involvement »explore«, »define« or »focus«...)
- understand photographic art practice and consider how it relates to other aspects of visual culture and contemporary life
- develops a deeper understanding of contemporary topical issues and formal strategies in a selected range of photographic production practices, and specializes within one field
- learns to autonomously speak critically and argumentatively about own work and the work of others

Skills:
(The Student, according to the level of involvement »explore«, »define« or »focus«...)
- is capable of formal and content analysis of photography artwork
- has expanded own creative repertoire technically, formally, and conceptually
- identifies, plans, organizes and executes project work, demonstrating autonomous decision-taking and process monitoring
- functions effectively as an autonomous photographer using professional standard equipment

Metode poučevanja in učenja:

Oblike dela:
- frontalna oblika poučevanja
- samostojno delo študentov
- seminarske diskusije
- spletne stori in komunikacija
- individualna srečanja in srečanja v manjših skupinah z mentorjem
- interne prezentacije

Metode dela:
- analiza in sinteza podatkov
- delo s sekundarnimi viri
- govorne in pisne diskusije
- razvoj in oblikovanje (medijsko obogatenega) besedila - predstavitev podatkov

Learning and teaching methods:

Forms:
- frontal teaching
- autonomous student work
- seminar discussions
- online work and communication
- individual and small group mentor meeting
- internal presentation

Methods:
- data analysis and synthesis
- work with secondary resources
- verbal and written discussion
- (media-rich) text development and editing
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Načini ocenjevanja:

<table>
<thead>
<tr>
<th>Dele (v %)</th>
<th>Weight (in %)</th>
<th>Assessment</th>
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</tbody>
</table>
**Način (pisni izpit, ustno izpraševanje, naloge, project):**
- redne naloge v skladu z učnim načrtom
- končna dokumentacija s predstavitvijo
- ustni izpit

**Struktura ocene:**
- 50% redne naloge
- 20% končna dokumentacija
- 30% končna predstavitev oziroma ustni izpit

**Type (examination, oral, coursework, project):**
- regular coursework according to syllabus
- final documentation, with presentation
- oral examination

**Grading scheme:**
- 50% regular coursework
- 20% final documentation
- 30% final presentation and/or oral exam

---

**Reference nosilca / Lecturer’s references:**

**Fedor Vučemilović** graduated from the Academy of Dramatic Arts in Zagreb, Department of Cinematography. Asistent profesor of "Photography" at the University of Rijeka. From 1975 to 1978 he was a member of the Group of Six with whom he organized exhibitions-actions and started the magazine-catalogue Maj 75. His work includes film, photography and video (short feature films, documentaries, reports, travel videos, photo-essays on other authors, promotional videos.

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**Opomba:**
Nosilni modul je nosilna navpična kurikularna struktura študentove akademske poti, od prvega semestra programa do končnega ustnega zagovora magistrske naloge. Tesno je povezan s podpornima moduloma Tehnike v praksi in Diskurzi v praksi, saj vpliva na izbire vsebin (gradnikov) v teh dveh modulih, ki se obražajo v usmeritvah v modulu Pot razvoja. Kot študentovo izbrano interesno področje predstavlja temeljno podporo nalogam v modulu Studio, ob čimer se močno vzajemno vplivanje povečuje na vertikali Raziskovanje-Opredeljevanje-Osredotočenje.

**Note:**
Carrier module is the pivotal vertical curriculum structure through student's academic pathway, from semester 1 of the programme to the eventual viva defense of the Master Thesis. It is strongly connected to TIP and DIP supportive modules, by influencing the choices of TIP and DIP course provisions, as negotiated and reflected along the Progress Track module. As the chosen area of student's interest, it is essentially supportive to the Studio coursework, with an increasing strong mutual influence along the Explore-Define-Focus vertical.
### Nosilni modul / Carrier module

<table>
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<th>UCNI NAČRT MODULA / MODULE SYLLABUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>IME PREDMETA SLO: SCENSKI PROSTORI</td>
</tr>
<tr>
<td>COURSE TITLE ENG: SCENOGRAPHIC SPACES</td>
</tr>
</tbody>
</table>

#### Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:

- Splošno znanje na področju scenografije, scenskega oblikovanja in postavitve luči oziroma prostorsko specifičnega dela, izražen interes za raziskovanje prostorskih okolij in raznolikih oblika orisovnih rešitev za začasne prostore.
- Močno izražena sposobnost vizualnega/prostorskog izražanja, risarskih, kiparskih ali slikarskih veštin in računalniška pismenost.

#### Prerequisities:

- General knowledge in the field of scenography, set design, light design and/or site-specific work, expressed interest in research-based exploration of spatial environments and the variety of design solutions for temporal spaces.
- Highly reflected ability of visual/space expression, drawing, sculpting or painting skills and computer literacy.

### Vsebina:

#### Ta učni načrt, vključno s cilji in študijskimi rezultati, predstavlja navpično sestavo vseh treh semestrov, ki podpira študentovo individualno študijsko pot pri postopni pridobitvi polnih kompetenc na (nosilnem modulu) SCENSKI PROSTORI v Medijiških umetnostih in praksah. Po »RAZISKOVANJU« različnih možnosti na tem področju študent »OPREDELI« lastno interesno polje in se na koncu »OSREDOTOČI« na svoj projekt.

#### Prvi semester, nosilni modul SCENSKI PROSTORI – »Razišči!«:

- Raziskovanje in analiziranje razmerij: prostor – zvok; prostor – dogodek.
- Raziskovanje prostora kot koncepta: branje prostorsko specifičnih informacij, simbolizma, sporočila; simuliranje postavitev z risbami, načrti, modeli; tehnično oblikovanje scenskega prostora.
- Raziskovanje dramaturgije scenskih prostorov: oblikovanje ambientalnih scenskih prostorskih zasnov.
- Raziskovanje sodobne uporabe odrskih produkcij.

#### Drugi semester, nosilni modul SCENSKI PROSTORI – »Opredeli!«:

- Študentje definirajo lastne projekte in izbrana sredstva izražanja, tehnike, orodja, individualni vizualni jezik.
- Opredeljiv specifičnih lokacij projekta (zasebni/javn prostor, dejanski/konstruirani prostori) v razmerju do pripovedne strukture projekta oziroma do organiziranosti publike.
- Opredeljiv faz projekta, časovnice, produkcijskega načrta (priprava na tretji semester).
- Opredeljiv študentove lastne vloge v Studio projektih.

#### Tretji semester, nosilni modul SCENSKI PROSTORI – »FOCUSES«:

- Students define their own projects and the chosen means of expression, techniques, tools, individual visual language.
- Define the specific locations for the project (private/public spaces, actual/constructed spaces) in relation to the project narrative and/or in relation to the audience organization.
- Define the project phases, timeline, production plan (preparing for semester 3).
- Define student’s own role in Studio projects.

### Content (Syllabus outline):

The following syllabus, including its aims and outcomes, comprises the vertical structure of all 3 semesters to support the student's individual pathway in gradually attaining full competence within the (Carrier Module) SCENOGRAPHIC SPACES area of Media Arts and Practices. After “EXPLORING” various possibilities within the area, the student “DEFINES” own field of interest, and eventually “FOCUSES” on her/his project.

#### Semester 1, Carrier Module SCENOGRAPHIC SPACES – “Explore”:

- Explore and research the relations: space – sound; space – event.
- Explore space as concept: reading the space – specific information, symbolism, message; simulating staging through sketch, blueprint, model; technical design of the scenic space.
- Explore the contemporary uses of stage production.

#### Semester 2, Carrier Module SCENOGRAPHIC SPACES – “Define”:

- Students define their own projects and the chosen means of expression, techniques, tools, individual visual language.
- Define the specific locations for the project (private/public spaces, actual/constructed spaces) in relation to the project narrative and/or in relation to the audience organization.
- Define the project phases, timeline, production plan (preparing for semester 3).
- Define student’s own role in Studio projects.

#### Semester 3, Carrier Module SCENOGRAPHIC SPACES – “Focus”:

- Explore and research the relations: space – sound; space – event.
- Explore space as concept: reading the space – specific information, symbolism, message; simulating staging through sketch, blueprint, model; technical design of the scenic space.
- Explore the contemporary uses of stage production.
Osredotočenje na produkciji proces študentovega lastnega projekta:
- organizacija in koordinacija časovnice projekta,
- načrtovanje »resničnih« dimenzij projekta (ureditev dovoljenj za projekte na konkretnih lokacijah, končni dogovori za časovno specifične končne faze projekta, intenzivno iskanje potencialnih distributorjev, poslovnih in kulturnih inštitucij na lokalni, nacionalni ali mednarodni ravni),
- oblikovanje končnih podrobnih zasnov oziroma modelov projekta,
- koordiniranje vseh projektnih načrtov in zasnov potencialnimi sodelujočimi (nastopajočimi, tehničnimi strokovnjaki, dobavitelji opreme...).

Po tretjem semestru študent izvede oziroma zaključi magistrski projekt v okviru modula Magistrska naloga v četrtem semestru.

Focus on the student's own project production process:
- organization and coordination of the project timeline
- planning of the real-life project dimension (arranging permits for site-specific projects, final agreements for time-specific final project phases, intensively search for potential distributors, businesses and cultural institutions at local, national or international level))
- creating final elaborate designs and/or models for the project
- coordinating all project plans and designs with potential collaborators (performers, technical experts, equipment suppliers...)

After semester 3 the student implements and/or finalizes the master project within the scope of the Master Thesis module, in semester 4.

Temeljni literaturna in viri / Readings:

Obvezna / obligatory:
- Oscar G. Brockett: Making the Scene: A History of Stage Design and Technology in Europe and the United States
- Jane Collins - Andrew Nisbet: Theatre and Performance Design: A Reader in Scenography
- Christopher Baugh: Theatre Performance and Technology: The Development of Scenography in the Twentieth Century
- Rich Rose, Drawing Scenery for Theater, Film and Television
- Max Keller, Light Fantastic: The Art and Design of Stage Lighting
- Gay MacAuley, Space in Performance: Making Meaning in the Theatre

Priporočena / recommended:
- Peter Brook, The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate
- Antonin Artaud, The Theater and Its Double
- Jerzy Grotowski, Towards a Poor Theatre
- Murray - Keefe, Physical Theatres: A Critical Introduction
- Kelleher - Ridout, Contemporary Theatres in Europe: A Critical Companion

Cilji in kompetence:

Študentova ključna kompetenca je sposobnost uporabe tako tradicionalnih, uveljavljenih tehnik kot tudi digitalnih tehnologij pri zasnovi, oblikovanju in razvoju scenskih prostorov, namenjenih področjem gledališča, filma in televizije ter tudi različnim dogodkom (npr. odnosi z javnostmi, trženje, kultura, moda ali šport), in priprave scenskih postavitev na splošno.

Cilji:
- študente naučiti dvojno nalogo: uporabe novih tehnologij za multimedijski pristop k oblikovanju scenskih prostorov ob hkratnem upoštevanju zgodovinskih, kulturnih in umetniških tradicij scenografije,
- študente naučiti, kako prepoznati in rešiti kompleksne, s prostorom povezane kreativne probleme, in kako formulirati oblikovalske rešitve, ki imajo specifičen koncept, funkcijo, estetiko in so v skladu z ustreznimi standardi (na tem področju),
- študente naučiti komunikacijskih veščin (govorjenih in pisnih) za razvoj učinkovite komunikacije, ki jo zahteva to področje, ob sodelovanju z ekipo avtorjev, umetnikov in tehnikov.

Objectives and competences:

The essential competence of the student is to be capable of of using traditionally established techniques as well as digital technologies in order to conceive, design and develop scenographic spaces dedicated to the realms of theatre, film and television, but also different events (i.e. public relations, marketing, cultural, fashion or sporting), as well as preparing scenic installations, in general.

Objectives:
- to teach students the twofold task of: working with new technologies for multimedia approach to designing scenographic spaces, and working in-line-with the historical cultural and artistic tradition of scenography
- to teach students how to identify and solve complex space-related creative problems, as well as formulate design solutions that have a specific concept, function, aesthetic, and are in accordance with applicable (industry) standards
- to teach students communication skills (verbal and written) for developing effective communication as specific for the area, while working with a team of authors, artists and technicians.
**Predvideni študijski rezultati:**

<table>
<thead>
<tr>
<th>Raziskovanje</th>
<th>Intended learning outcomes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- pridobil razumevanje in znanje o različnih scenografskih žanrih in kontekstih (npr. gledališče, film, TV, oglasišče, glasbeni video, umetnost, različni dogodki na specifičnih lokacijah...),</td>
<td>- gain understanding and knowledge about a variety of scenographic genres and contexts (i.e. theatre, film, TV, advertising, music video, art, different events at specific locations.)</td>
</tr>
<tr>
<td>- razumel osnovni proces oblikovanja scene in postavitve luči,</td>
<td>- comprehend a basic process for designing scenery and lights</td>
</tr>
<tr>
<td>- razumel osnovno scenografsko teorijo v povezavi z oprijemljivimi oblikovalskimi rešitvami,</td>
<td>- understand basic scenographic theory as it applies to tangible design solutions</td>
</tr>
<tr>
<td>- razumel vlogo tekstovnega in vizualnega raziskovanja kot kritičnega procesa, ki se ga uporablja pri definiranju uresničljivega koncepta produkcije,</td>
<td>- understand the role of textual and visual research as critical processes used to define a viable production concept</td>
</tr>
<tr>
<td>- pridobil izboljšano sposobnost uporabe umetniških predstavitvenih medijev za izražanje oblikovalskih idej,</td>
<td>- gain increased facility for using artistic presentational media to express design ideas</td>
</tr>
<tr>
<td>- postal bolj vešč uporabe pisnih in ustnih predstavitev za komuniciranje razlogov za scenografske izbire in odločitve,</td>
<td>- become more accomplished using writing and oral presentation to communicate reasons for scenographic choices and decisions</td>
</tr>
<tr>
<td>- razumel načela kreativnega dela v skupini.</td>
<td>- understand the principles of creative team work</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Opredeljevanje</th>
<th>Explore</th>
</tr>
</thead>
<tbody>
<tr>
<td>- znal delovati neodvisno in pridobil optimalno raven znanja in veščin pri oblikovanju scenskih prostorov za različne namene,</td>
<td>- learn to act independently and acquire optimal level of knowledge and skills in designing scenic spaces for various purposes.</td>
</tr>
<tr>
<td>- analitično in kritično definiral lastna kreativna sredstva in procese za različne faze scenske produkcije,</td>
<td>- analytically and critically define personal creative means and processes for different phases of the scenic production</td>
</tr>
<tr>
<td>- tehnično, formalno in konceptualno razširil svoj kreativni repertoar,</td>
<td>- expand own creative repertoire technically, formally, and conceptually</td>
</tr>
</tbody>
</table>
| - definiral razmerja med vsebino (zgodba, igra, tematika...) in prostorom (scena, lokacija...), | - define relations between content (story, play, subject matter...) and the site (scene, location...)
| - projektno zamenjali preoblikoval v vizualno-prostorski izraz, | - transform project-related ideas into a visual-spatial expression |
| - avtonomno kritično in argumentirano razpravljal o lastnem delu in o delu drugih. | - autonomously speak critically and argumentatively about own work and the work of others |

<table>
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<th>Osredotočenje</th>
<th>Focus</th>
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<tr>
<td>- pridobljeno znanje uporabil za realizacijo neodvisnih scenografskih prostorskih rešitev z opredeljenim namenom,</td>
<td>- apply acquired knowledge in realizing independent scenic space design with a defined purpose</td>
</tr>
<tr>
<td>- organiziral neodvisne produkcije za skupine avtorjev z opredeljenimi vlogami,</td>
<td>- organize independent production for teams of authors with defined roles</td>
</tr>
<tr>
<td>- pridobil neodvisno in organizirano sposobnost oblikovanja scenskih prostorov za različne naloge,</td>
<td>- acquire independent and organized agency in designing scenic space for various assignments.</td>
</tr>
<tr>
<td>- zmoglo osredotočiti se na praktične in tehnične zahteve svojega projekta (od začetnih skic do izbire in obdelave materialov),</td>
<td>- focus on practical and technical demands of their project (from initial sketches to choice and treatment of materials)</td>
</tr>
<tr>
<td>- učinkovito deloval kot avtonomen produkcijiški koordinator in avtor, in sicer v kollaborativnem okolju med mentorji, strokovnjaki in študijskimi vrstniki.</td>
<td>- function effectively as an autonomous production coordinator, and author, in a collaborative environment among mentors, professionals and academic peers</td>
</tr>
</tbody>
</table>

**Metode poučevanja in učenja:**

**Learning and teaching methods:**

**Metode poučevanja in učenja:**

**Learning and teaching methods:**
Oblike dela:
- frontalna oblika poučevanja
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Načini ocenjevanja:  

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<tr>
<td>- oral examination</td>
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</table>

Grading scheme:
- 50% regular coursework
- 20% final documentation
- 30% final presentation and/or oral exam

Reference nosilca / Lecturer's references:

Boštjan Potokar is the dean of the School of Arts of University of Nova Gorica and »Creative Practicum« module leader in Digital Arts and Practices BA programme. He was the co-founder of Famul Stuart School of Applied Arts. He was its head since 1994 and so the person responsible for managing and operational functioning of the school and all its projects. He also supervised the school’s numerous collaborations in Slovenian and international partnerships. He received a diploma from the Academy of Fine Arts in Ljubljana. Boštjan Potokar is a visual artist, exhibiting in diverse simposia and workshops, set designer (together with Rene Rusjan) and an awarded writer-author.

IZBRANE RAZSTAVE IN PROJEKTI 2012 – 2007

2012  Chiang Mai Art Centre, Thailand (residency and exhibition)
2011  - Slovenski kulturni praznik - Prešernova proslava 2011 scenografija (skupaj z Rene Rusjan) režija Neda R. Bric, Cankarjev dom, Ljubljana 7. 2. 2011
2010  - Dan upora proti okupatorju - državna proslava, scenografija (skupaj z Rene Rusjan) režija Neda R. Bric, SNG Nova Gorica 26. 4. 2010
2010  - HOMMAGE SEDMA VRSTA - drama trih dejanj v sedmih prizorih (nominacija za izvirno dramsko besedilo, ki naj bi se navdihovalo v ustvarjalnosti in življenju Danila Kiša) natečaj je razpisalo Kraljevsko gledališče Zetski dom iz Cetinja za pisce v jezikih držav nekdanje Jugoslavije)
2009  - EDA - Zgodba bratov Rusjan, scenografija (skupaj z Rene Rusjan) gledališka predstava Nede R. Bric, produkcija Slovensko Mladinsko gledališče

Opomba:
Nosilni modul je nosilna navpična kurikularna struktura študentove akademske poti, od prvega semestra programa do končnega ustrega zagovora magistrske naloge. Tesno je povezan s podpornima moduloma Tehnike v praksi in Diskurzi v praksi, saj vpliva na izbire vsebin (gradnikov) v teh dveh modulih, ki se odražajo v usmeritvah v modulu Pot razvoja. Kot študentovo izbrano interesno področje predstavlja temeljno podporo nalogam v modulu Studio, ob čemer se močno vzajemno vplivanje povečuje na vertikali Raziskovanje-Opredeljevanje-Osredotočenje.
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IME PREDMETA SLO: TEHNIKE V PRAKSI
COURSE TITLE ENG: TECHNIQUES IN PRACTICE

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:
Izbiro vsebinskih sklopov modula Tehnike v praksi je glede na učni načrt modula odvisna od procesa usmerjanja kompetenc v okviru modula Pot razvoja in mentorskih odločitev oziroma vnaprej določenih obveznosti znotraj ustreznega nosilnega modula (glej tabelo).
OPOMBA: Za pregled razmerij in »specifičnih vsebin« znotraj modulov (na ravni gradnikov module) v odvisnosti od izbire nosilnega modula, glej pripreto preglednico »MAP_TIP-DIP tabla-gradnikov SLO« (delovni list »TIP«, stolpci F>K); za podrobnno razlago medsebojnih razmerij med podpornimi moduli (Tehnike v praksi, Diskurzi v praksi in izbire v praksi) glej »SPLOŠNE OPOMBE o implementaciji podpornih modulov Tehnike v praksi, Diskurzi v praksi in izbire v praksi| na dnu tega dokumenta.

Prerequisities:
The choice of TIP courselets as reflected in the module's syllabus depends on the process of competence negotiation within the Progress Track module, as well as mentoring decisions or fixed obligation within the respective Carrier Module selection (see table).
NOTE: For an overview of in-module (courselet-level) relationships and »specific contents« obligatory according to Carrier Module selection please see the appended »MAP_TIP-DIP courselet-table ENG« spreadsheet (sub-sheet »TIP«, columns F>K), for a detailed explanation of supportive modules (TIP, DIP and SIP) interrelationships please consult the »GENERAL NOTE ON TIP, DIP and SIP supportive modules implementation« at the bottom of this document.

Vsebina:
Ta učni načrt, vključno s cilji in študijskimi rezultati, predstavlja vertikalno strukturo vseh štirih semestrov in podpira studentovo individualno študijsko pot pri postopni pridobitvi polnih kompetenc na (od nosilnega modula odvisnem) področju Medijskih umetnosti in praks.
Skupaj s podpornim modulom Diskurzi v praksi ta modul predstavlja skupno osnovo podpornih vsebinskih sklopov, s katerimi student pridobi kompetence, potrebne glede na svojo izbijo nosilnega modula in posledično za praktični magistrski projekt.
OPOMBA: Za pregled elementov učnega načrta kot tematik gradnikov modulov glej pripreto preglednico »MAP_TIP-DIP tabla-gradnikov SLO« (delovni list »TIP«, stolpca C in D).

Content (Syllabus outline):
The following syllabus, including its aims and outcomes, comprises the vertical structure of all 4 semesters to support the student's individual pathway of study in gradually attaining full competence within a (Carrier Module) area of Media Arts and Practices.
Along with the DIP supportive module, this module presents a common base of supporting courselets through which students obtain the necessary competence relevant to their choice of the Carrier Module and thus the practical master project.
NOTE: For an overview of syllabus elements as courselet topics please see the appended »MAP_TIP-DIP courselet-table ENG« spreadsheet (sub-sheet »TIP«, columns C and D).

Temeljni literatura in viri / Readings:
Obvezna / obligatory:
Bo sporocene naknadno za posamične vsebinske sklope. / To be announced within individual courselets.

Priporočena / recommended /:
Bo sporocene naknadno za posamične vsebinske sklope. / To be announced within individual courselets.

Cilji in kompetence:
Objectives and competences: 
V okviru ciljev tega modula študent utruje obstoječe in razvija dodatne veščine glede na izbrano področje Medijskih umetnosti in praks, torej odvisno od izbire nosilnega modula in usmerjanja v modulu Pot razvoja.

Z uspešnim zaključkom tega modula študent potrdi kompetenco za:

× Pridobivanje oziroma nadgrajevanje samostojno opredeljenih praktičnih veščin in z njimi povezanega razumevanja, pomembnega za metodologijo in tehnologijo na specifičnem področju;

× Evalvacijo pridobljenega/nadgrajenega znanja in veščin glede na druge komponente in kompetence na področju in reflektiranje njihove medsebojnih povezav;

× Predstavljanje in evalvacijo pridobljenega/nadgrajenega znanja in veščin glede na druge komponente lastnih kompetenc.

In the scope of this module’s objectives the student consolidates existing and develops further skills as relevant to own selected area of Media Arts and Practices, i.e. dependent from their Carrier module Selections, and negotiations within the Progress track module.

By successfully completing this module, the student confirms the competence to:

× Acquire and/or upgrade self-defined practical skills and skill-related understanding as relevant for field specific methodology and technology;

× Evaluate the acquired/upgraded knowledge and skills against other components of competence in the area, and reflect on their interconnections;

× Present and evaluate the acquired/upgraded knowledge and skills against other components of own competence.

Predvideni študijski rezultati:

Intended learning outcomes:

OPOMBA: Za pregled predvidenih študijskih rezultatov po posamičnih elementih u/tega načrta glej pripeco preglednico »MAP_TIP-DIP_tabela-gradnikov_SLO« (delovni list »TIP«, stolpec L). V tabeli kratica »KU-« pomeni »znanje in razumevanje«; »S-« pomeni veščine.

NOTE: For an overview of learning outcomes as linked to syllabus elements please see the appended »MAP_TIP-DIP_courselet-table_ENG« spreadsheet (sub-sheet »TIP«, column L). There »KU-« stands for »Knowledge and understanding«; »S-« stands for Skills).

Metode poučevanja in učenja:

Learning and teaching methods:

Oblike dela:

- frontalna oblika poučevanja
- samostojno delo študentov
- seminarske diskusije
- spletno delo in komunikacija
- individualna srečanja in srečanja v manjših skupinah z mentorjem
- interne predstavitve

Metode dela:

- analiza in sinteza podatkov
- delo s sekundarnimi viri
- govorne in pisne diskusije
- razvoj in oblikovanje (medijsko obogatenega) besedila
- predstavitev podatkov.

Forms:

- frontal teaching
- autonomous student work
- seminar discussions
- online work and communication
- individual and small group mentor meeting
- internal presentation

Methods:

- data analysis and synthesis
- work with secondary resources
- verbal and written discussion
- (media-rich) text development and editing
- data presentation
Načini ocenjevanja:  
(\% / Weight in \%)

<table>
<thead>
<tr>
<th>Assessment:</th>
<th>Struktura ocene:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type (examination, oral, coursework, project):</td>
<td>100% redne naloge</td>
</tr>
<tr>
<td>- regular coursework according to syllabus</td>
<td></td>
</tr>
</tbody>
</table>

Reference nosilca / Lecturer's references:

OPOMBA: Vodja modula deluje kot koordinator vseh vsebinskih sklopov na ravni modula in za izvajanje posamičnih gradnikov imenuje strokovne sodelavce in mentorje.

NOTE: Module leader acts as coordinator of all courselets on module level, appointing expert teachers and mentors for individual provision entities.

/bionote/ Robert Černelč

Robert Černelč se ukvarja tako s slikarstvom kot tudi s filmsko režijo, scenaristiko, scenografijo in videom. Diplomiral je iz slikarstva in videa, magistriral iz slikarstva na ALUO-ju v Ljubljani ter zaključil magistrski študij filmske režije na AGRFT-ju v Ljubljani.

Robert Černelč lives and works as a painter and film director in Ljubljana. He graduated with a BFA in Painting and Video from the Academy of Fine Arts as well as in Film Direction from the Academy for Theatre, Radio, Film, and Television, both in Ljubljana.

/selected publications and works/

Opombe / Notes:

SPLOŠNA OPOMBA o implementaciji podpornih modulov Tehnike v praksi, Diskurzi v praksi in Izbire v praksi:

V celotnem trajanju študija, od prvega do četrtega semestra, študentje izbirajo številne manjše izvedbene enote (gradnike modulov), ki jim ob upoštevanju začetnih veščin in znanj dajejo kompetence, potrebne za končni magistrski projekt, in so delno odvisne od njihove izbire nosilnega modula ter se v okviru modula Pot razvoja določajo v soglasju s strokovnim mentorjem.

Te podporne programe izbirajo v okviru treh podpornih modulov, imenovanih: Tehnike v praksi Diskurzi v praksi Izbire v praksi

Ti moduli so obvezni, kar pomeni, da morajo študenti v vsakem semestru določeno minimalno ali optimalno število ECTS točk, a na podlagi potreb svojega nosilnega modula (področja produkcije) sami izberejo, katere vsebinske sklope modulov znotraj podpornih modulov bodo izbrali.

Tako so na primer določeni vsebinski sklopi modula Tehnike v praksi na podlagi produkcijsko specifične ustreznosti avtomatsko dodeljeni posamičnim nosilnim modulom. Izbira vsebinskih sklopov modulov Tehnike v praksi, Diskurzi v praksi in Izbire v praksi se za vsakega študenta vedno izvedejo individualno po posvetovanju in potrditvi mentorja oziroma mentorjov, in sicer v okviru modula Pot razvoja.

Modul Izbire v praksi predstavlja tako imenovani odprt de del kurikumuma, saj študentom prvega letnika (4 ECTS na semester) nudi prosto izbiro katerihkoli izmed manjših enot v modulih Tehnike v praksi in Diskurzi v praksi ali celo izbiro dodatnega modula Studio, vrednega 4 ECTS, oziroma (v soglasju z vodjo modula Izbire v praksi) akreditacijo eksterno pridobljenih kreditov, ki ustrezajo področju in ravnemu se odpovedujejo tudi moduli Tehnike v praksi, Diskurzi v praksi in Izbire v praksi se za vsakega študenta vedno izvedejo individualno po posvetovanju in potrditvi mentorja oziroma mentorjev, in sicer v okviru modula Pot razvoja.

Nekateri programi oziroma vsebinski sklopi modulov imajo poudarek na mobilnosti oziroma so osredotočeni na krajši delavnice ali pa so strukturirani okrog mešane uporabe spletno podpripombe in kontaktnega izobraževanja v živo. Nekateri so teško obremenjeni z nosilnimi moduli v smislu posredovanja relevantnih veščin oziroma znanj, zato so v implementacijskem zaporedju ponujeni prioritetno (sistem pogojev za vključitev v izvedbo vsebinskih sklopov modulov je odvisen od posamičnih modulov).
Na voljo sta dva sklopa izvedbe v modulih Tehnike v praksi in Diskurzi v praksi: ZIMSKI in LETNI SKLOP (ki ustreza ciklom zimskih in letnih semestrov). To omogoča združevanje študentov iz različnih semestrov (1. in 3., 2. in 4.) ter zagotavlja bolj vzdrlzo izvedbo programa.

Nekateri programi oziroma vsebinski sklopi modulov zahtevajo specifične pogoje za vključitev. Pravočasno izpolnjevanje pogojev je ena izmed poglavnih skrbi študentov, o kateri se sproti posvetujejo tako z vodjo nosilnega modula kot z mentorji in Ocenjevalnimi komisijami v modulu Pot razvoja. Le tako lahko pridobijo vse zahtevane kompetence za uspešno dokončanje magistrskega projekta (v skladu s pogoji za vključitev v izvedbo vsebinskih sklopov modulov, ki so odvisni od posamičnih modulov).

Podporni modul Tehnike v praksi vključuje vsebinske sklope, ki se osredotočajo na prakso in ponujajo neposredne delavnice pridobivanja tehnik in veščin. Vredne so po 2, 3 ali 4 ECTS točke. Podporni modul Diskurzi v praksi vključuje vsebinske sklope, ki se osredotočajo na teorijo, zgodovino in kritiko in so strukturirani kot predavanja ali seminarji, vredni po 2, 3 ali 4 ECTS točke. Ta podporni modul v 1., 3. in 4. semestru vključuje tudi vsebinske sklope z dvema ECTS točkama, ki se osredotočajo na prakso in seminarje ter študentom podajajo ključne veščine za zbiranje sredstev, promocijo, (v 1. semestru), oblikovanje in upravljanje projektov ter distribucijo in prezentacijo.

Izbire v praksi je ločen, kumulativen modul, kjer študentje v skladu z zgoraj opisanimi načeli »odprtega kurikuluma« akreditirajo skupaj 8 ECTS točk (4 v prvem in 4 v drugem semestru).

V posamičnih semestrih se lahko število ECTS točk, ki jih pridobi študent, razlikuje, vendar je v modulih Tehnike v praksi, Diskurzi v praksi in Izbire v praksi za dokončanje študija predpisano minimalno in optimalno število ECTS točk, in sicer po semestrih:

<table>
<thead>
<tr>
<th></th>
<th>ECTS v prvem semestru</th>
<th>ECTS v drugem semestru</th>
<th>ECTS v tretjem semestru</th>
<th>ECTS v četrtem semestru</th>
<th>Skupaj ECTS na podporni modul</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tehnike v praksi</td>
<td>min. 6</td>
<td>min. 6</td>
<td>4</td>
<td>4</td>
<td>min. 20</td>
</tr>
<tr>
<td>Diskurzi v praksi</td>
<td>min. 4</td>
<td>min. 4</td>
<td>4</td>
<td>2</td>
<td>min. 14</td>
</tr>
<tr>
<td>Izbire v praksi</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>Skupaj ECTS (Tehnike v praksi, Diskurzi v praksi, Izbire v praksi) na semester</td>
<td>min. 10</td>
<td>min. 10</td>
<td>min. 8</td>
<td>6</td>
<td>42</td>
</tr>
</tbody>
</table>

GENERAL NOTE ON TIP; DIP and SIP supportive modules implementation:

Throughout the entire course of study, from semester 1 to semester 4, students enrol in a variety of smaller implementation units (such as “courselets”) which provide them with competencies required for their final master project, always taking into account the individual student's entry skills and knowledge, are artially ruled by their selection of the Carrier Module and negotiated with the expert mentor within the Progress Track module.

These supportive courses are gathered within three supportive modules named:

- Techniques in Practice (TIP)
- Discourses in Practice (DIP)
- Selections in Practice (SIP)

These modules are compulsory, meaning that students have to earn ECTS from each. but students elect which courselets within the supportive module they will enrol based on their Carrier Module (area of production) needs.

For example, certain Techniques in Practice (TIP) courselets are automatically assigned to specific Carrier Modules, based on production-specific relevance. The selection of TIP, DIP and SIP courselets is always negotiated and confirmed on individual basis by the Carrier Module “expert” mentor(s), for each student, within the Progress Track module.
The Selections in Practice (SIP) module represents the so-called “open part” of the curriculum, offering the students in the first year (4 ECTS per semester) to freely choose any of the smaller units offered under TIP or DIP, or even attend an additional Studio module run of 4 ECTS, or (upon prior agreement with SIP module leader) accredit any of the externally attained level- and area-relevant credits. Thus the programme offers the student to autonomously choose, but also negotiate along the Progress Track, an individual stress within the competency clusters of techniques, discourses and/or production management (as contained in the DIP module).

Some of the courses and/or courselets are mobility-oriented and/or concentrated in shorter workshops or structured around blended use of online-supported and classroom-type of teaching. Some are closely connected to Carrier Modules in terms of providing relevant skills and/or knowledge, and are therefore offered as a priority in the sequence of implementation (module-internal prerequisite system of courselets).

There are two clusters of TIP and DIP courses being offered: the WINTER and the SUMMER CLUSTER (reflecting winter and summer semester cycles). This allows for mixing of students from different semesters (1 and 3, 2 and 4), and enables a more sustainable manner of course delivery.

Some courses and/or courselets require specific prerequisites. Timely prerequisite acquisition is one of students’ main concerns, which they will continuously consult with their Carrier Module leader as (expert) mentors and Progress Track Review Committees; in order to acquire all required competencies for successful master project completion (according to the module-internal prerequisite system of courselets).

Techniques in Practice (TIP) supportive module includes a series of courselets that are practice-oriented and offer straightforward techniques and skill-based workshops. They are structured in 2, 3 or 4 ECTS each.

Discourses in Practice (DIP) supportive module includes a series of courselets that are theory, history and criticism-oriented and are structured as lectures or seminars with in 2, 3 or 4 ECTS each. This supportive module also includes, in semesters 1, 3 and 4, courselets with 2 ECTS that are practice and seminar-oriented and supply students with essential skills for fundraising and pitching, presenting, project design and management, distribution and dissemination...

Selections in Practice (SIP) is a separate, cumulative module, where student accredits a total of 8 ECTS (4 ECTS in semester 1 and 4 ECTS in semester 2) within the “open curriculum” principle as described above, in the first year of study.

Student’s number of earned ECTS from three supportive modules can vary within the semesters, but there is a minimum ECTS credits in TIP, DIP and SIP prescribed for the completion of study programme, according to semesters:

<table>
<thead>
<tr>
<th></th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>total ECTS per supportive module</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIP</td>
<td>min. 6</td>
<td>min. 6</td>
<td>4</td>
<td>4</td>
<td>min. 20</td>
</tr>
<tr>
<td>DIP</td>
<td>min. 4</td>
<td>min. 4</td>
<td>4</td>
<td>2</td>
<td>min. 14</td>
</tr>
<tr>
<td>SIP</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>total ECTS (TIP, DIP and SIP) per semester</td>
<td>min. 10</td>
<td>min. 10</td>
<td>min. 8</td>
<td>6</td>
<td>42</td>
</tr>
<tr>
<td>UČNI NAČRT PREDMETA / COURSE SYLLABUS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IME PREDMETA SLO: DISKURZI V PRAKSI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COURSE TITLE ENG: DISCOURSES IN PRACTICE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:**

Izbiro gradnikov modula Diskurzi v praksi glede na učni načrt modula je odvisna od procesa usmerjanja kompetenc v okviru modula Pot razvoja in mentorskih odločitev oziroma vnaprej določenih obveznosti znotraj ustreznega nosilnega modula (glej tabelo).

OPOMBA: Za pregled razmerij in »specifičnih vsebin« znotraj modulov (na ravni gradnikov module) v odvisnosti od izbire nosilnega modula, glej pripeto preglednico »MAP TIP-DIP tabela-gradnikov SLO« (delovni list »DIP«, stolpci F>K); za podrobno razlagu medsebojnih razmerij med podpornimi moduli (Tehnike v praksi, Diskurzi v praksi in Izbire v praksi) glej »SPLOŠNE OPOMBE o implementaciji podpornih modulov Tehnike v praksi, Diskurzi v praksi in Izbire v praksi« na dnu tega dokumenta.

**Vsebina:**

Ta učni načrt, vključno s cilji in študijskimi rezultati, predstavlja vertikalno strukturo vseh štirih semestrov, ki podpira študentovo individualno študijsko pot pri postopni pridobitvi polnih kompetenc na (od nosilnega modula odvisnem) področju Medijskih umetnosti in praks.

Skupaj s podpornim modulom Diskurzi v praksi ta modul predstavlja skupno osnovno podporni gradnikov, s katerimi študent pridobi kompetence, potrebne za svojo izbiro nosilnega modula in posledično za praktični magistrski projekt.

OPOMBA: Za pregled elementov učnega načrta kot tematik gradnikov modulov glej pripeto preglednico »MAP TIP-DIP tabela-gradnikov SLO« (delovni list »DIP«, stolpca C in D).

**Temeljni literatura in viri / Readings:**

**Obvezna / obligatory:**

Bo sporočena naknadno za posamične gradnike modulov. / To be announced within individual courselets.

**Priporočena / recommended /:**

Bo sporočena naknadno za posamične gradnike modulov. / To be announced within individual courselets.

**Cilji in kompetence:**

V okviru ciljev tega modula študent utrjuje obstoječe in razvija dodatne veščine glede na izbrano področje Medijskih umetnosti in praks, t.j. odvisno od izbire nosilnega modula in usmerjanja v modulu Pot razvoja.

Z uspešnim zaključkom tega modula študent potrjuje kompetenco za:

**Objectives and competences:**

In the scope of this module’s objectives the student consolidates existing and develops further skills as relevant to own selected area of Media Arts and Practices, i.e. dependent from their Carrier module Selections, and negotiations within the Progress track module.

By successfully completing this module, the student confirms the competence to:
× Pridobivanje oziroma nadgrajevanje samostojno opredeljenih diskurznih veščin, pri tem pa razume njihovo uporabo in pridobi specifično teoretično (zgodovina, kritika) znanje ter razumevanje, povezano s projektim vodenjem;

× Evalvacijo pridobljenega/nadgrajenega znanja in veščin glede na druge komponente in kompetence na področju in reflektiranje njihove medsebojne povezave;

× Predstavitev in evalvacijo pridobljenega/nadgrajenega znanja in veščin glede na druge komponente lastnih kompetenc.

× Acquire and/or upgrade self-defined discursive skills, understanding of their application and specific theoretical (history, criticism) as well as project-management related knowledge;

× Evaluate the acquired/upgraded knowledge and skills against other components of competence in the area, and reflect on their interconnections;

× Present and evaluate the acquired/upgraded knowledge and skills against other components of own competence.

**Predvideni študijski rezultati:**

OPOMBA: Za pregled predvidenih študijskih rezultatov po posamičnih elementih učnega načrta glej priporočeno preglednico »MAP_TIP-DIP_tabela-gradnikov_SLO« (delovni list »DIP«, stolpec L). V tabeli kratica »KU-« pomeni »znanje in razumevanje«; »S-« pomeni veščine.

**Intended learning outcomes:**

NOTE: For an overview of learning outcomes as linked to syllabus elements please see the appended »MAP_TIP-DIP_courselet-table_ENG« spreadsheet (sub-sheet »DIP«, column L). There »KU-« stands for »Knowledge and understanding«; »S-« stand for Skills.

**Metode poučevanja in učenja:**

<table>
<thead>
<tr>
<th>Oblike:</th>
<th>Learning and teaching methods:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- samostojno delo študenta</td>
<td>- autonomous student work</td>
</tr>
<tr>
<td>- spletno delo in komunikacija</td>
<td>- online work and communication</td>
</tr>
<tr>
<td>- skupinska srečanja</td>
<td>- group meetings</td>
</tr>
<tr>
<td>- sodelovanje v majhnih skupinah</td>
<td>- small group collaboration</td>
</tr>
<tr>
<td>- frontalne oblike poučevanja</td>
<td>- frontal teaching</td>
</tr>
</tbody>
</table>

**Načini ocenjevanja:**

<table>
<thead>
<tr>
<th>Vrsta (pisni izpit, ustno izpraševanje, naloge, projekt)</th>
<th>Delež (v %) / Weight (in %)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- redne naloge v skladu z učnim načrtom</td>
<td>Assessment:</td>
</tr>
</tbody>
</table>

**Struktura ocene:**

100% redne naloge

**Type (examination, oral, coursework, project):**

- regular coursework according to syllabus

**Grading scheme:**

100% regular coursework

**Reference nosilca / Lecturer's references:**

NOTE: Module leader acts as coordinator of all courselets on module level, appointing expert teachers and mentors for individual
Tako so na primer določeni podporni modulovi, ki jih ob upoštevanju začetnih veščin in znanj dajajo kompetence, potrebne za končni magistrski projekt, in so delno odvisne od njihove izbire nosilnega modula ter se v okviru modula Pot razvoja določajo v soglasju s strokovnim mentorjem.

Te podporne programe izbirajo v okviru treh podpornih modulov, imenovanih:
- Tehnike v praksi
- Diskurzi v praksi
- Izbire v praksi

Moduli Izbire v praksi predstavljajo tako imenovani »odptri dele« kurikumuma, saj študentom prvega letnika (4 ECTS na semester) ponuja prosto izbiro katerega modula iz modulov Tehnike v praksi in Diskurzi v praksi ali celo izbiro dodatnega Studio modula v 1., 3. in 4. semestru oziroma (v soglasju z vodjo nosilnega modula) akreditacijo eksternega kreditnega prodobitja, ki ustrezajo področju in ravni študija. Program tako študentom daje možnost avtonomne izbire (ob hkratnem usmerjanju po Poti razvoja) individualnega poudarka znotraj kompetenčne skupine tehnik, diskurzov oziroma produkcijskega manejmenta (ki je vsebovan v modulu Diskurzi v praksi).

Nekateri programi oziroma gradniki modulov imajo poudarek na mobilnosti oziroma so osredotočeni na krajši delavni ali strukturirani okrog mešane uporabe spletno podprtega učenja in kontaktnega izobraževanja v živo. Nekateri so tesno povezani z nosilnimi moduli v smislu posredovanja relevantnih veščin oziroma znanj, zato so v implementacijskem zaporedju ponujeni prioritetno (sistem pogojev za vključitev v izvedbo gradnikov modulov je odvisen od posamičnih modulov).

Na voljo sta dva sklopa izvedbe v modulih Tehnike v praksi in Diskurzi v praksi: ZIMSKI in LETNI SKLOP (ki ustrezata ciklam zimskih in letnih semestrov). To omogoča združevanje študentov iz različnih semestrov (1. in 3., 2. in 4.) ter zagotavlja bolj vzdržno izvedbo programa.

Nekateri programi ozioma gradniki modulov zahtevajo posebne pogoje za vključitev. Pravočasno izpolnjevanje pogojev je ena izmed poglavkih skrbih študentov, o kateri se spriča posvetujejo tako z vodjo nosilnega modula kot z mentorji in Ocenjevalnimi komisijami v modulu Pot razvoja, da lahko pridobijo vse zahtevane kompetence za uspešno dokončanje magistrskih projekta (v skladu s pogoji za vključitev v izvedbo gradnikov modulov, ki so odvisni od posamičnih modulov).

Podporni modul Tehnike v praksi vključuje gradnike, ki se osredotočajo na prakso in ponujajo neposredne delavnice pridobivanja tehnik in veščin. Vredne so po 2, 3 ali 4 ECTS točki.

Podporni modul Diskurzi v praksi vključuje gradnike, ki se osredotočajo na teorijo, zgodovino in kritiko in so strukturirani kot predavanja ali seminarji, vredni po 2, 3 ali 4 ECTS točki. Ta podporni modul v 1., 3. in 4. semestru vključuje tudi gradnike z dvema ECTS točkami, ki se osredotočajo na prakso in seminarje ter študentom podajajo ključne veščine za zbiranje sredstev, promocijo

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**Opombe / Notes:**

**SPLOŠNA OPOMBA o implementaciji podpornih modulov Tehnike v praksi, Diskurzi v praksi in Izbire v praksi:**

V celotnem trajanju študija, od prvega do četrtega semestra, študentje izbirajo številne manjše izvedbene enote (gradniki modulov), ki jim ob upoštevanju začetnih veščin in znanj dajajo kompetence, potrebne za končni magistrski projekt, in so delno odvisne od njihove izbire nosilnega modula ter se v okviru modula Pot razvoja določajo v soglasju s strokovnim mentorjem.

Te podporne programe izbirajo v okviru treh podpornih modulov, imenovanih:
- Tehnike v praksi
- Diskurzi v praksi
- Izbire v praksi

Ti moduli so obvezni, kar pomeni, da morajo študenti pri vsakem predobit določeno minimalno ali optimalno število ECTS točk, a na podlagi potreb svojega nosilnega modula (področja produkcije) sami izberejo, katere gradnike modulov znotraj podpornih modulov bodo izbrali.

Tako so na primer določeni gradniki modula Tehnike v praksi (izdelci avtomatska dodeljeni posamičnim nosilnim modulom). Izbira gradnikov modulov Tehnike v praksi, Diskurzi v praksi in Izbire v praksi se za vsakega študenta vedno izvede individualno po posvetovanju in potrditvi mentorja oziroma mentorjev, in sicer v okviru modula Pot razvoja.

Modul Izbire v praksi predstavljajo tako imenovani »odptri dele« kurikumuma, saj študentom prvega letnika (4 ECTS na semester) ponuja prosto izbiro katerega modula iz modulov Tehnike v praksi in Diskurzi v praksi ali celo izbiro dodatnega Studio modula v 1., 3. in 4. semestru oziroma (v soglasju z vodjo nosilnega modula) akreditacijo eksternega prodobitja, ki ustrezajo področju in ravni študija. Program tako študentom daje možnost avtonomne izbire (ob hkratnem usmerjanju po Poti razvoja) individualnega poudarka znotraj kompetenčne skupine tehnik, diskurzov oziroma produkcijskega manejmenta (ki je vsebovan v modulu Diskurzi v praksi).

Nekateri programi ozioma gradniki modulov imajo poudarek na mobilnosti oziroma so osredotočeni na krajši delavnice ali strukturirani okrog mešane uporabe spletno podprtega učenja in kontaktne izobraževanje v živo. Nekateri so tesno povezani z nosilnimi moduli v smislu posredovanja relevantnih veščin oziroma znanj, zato so v implementacijskem zaporedju ponuženi prioritetno (sistem pogojev za vključitev v izvedbo gradnikov modulov je odvisen od posamičnih modulov).

Na voljo sta dva sklopa izvedbe v modulih Tehnike v praksi in Diskurzi v praksi: ZIMSKI in LETNI SKLOP (ki ustrezata ciklom zimskih in letnih semestrov). To omogoča združevanje študentov iz različnih semestrov (1. in 3., 2. in 4.) ter zagotavlja bolj vzdržno izvedbo programa.

Nekateri programi ozioma gradniki modulov zahtevajo specifične pogoje za vključitev. Pravočasno izpolnjevanje pogojev je ena izmed poglavkih skrbih študentov, o kateri se spriča posvetujejo tako z vodjo nosilnega modula kot z mentorji in Ocenjevalnimi komisijami v modulu Pot razvoja, da lahko pridobijo vse zahtevane kompetence za uspešno dokončanje magistrskih projekta (v skladu s pogoji za vključitev v izvedbo gradnikov modulov, ki so odvisni od posamičnih modulov).

Podporni modul Tehnike v praksi vključuje gradnike, ki se osredotočajo na prakso in ponujajo neposredne delavnice pridobivanja tehnik in veščin. Vredne so po 2, 3 ali 4 ECTS točki.

Podporni modul Diskurzi v praksi vključuje gradnike, ki se osredotočajo na teorijo, zgodovino in kritiko in so strukturirani kot predavanja ali seminarji, vredni po 2, 3 ali 4 ECTS točki. Ta podporni modul v 1., 3. in 4. semestru vključuje tudi gradnike z dvema ECTS točkami, ki se osredotočajo na prakso in seminarje ter študentom podajajo ključne veščine za zbiranje sredstev, promocijo
Izbire v praksi je ločen, kumulativen modul, kjer študentje v skladu z zgoraj opisanimi načeli »odprtega kurikuluma« akreditirajo skupaj 8 ECTS točk (4 v prvem in 4 v drugem semestru).

V posamičnih semih se lahko število ECTS točk, ki jih pridobi študent, razlikuje, vendar je v modulih Tehnike v praksi, Diskurzi v praksi in Izbire v praksi za dokončanje študija predpisano minimalno in optimalno število ECTS točk, in sicer po semih:

<table>
<thead>
<tr>
<th>Modul</th>
<th>ECTS v prvem semestru</th>
<th>ECTS v drugem semestru</th>
<th>ECTS v tretjem semestru</th>
<th>ECTS v četrtem semestru</th>
<th>Skupaj ECTS na podporni modul</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tehnike v praksi</td>
<td>min. 6</td>
<td>min. 6</td>
<td>4</td>
<td>4</td>
<td>min. 20</td>
</tr>
<tr>
<td>Diskurzi v praksi</td>
<td>min. 4</td>
<td>min. 4</td>
<td>4</td>
<td>2</td>
<td>min. 14</td>
</tr>
<tr>
<td>Izbire v praksi</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>Skupaj ECTS (Tehnike v praksi, Diskurzi v praksi, Izbire v praksi) na semester</td>
<td>min. 10</td>
<td>min. 10</td>
<td>min. 8</td>
<td>6</td>
<td>42</td>
</tr>
</tbody>
</table>

GENERAL NOTE ON TIP; DIP and SIP supportive modules implementation:

Throughout the entire course of study, from semester 1 to semester 4, students enrol in a variety of smaller implementation units (such as “courselets”) which provide them with competencies required for their final master project, always taking into account the individual student’s entry skills and knowledge, are artially ruled by their selection of the Carrier Module and negotiated with the expert mentor within the Progress Track module. These supportive courses are gathered within three supportive modules named:

- Techniques in Practice (TIP)
- Discourses in Practice (DIP)
- Selections in Practice (SIP)

These modules are compulsory, meaning that students have to earn ECTS from each, but students elect which courselets within the supportive module they will enrol based on their Carrier Module (area of production) needs. For example, certain Techniques in Practice (TIP) courselets are automatically assigned to specific Carrier Modules, based on production-specific relevance. The selection of TIP, DIP and SIP courselets is always negotiated and confirmed on individual basis by the Carrier Module “expert” mentor(s), for each student, within the Progress Track module.

The Selections in Practice (SIP) module represents the so called “open part” of the curriculum, offering the students in the first year (4 ECTS per semester) to freely choose any of the smaller units offered under TIP or DIP, or even attend an additional Studio module run of 4 ECTS, or (upon prior agreement with SIP module leader) accredit any of the externally attained level- and area-relevant credits. Thus the programme offers the student to autonomously choose, but also negotiate along the Progress Track, an individual stress within the competency clusters of techniques, discourses and/or production management (as contained in the DIP module).

Some of the courses and/or courselets are mobility-oriented and/or concentrated in shorter workshops or structured around blended use of online-supported and classroom-type of teaching. Some are closely connected to Carrier Modules in terms of providing relevant skills and/or knowledge, and are therefore offered as a priority in the sequence of implementation (module-internal prerequisite system of courselets).

There are two clusters of TIP and DIP courses being offered: the WINTER and the SUMMER CLUSTER (reflecting winter and summer semester cycles). This allows for mixing of students from different semesters (1 and 3, 2 and 4), and enables a more
sustainable manner of course delivery.

Some courses and/or courselets require specific prerequisites. Timely prerequisite acquisition is one of students' main concerns, which they will continuously consult with their Carrier Module leader as (expert) mentors and Progress Track Review Committees; in order to acquire all required competencies for successful master project completion (according to the module-internal prerequisite system of courselets).

**Techniques in Practice (TIP)** supportive module includes a series of courselets that are practice-oriented and offer straightforward techniques and skill-based workshops. They are structured in 2, 3 or 4 ECTS each.

**Discourses in Practice (DIP)** supportive module includes a series of courselets that are theory, history and criticism-oriented and are structured as lectures or seminars with in 2, 3 or 4 ECTS each. This supportive module also includes, in semesters 1, 3 and 4, courselets with 2 ECTS that are practice and seminar-oriented and supply students with essential skills for fundraising and pitching, presenting, project design and management, distribution and dissemination...

**Selections in Practice (SIP)** is a separate, cumulative module, where student accredits a total of 8 ECTS (4 ECTS in semester 1 and 4 ECTS in semester 2) within the "open curriculum" principle as described above, in the first year of study.

Student's number of earned ECTS from three supportive modules can vary within the semesters, but there is a minimum ECTS credits in TIP, DIP and SIP prescribed for the completion of study programme, according to semesters:

<table>
<thead>
<tr>
<th></th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>total ECTS per supportive module</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIP</td>
<td>min. 6</td>
<td>min. 6</td>
<td>4</td>
<td>4</td>
<td>min. 20</td>
</tr>
<tr>
<td>DIP</td>
<td>min. 4</td>
<td>min. 4</td>
<td>4</td>
<td>2</td>
<td>min. 14</td>
</tr>
<tr>
<td>SIP</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td><strong>total ECTS (TIP, DIP and SIP) per semester</strong></td>
<td><strong>min. 10</strong></td>
<td><strong>min. 10</strong></td>
<td><strong>min. 8</strong></td>
<td><strong>6</strong></td>
<td><strong>42</strong></td>
</tr>
</tbody>
</table>

For the Discourses in Practice (DIP) there is a possibility of offering courselets in blended (hybrid) manner as both in-classroom and online-supported delivery. The Media Arts and Practice study programme is – within its double-degree international partnership – dedicated to investigating and implementing all options for resource sharing and joint delivery, as (frontal) lecture-based courses are particularly apt for audio-video streaming and parallel online course delivery to students in multiple geographic locations; final written or oral (viva) exams would in such a case be secured through a learning management system such as Moodle and/or video-conference, with additional faculty support at a remote location(s).
Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:

Izbira kompetence, ki bo akreditirana v okviru izbire v praksi, je le delno odvisna od procesa usmerjanja kompetence znotraj modula Pot razvoja in nanjo mentorske odločitve ne vplivajo oziroma nima fiksnih obveznosti v študentovem izbranem nosilnem modulu. Izbira je tako prosto prepunoščena študentu, v kolikor jo lahko argumentirano utemelji znotraj modula Pot razvoja in jo je mogoče ovrednotiti s konsistentnimi poročili (glej spodaj). Izbire zato nimajo vnaprej določenih pogojev za vključitev v delo (če to ni določeno v njihovih lastnih kurikularnih strukturah, npr. obvezi gradnikov v podpornih modulih Teorija v praksi in Diskurzi v praksi). 

OPOMBA: Podrobnejša razlaga razmerij in mehanizmov razvoja znotraj modulov (na ravni gradnikov modula) je podana v »SPLOŠNE OPOMBE O IMPLEMENTACIJI PODPORNIH MODULOV TEHNIKE V PRAKSI, DISKURZI V PRAKSI IN IZBIRE V PRAKSI« na dnu tega dokumenta.

Prerequisites:

The choice of competency to be accredited under SIP only partly depends on the process of competence negotiation within the Progress Track module, and is free from mentoring decisions or fixed obligations within the student's Carrier Module selection. The selections are thus left to free student's choice, as long as argued for within the Progress Track module, and assessed through a consistent report (see below). As such, the selections do not have any prerequisites (if not specified within their own curricular structures, such as e.g. prerequisite courselets in TIP or DIP supportive modules).

NOTE: For a detailed explanation of in-module (courselet-level) relationships and progress mechanism consult the »GENERAL NOTE ON TIP, DIP and SIP supportive modules implementation“ at the bottom of this document.

Content (Syllabus outline):

The Selections in Practice (SIP) module represents the so called “open part of the curriculum, offering the students in the first year (4 ECTS per semester) to freely choose any of the smaller units offered under TIP or DIP, or even attend an additional Studio module run of 4 ECTS, or (upon prior agreement with SIP module leader) accredit any of the externally attained level- and area-relevant credits. Thus the programme offers the student to autonomously choose, but also negotiate along the Progress Track, an individual stress within the competency clusters of techniques, discourses and/or production management (as contained in the DIP module), or programme-external provisions.

Similar as in TIP and DIP supportive modules (see note at the bottom of this document), the choices that make up the credit value and the micro-competencies of this module are negotiated with peers and mentors in the Progress Track module, with the important difference that here the student can ultimately choose which provision s/he deems (and argues for as) consistent with his personal pathways, selecting either from TIP, DIP or Studio provisions, or from other study programmes, and not least extra-curricularly, gathering non-formal and informal learning experience. The choice is valid as long as the students can argue for the choice (in advance) and later on consistently report and reflect upon the experience. In case of non-formal and informal learning experience, the student needs to provide ample evidence.

Vsebina:

Modul izbire v praksi predstavlja tako imenovani »odprti del« kurikuluma, saj študentom prvega letnika (4 ECTS točke na semester) ponuja prosto izbiro kateregakoli izmed manjših enot v modulih Tehnike v praksi in Diskurzi v praksi ali celo izbiro dodatnega Studio modula, vrednega 4 ECTS oziroma (v soglasju z vodjo modula izbire v praksi) akreditacije eksterno pridobljenih kreditov, ki ustrezajo področju in ravni študija. Program tako daje študentom možnost avtonomne izbire (ob hkratnem usmerjanju po Poli razvoja) individualnega poudarka znotraj kompetenčnih sklopov tehnik, diskurzov oziroma produkcijskega managementa (ki je vsebovan v modulu Diskurzi v praksi) ali izven programa. 

Podobno kot pri modulih Tehnike v praksi in Diskurzi v praksi (glej opono na dnu dokumenta) se izbire, ki se sestavljajo iz vrednost kreditnih točk v modulu izbire v praksi, v tem modulu ovrednotijo skupaj s študenti in mentorji v modulu Pot razvoja. Kljub temu pa obstaja pomembna razlika, saj lahko študent v tem modulu sam sprejemajo v delo odločitev o tem, katere dejavnosti so skladne z njegovimi osebnimi usmeritvami (in jih kot take argumentira), pri tem pa izbira med dejavnostmi v moduji Pot razvoja, kjer zbiramo nove in priložnostne učne izkušnje. Izbira je sprejemljiva, v kolikor jo lahko študent (vnaprej) argumentira in kasneje o njej konsistentno poroča ter reflektira pridobljene izkušnje. Za neformalne in priložnostne učne izkušnje mora študent predložiti ustrezna dokazila.

Temeljni literatura in viri / Readings:
Obvezna / obligatory:
Kot je določeno v okviru posamičnih izbir. / As specified within selections.

Priporočena / recommended /:
Kot je določeno v okviru posamičnih izbir. / As specified within selections.

Cilji in kompetence:
Cilj tega modula je študentu ponuditi avtonomno izbiri in ga spodbujati, da razvije kompetence avtonomnega usmerjanja pridobivanja komplementarnih kompetenc, ki jih smiselno zahteva njegovo magistrsko delo oziroma individualni akademski interes, in to v interakciji s širšim strokovnim kontekstom.

Objectives and competences:
The objectives of this module are to give student autonomous choice and stimulate her/him to develop competence of autonomously steering acquisition of complementary competence, such as logically required by his master project or individual academic interest, in interaction with a wider professional context.

Predvideni študijski rezultati:
Znanje in razumevanje:
(Na koncu tega modula Student...)
× K1 ...razume pomen avtonomnega in samoiniciativnega pridobivanja komplementarnih kompetenc v kontekstu lastne akademskne in strokovne poti.
Veščine:
(Student...)
× S1 ...je sposoben samostojnega načrtovanja, spremljanja in reflektiranja lastnih odločitev pri pridobivanju kompetenc.

Intended learning outcomes:
Knowledge and understanding:
(At the end of this module the Student...)
× K1 ...understands the importance of autonomous and proactive complementary competency acquisition in the context of own academic and professional pathway.
Skills:
(The Student...)
× S1 ...is capable of autonomously planning, monitoring and reflecting upon own decisions in competency acquisition.

Metode poučevanja in učenja:
Oblike:
- samostojno delo študenta
- spletno delo in komunikacija
(ozroma kot je navedeno v okviru posameznih izbir)
Metode:
- razvoj in oblikovanje (medijsko obogatenega) besedila ter drugih formatov (ozroma kot je navedeno v okviru posameznih izbir)

Learning and teaching methods:
Forms:
- autonomous student work
- online work and communication
(or as specified within selections)
Methods:
- (media-rich) text and other formats development and editing
(or as specified within selections)

Načini ocenjevanja:
Izbire v praksi je »odprti« del kurikuluma, v katerem lahko študenti zbirajo ECTS točke v dodatnih programih v modulih Tehnike v praksi in Diskurzi v praksi, ki jih nudijo druge univerze, oziroma v dodatnem programu v modulu Studio. Študent se mora o izbiri vsebine programa, tako v

Delež (v %) / Weight (in %)

Assessment:
Selections in Practice (SIP) is the “open” part of the curriculum, where students can collect ECTS points in extra TIP and DIP courses provided by other universities or in an additional course of the Studio Module. Student's choice of coursework, either from TIP and DIP supportive modules or other national or international
<table>
<thead>
<tr>
<th>podpornih modulih Tehnike v praksi in Diskurzi v praksi</th>
<th>course provision, has to be consulted and confirmed by the progress mentor prior to the selected course enrolment. Student has to gather 8 ECTS in the “open curriculum” selection, ideally 4 ECTS in semester 1 and 4 ECTS in semester 2.</th>
</tr>
</thead>
<tbody>
<tr>
<td>kot tudi v drugih nacionalnih ali mednarodnih programih, pred prijavo na izbrani program posvetovati z mentorjem v modulu Pot razvoja, ki mora izbri potrditi. Študent mora v »odprtem kurikulumu« zbrati 8 ECTS točk, praviloma 4 v prvem semestru in 4 v drugem semestru.</td>
<td>- If SIP selection includes TIP and DIP courses, they are graded as prescribed therein.</td>
</tr>
<tr>
<td>Če izbira v okviru izbri v praksi vključuje programe iz modulov Tehnike v praksi in Diskurzi v praksi, se ocenijo, kot je določeno v teh modulih.</td>
<td>- If SIP selection includes any other outside-of-study provision, the progress mentor confirms the credit value and/or gives (translates) the final grade based on the student’s completion of the coursework, assignments and formal documentation.</td>
</tr>
<tr>
<td>Če izbira v okviru izbri v praksi vključuje kaksnekoli izvenštudijske programe, mentor poti razvoja potrdi kreditno vrednost oziroma da (prevede) končno oceno na osnovi Študentovega izpolnjevanja predpisanih obveznosti in nalog ter formalne dokumentacije.</td>
<td>Grading is thus constituted as follows:</td>
</tr>
<tr>
<td>Oceno tako sestavljata:</td>
<td>- experience report (extended essay)</td>
</tr>
<tr>
<td>- poročilo o izkušnji (daljši esej)</td>
<td>- in case of accrediting “non-formal and informal learning experience” the report must include structured appendices with relevant evidence</td>
</tr>
<tr>
<td>- v primeru akreditacije »neformalnih in priložnostnih učnih izkušenj« mora poročilo vsebovati tudi strukturirane priloge z ustreznimi dokazili</td>
<td></td>
</tr>
<tr>
<td>/bionotek /izr. prof. Rene Rusjan in/and doc. dr. Peter Purg</td>
<td>Rene Rusjan is the programme head and »Contemporary Art Practices« module leader in Digital Arts and Practices BA programme at the School of Arts of University of Nova Gorica. She was the co-founder of KD Galerija GT and Famul Stuart School of Applied Arts and was its programme head since 1994. She initiated and led numerous projects in collaboration of the school and other partner organizations, nationally and internationally. She received a diploma from the Academy of Fine Arts in Ljubljana. She works in the field of contemporary art, as an artist in her own projects as well as a co-author in various artistic collaborations. Her work is context-specific and interdisciplinary. Scope: visual, performing arts and intermedia, graphic design, set design, concepting and curating exhibitions and complex art projects; teaching activity in the fields of contemporary art, co-author of several study programmes.</td>
</tr>
</tbody>
</table>

IZBRANE RAZSTAVE IN PROJEKTI / SELECTED PROJECTS AND EXHIBITIONS 2012 – 2007

<table>
<thead>
<tr>
<th>2012</th>
<th>- Faraway, So Close! (Distance Conversations_012) – intermediary work in progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>- The Same Wind, The Same Rain, Chiang Mai Art Centre, Thailand (residency and exhibition)</td>
</tr>
<tr>
<td>2010</td>
<td>- Videovečer / Videovečerja, VideoSupper, Galerija Photon, Ljubljana</td>
</tr>
<tr>
<td>2009</td>
<td>- TheOneMinutes Trains, svetovni izbor, Rietveld Arsenale Venice (v izbor prišla z video deloma Train Taveling – Egypt in</td>
</tr>
</tbody>
</table>
Peter Purg currently leads the New Media module in the B.A. Digital Arts and Practices programme at the School of Arts, University of Nova Gorica, where he acts as assistant professor and projects coordinator. He holds a PhD in media art, communication science and literature from the University of Erfurt (Germany), publishing and producing in and in-between the areas. His artistic interests range from intermedia performances and interactive installations to web, sound and body art, with a particular focus on public space. His scientific inquiries include media arts pedagogy, collective authorship, discourse poetics, media ecology and culture jamming as well as interaction design, e-learning, interdisciplinary and intercultural management. He currently leads two international academic projects, ADRIART (Advancing Digitally Renewed Interactions in Art Teaching) and HILOV (Hidden Lives of Venice on Video), and acts as programme leader of Media Production Management international study programme at IAM-CMPM (Slovenia) for Middlesex University (UK). He lead the interdisciplinary collective Bobnars United with over a hundred music events, street performance group. In 2011 he was awarded “Prometheus of Science for Excellence in Communication” (Slovenia) for his work in the field of media and communication studies. He also acts as independent consultant/advisor or project manager in several research and development projects for the public (schools, universities, ministries) and the private sector.

/selected publications and works/

(selected publications; English translations where applicable; all scientific and professional articles or monographs):

- “Hypertext as Form and Place of Collective Creativity” 2010, PFAU, Kunst und Technik in mediälen Räumen (Germany)
- “Bodies in Interactive Space” (scientific monograph) 2007, VDM (Germany)
- “The Art of Mixed Reality” 2010, Amfiteater (Slovenia)
- “An Intercultural Understanding of Man and Machine in Managing Interdisciplinary Cooperation” 2006, Faculty of Management Koper, University of Primorska (Slovenia)" 2008, University Centre for Euro-Mediterranean Studies (Slovenia) and
- "New Technologies for Sustainable Teaching and Learning" 2009, JTEFS, Journal of Teacher Education for Sustainability, (Poland/Germany/Latvia)"
- "Con-creativity among Local and Global Networks" 2006, Dichtung Digital (Germany/USA)
- “Dialoguing Man and Machine” 2004, ART-E-FACT (Croatia)
- “An e-Learning Curriculum for Europe 2.0” 2008, University Centre for Euro-Mediterranean Studies (Slovenia) and European Institute of the Mediterranean (Spain)
- “Ecology of Web 2.0” 2008, Slovenian Informatics Society (Slovenia)

(performing works, selection;)


Peter Purg also acts as independent consultant/advisor or project manager in several research and development projects for the public (schools, universities, ministries) and the private sector.
V celotnem trajanju študija, od prvega do četrtega semestra, študentje izbirajo številne manjše izvedbene enote (gradnike modulov), ki jim ob upoštevanju začetnih veščin in znanj dajejo kompetence, potrebne za končni magistrski projekt, in so delno odvisne od njihove izbire nosilnega modula ter se v okviru modula Pot razvoja določajo v soglasju s strokovnim mentorjem.

Te podpore programe izbirajo v okviru treh podpornih modulov, imenovanih: Tehnike v praksi, Diskurzi v praksi in Izbire v praksi.

Modul Izbire v praksi predstavlja tako imenovani »odprti del« kurikuluma, saj študentom prvega letnika (4 ECTS na semester) ponuja prosto izbiro katerokoli izmed manjših enot v modulih Tehnike v praksi in Diskurzi v praksi ali celo izbiro dodatnega Studio modula, vrednega 4 ECTS oziroma (v soglasju z vodjo modula Izbire v praksi) akreditacijo eksternih pridobljenih kreditov, ki ustreza področju in ravnemu študiju. Program tako študentom daje možnost avtonomne izbire (ob hkratnem usmerjanju po Poti razvoja) individualnega poudarka znotraj kompetenčne skupine tehnik, diskurzov oziroma produkcije, ki je vsebovan v modulu Diskurzi v praksi).

Nekateri programi oziroma gradniki modulov imajo poudarek na mobilnosti oziroma so osredotočeni na krajevne delavnice ali strukturirani okrog izvedbe spletnih zbirki znanja in izobraževanja v živo. Nekateri so tesno povezani z nosilnimi moduli v smislu posredovanja relevantnih veščin oziroma znanj, zato so v implementacijskem zaporedju ponujeni prioritetno (sistem pogojev za vključitev v izvedbo gradnike modulov je odvisen od posamičnih modulov).

Na voljo sta dva sklopa izvedbe v modulih Tehnike v praksi in Diskurzi v praksi: ZIMSKI in LETNI SKLOP, ki ustrezata ciklom zimskih in letnih semestrov. To omogoča združevanje študentov iz različnih semestrov (1. in 3., 2. in 4.) ter zagotavlja bolj vzdržno izvedbo programa.

Nekateri programi oziroma gradniki modulov zahtevajo specifične pogoje za vključitev. Pravčasno izpolnjevanje pogojev je ena izmed poglavitnih skrbi študentov, o kateri se sproti posvetujejo tako z vodjo nosilnega modula kot z mentorji in Ocenjevalnimi komisijami v modulu Pot razvoja, da lahko pridobijo vse zahtevane kompetence za uspešno dokončanje magistrskega projekta (v skladu s pogoji za vključitev v izvedbo gradnikov modulov, ki so odvisni od posamičnih modulov).

Podporni modul Tehnike v praksi vključuje gradnike, ki se osredotočajo na praksu, izvedbo in posamično delavnico. Vredne so po 3 ali 4 ECTS točk.

Podporni modul Diskurzi v praksi vključuje gradnike. Vredne so po 3 ali 4 ECTS točk.

Podporni modul Izbire v praksi je ločen, kulturni modul, kjer študentje v skladu z zgoraj opisanimi načeli »odprtega kurikuluma« akreditirajo skupaj 8 ECTS točk (4 v prvem in 4 v drugem semestru).

V posamičnih semestrih se lahko število ECTS točk, ki jih pridobi študent, razlikuje, vendar je v modulih Tehnike v praksi, Diskurzi v praksi in Izbire v praksi za dokončanje studija predpisano minimalno in optimalno število ECTS točk, in sicer po semestrih:

**Opombe / Notes:**

**SPLOSNA OPOMBA o implementaciji podpornih modulov Tehnike v praksi, Diskurzi v praksi in Izbire v praksi:**

V celotnem trajanju študija, od prvega do četrtega semestra, študentje izbirajo številne manjše izvedbene enote (gradnike modulov), ki jim ob upoštevanju začetnih veščin in znanj dajejo kompetence, potrebne za končni magistrski projekt, in so delno odvisne od njihove izbire nosilnega modula ter se v okviru modula Pot razvoja določajo v soglasju s strokovnim mentorjem.

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Nekateri programi oziroma gradniki modulov zahtevajo specifične pogoje za vključitev. Pravčasno izpolnjevanje pogojev je ena izmed poglavitnih skrbi študentov, o kateri se sproti posvetujejo tako z vodjo nosilnega modula kot z mentorji in Ocenjevalnimi komisijami v modulu Pot razvoja, da lahko pridobijo vse zahtevane kompetence za uspešno dokončanje magistrskega projekta (v skladu s pogoji za vključitev v izvedbo gradnikov modulov, ki so odvisni od posamičnih modulov).

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### GENERAL NOTE ON TIP; DIP and SIP supportive modules implementation:

Throughout the entire course of study, from semester 1 to semester 4, students enrol in a variety of smaller implementation units (such as “courselets”) which provide them with competencies required for their final master project, always taking into account the individual student's entry skills and knowledge, are partially ruled by their selection of the Carrier Module and negotiated with the expert mentor within the Progress Track module. These supportive courses are gathered within three supportive modules named:

- **Techniques in Practice (TIP)**
- **Discourses in Practice (DIP)**
- **Selections in Practice (SIP)**

These modules are compulsory, meaning that students have to earn ECTS from each, but students elect which courselets within the supportive module they will enrol based on their Carrier Module (area of production) needs. For example, certain Techniques in Practice (TIP) courselets are automatically assigned to specific Carrier Modules, based on production-specific relevance. The selection of TIP, DIP and SIP courselets is always negotiated and confirmed on individual basis by the Carrier Module “expert” mentor(s), for each student, within the Progress Track module.

The Selections in Practice (SIP) module represents the so called “open part” of the curriculum, offering the students in the first year (4 ECTS per semester) to freely choose any of the smaller units offered under TIP or DIP, or even attend an additional Studio module run of 4 ECTS, or (upon prior agreement with SIP module leader) accredit any of the externally attained level- and area-relevant credits. Thus the programme offers the student to autonomously choose, but also negotiate along the Progress Track, an individual stress within the competency clusters of techniques, discourses and/or production management (as contained in the DIP module).

Some of the courses and/or courselets are mobility-oriented and/or concentrated in shorter workshops or structured around blended use of online-supported and classroom-type of teaching. Some are closely connected to Carrier Modules in terms of providing relevant skills and/or knowledge, and are therefore offered as a priority in the sequence of implementation (module-internal prerequisite system of courselets).

There are two clusters of TIP and DIP courses being offered: the **WINTER and the SUMMER CLUSTER** (reflecting winter and summer semester cycles). This allows for mixing of students from different semesters (1 and 3, 2 and 4), and enables a more sustainable manner of course delivery.

Some courses and/or courselets require specific prerequisites. Timely prerequisite acquisition is one of students' main concerns, which they will continuously consult with their Carrier Module leader as (expert) mentors and Progress Track Review Committees; in order to acquire all required competencies for successful master project completion (according to the module-internal prerequisite system of courselets).

**Techniques in Practice (TIP)** supportive module includes a series of courselets that are practice-oriented and offer straightforward

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<table>
<thead>
<tr>
<th></th>
<th>ECTS v prvem semestru</th>
<th>ECTS v drugem semestru</th>
<th>ECTS v tretjem semestru</th>
<th>ECTS v četrtem semestru</th>
<th>Skupaj ECTS na podporni modul</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tehnike v praksi</td>
<td>min. 6</td>
<td>min. 6</td>
<td>4</td>
<td>4</td>
<td>min. 20</td>
</tr>
<tr>
<td>Diskurzi v praksi</td>
<td>min. 4</td>
<td>min. 4</td>
<td>4</td>
<td>2</td>
<td>min. 14</td>
</tr>
<tr>
<td>Izbire v praksi</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>Skupaj ECTS (Tehnike v praksi, Diskurzi v praksi, Izbire v praksi) na semester</td>
<td>min. 10</td>
<td>min. 10</td>
<td>min. 8</td>
<td>6</td>
<td>42</td>
</tr>
</tbody>
</table>
Techniques and skill-based workshops. They are structured in 2, 3 or 4 ECTS each.

**Discourses in Practice (DIP)** supportive module includes a series of courselets that are theory, history and criticism-oriented and are structured as lectures or seminars with in 2, 3 or 4 ECTS each. This supportive module also includes, in semesters 1, 3 and 4, courselets with 2 ECTS that are practice and seminar-oriented and supply students with essential skills for fundraising and pitching (in semester 1), presenting, project design and management, distribution and dissemination...

**Selections in Practice (SIP)*** is a separate, cumulative module, where student accredits a total of 8 ECTS (4 ECTS in semester 1 and 4 ECTS in semester 2) within the "open curriculum" principle as described above, in the first year of study.

Student's number of earned ECTS from three supportive modules can vary within the semesters, but there is a minimum ECTS credits in TIP, DIP and SIP prescribed for the completion of study programme, according to semesters:

<table>
<thead>
<tr>
<th></th>
<th>ECTS per semester 1</th>
<th>ECTS per semester 2</th>
<th>ECTS per semester 3</th>
<th>ECTS per semester 4</th>
<th>total ECTS per supportive module</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIP</td>
<td>min. 6</td>
<td>min. 6</td>
<td>4</td>
<td>4</td>
<td>min. 20</td>
</tr>
<tr>
<td>DIP</td>
<td>min. 4</td>
<td>min. 4</td>
<td>4</td>
<td>2</td>
<td>min. 14</td>
</tr>
<tr>
<td>SIP</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>total ECTS (TIP, DIP and SIP) per semester</td>
<td>min. 10</td>
<td>min. 10</td>
<td>min. 8</td>
<td>6</td>
<td>42</td>
</tr>
</tbody>
</table>
Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:

<table>
<thead>
<tr>
<th>Modul Magistrskega dela</th>
<th>Vračanje/teglice za magistrsko delo (6 ECTS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Priprava na magistrsko delo</td>
<td>- Pot razvoja /1 in /2 (2 lahko pogojno)</td>
</tr>
<tr>
<td>- in Magistrsko delo (24 ECTS)</td>
<td>- Nosilni modul /1 in /2 (2 lahko pogojno)</td>
</tr>
<tr>
<td></td>
<td>- Modul Studio /1 in /2 (2 lahko pogojno)</td>
</tr>
<tr>
<td></td>
<td>- Ustrezno število kreditnih točk v Tehnikah v praksi, Diskurzih v praksi in izbirah v praksi (lahko pogojno)</td>
</tr>
</tbody>
</table>

Pogoji za Pripravo magistrskega dela:

<table>
<thead>
<tr>
<th>Preučevanje (SLO)</th>
<th>Prerequisits (ENG)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Predmet odraža metodologijo produkcije magistrskega projekta, ki vodi do na raziskavah temelječega koncepta za pisni del magistrskega dela. Predmet je tako metodološki pogoj za predmet Magistrsko delo, čeprav je pogojni pristop dovoljen (glej spodnjo opombo). V tem predmetu študent postopoma oblikuje (1) osnutek magistrskega dela kot koherentnega raziskovalnega (in v praksi izvedenega) načrta, ki vsebuje vse stopnje in elemente kompleksnega akademskega izdelka:</td>
<td></td>
</tr>
<tr>
<td>The Master Thesis Module consists of two parts:</td>
<td></td>
</tr>
<tr>
<td>- Master Thesis Preparation (6 ECTS)</td>
<td></td>
</tr>
<tr>
<td>- and Master Thesis (24 ECTS)</td>
<td></td>
</tr>
</tbody>
</table>

Pogoji za Magistrsko delo:

<table>
<thead>
<tr>
<th>Preučevanje (SLO)</th>
<th>Prerequisits (ENG)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- zaključen modul Pot razvoja,</td>
<td>- Progress Track /1 and /2 (2 possibly incomplete)</td>
</tr>
<tr>
<td>- zaključen nosilni modul,</td>
<td>- Carrier Module /1 and /2 (2 possibly incomplete)</td>
</tr>
<tr>
<td>- zaključen modul Studio,</td>
<td>- Studio module /1 and /2 (2 possibly incomplete)</td>
</tr>
<tr>
<td>- zaključen predmet Priprava magistrskega dela (lahko pogojno),</td>
<td>- TIP, DIP, SIP accumulated accordingly (possibly incomplete)</td>
</tr>
<tr>
<td>- Ustrezno število kreditnih točk v Tehnikah v praksi, Diskurzih v praksi in izbirah v praksi (lahko pogojno),</td>
<td></td>
</tr>
</tbody>
</table>

Vsebina:

<table>
<thead>
<tr>
<th>Preučevanje (SLO)</th>
<th>Prerequisits (ENG)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modul Magistrskega dela je sestavljen iz dveh delov:</td>
<td></td>
</tr>
<tr>
<td>- Priprava na magistrsko delo (6 ECTS)</td>
<td></td>
</tr>
<tr>
<td>- in Magistrsko delo (24 ECTS)</td>
<td></td>
</tr>
</tbody>
</table>

PRIPRAVA NA MAGISTRSKO DELO:

Predmet odraža metodologijo produkcije magistrskega projekta, ki vodi do na raziskavah temelječega koncepta za pisni del magistrskega dela. Predmet je tako metodološki pogoj za predmet Magistrsko delo, čeprav je pogojni pristop dovoljen (glej spodnjo opombo). V tem predmetu študent postopoma oblikuje (1) osnutek magistrskega dela kot koherentnega raziskovalnega (in v praksi izvedenega) načrta, ki vsebuje vse stopnje in elemente kompleksnega akademskega izdelka:

- Naslov magistrskega dela; |
- kratek opis problematike, tematike ali vprašanja -- opredelitev obstoječih podatkov in raziskav oziroma prakse, zaradi katerih je izbrana problematica, tematika ali vprašanje pomembno in vredno obdelave; |
- Namen, cilji in uporabniki -- opredelitev splošnega namena projekta na poti do magistrskega dela, zaradi katerega je proces pomemben in relevanten; navedba konkretnih in merljivih ciljev; opredelitev potencialnega ciljnega občinstva oziroma uporabnikov ter načina, kako jih bo projekt dosegl in na njih vplival; |
- Metode -- opis, kako, s katerimi orodji in iz katerih vidikov so bili oziroma bodo podatki za magistrsko delo; |

Prerequisits for Master Thesis preparation:

- Progress Track /1 and /2 (2 possibly incomplete) |
- Carrier Module /1 and /2 (2 possibly incomplete) |
- Studio module /1 and /2 (2 possibly incomplete) |
- TIP, DIP, SIP accumulated accordingly (possibly incomplete) |

Prerequisits for Master Thesis:

- Progress Track module complete. |
- Carrier Module complete. |
- Studio module complete. |
- Master Thesis Preparation course complete (possibly incomplete). |
- TIP, DIP, SIP supportive modules credit accumulated accordingly (TIP, DIP possibly incomplete). |

The course reflects on the methodology of the master project production that leads to the research-based concept for the written part of the master thesis. The course is thus a methodological prerequisite for the Master Thesis course, even though incomplete progress is allowed (see note below). In this course the student gradually assembles his/her (1) master thesis design as a coherent research (and practice-applied) plan, encompassing all the stages and elements of an academic complex academic output:

- Title of master thesis; |
- Brief description of the problem, issue or question -- defining the existing situation, present data, prior research or practice that make the chosen problem, issue or question significant and worth dealing with) |
- Purpose, aims and users -- defining the overall project-cum-thesis purpose that makes the process meaningful and relevant; stating specific and measurable aims; defining potential target audience or users as well as how the project will reach and affect them) |
- Methods -- describing in what way, with which tools and from which perspectives the data of the thesis was or will be gathered and processed; how will the primary
delo zbrani in obdelani; kako in zakaj bodo primarni podatki (ankete, intervjuji, meritve, analize, analitični članki, lastni blogi itd.) povezani s sekundarnimi materiali (knjige, članki, blogi, videi, itd.);

- Pričakovanja in hipoteze – kakšne rezultate je pričakovati glede na obstoječe podatke, raziskave in prakse; morebitne napovedi glede verjetnih rezultatov procesa raziskovanja/razvoja/ustvarjanja,

- Omejitve in motnje – katere omejitve bo proces verjetno dosegel a ne presegeval; kateri so (navidezno isti ali podobni) problemi, tematike oziroma vprašanja in cilji oziroma uporabniki, s katerimi se projekt izrecno ne bo ukvarjal in zakaj ne; kateri dejavniki lahko zmotijo ali ogrozijo raziskovalni/razvojni proces;

- Predvidena struktura vsebine – navedba predvidenih poglavljih/posameznih delov, podobno definiranih disertacijskih struktur in morebitnih razdelitev v podpoglavlja; groba ocena števila strani za vsako poglavje; ocena formata oziroma formatov prilog ter obsega in struktura.

- Obdelana ali predvidena literatura/viri – knjige, članki (tiskani ali elektronski), internetni viri, obstoječi rezultati raziskav, opazovanja in druga dokumentacija, podobno opredeljeni deli dokumentacije magistskega projekta, ki bodo kot literaturni/venčali neposredno vplivali na pisno nalogo (in na kašken način).

- Časovni načrt – opredelitev celotnega načrta zaporednih in vzporednih aktivnosti pri produkciji končnega dela, vključno z vsemi potrebnimi (pod)stopnjami (npr. raziskovanje, pregled literature, osnutek, struktuiranje, pisanje, končno urejanje in priprava na predstavitev oziroma ustni zagovor), lahko tudi kot Ganttov diagram ali podobna graficna predstavitev.

Študent razvija tudi razširjen (2) izvleček magistrskega dela (v sodelovanju z izbranim strokovnim mentorjem za teoretski del naloge) kot koherenten akademskega (strukturne, argumentiran in poprav s teorijo) tekst, ki bo kasneje predstavljal uvod v celotno magistrsko delo.

Študent redno obiskuje skupinske seminarje in se glede metodološkega dela redno srečuje z mentorjem za Pripravo magistskega dela, glede na izbrane tematike pa z izbranimi strokovnimi/teoretskimi mentorji.

MAGISTRSKO DELO
Študent magistrsko delo postopoma oblikuje v okviru modula Pot razvoja in ga tako teoretično (pisna naloga, vključno z elementi projektne dokumentacije) kot tudi praktično (praktični projekt) opredeli v predmetu Priprava magistskega dela. Ob tem se naslanja na kompetence, ki jih pridobi v na nosilnem modulu temeljčih delih modula Studio in v izbirah v okviru

- Expectations and hypotheses – What results are to be expected, based on the existing data or prior research and practice; possible predictions of probability as to the outcomes of the research/development/creation process

- Limitations and disturbances – Which are the limits that the process will probably reach, but not transgress; What are the (seemingly same or similar) problems, issues or questions, aims or users that the project will specifically not deal with, and why not; What factors may disturb or threaten the research/development process

- Structure of contents as foreseen – stating the foreseeable major chapters of the dissertation structure and possibly subdividing them into subchapters; estimating roughly the number of pages for each chapter; estimating appendix format(s), size and structure

- References/Sources covered or foreseen – books, articles (paper or electronic), internet resources, existing research results, observations or other documentation, closely defined parts of thesis project documentation that will directly influence the written thesis paper as references/sources (and how will they do so)

- Time plan – drafting the entire plan of activities, subsequent or parallel, of producing the final work, including all necessary (sub)steps (e.g. research, literature review, drafting, structuring, writing, final editing as well as preparation for presentation, i.e. oral defense), possibly as a Gantt chart or related graphic representation.

Student also develops an extended (2) master thesis abstract (in collaboration with the chosen expert mentor of theoretical part of thesis) as a coherent academic (structured, argumentative and theory-backed) text to later preface the entire thesis.

Students regularly attend group seminars as well as regularly meet with the Master Thesis Preparation mentor for the methodological part, and with the chosen expert/theory mentors regarding the chosen topic.

MASTER THESIS
Student accomplishes the master thesis as gradually designed within the Progress Track module and defined within the Master Thesis Preparation course, both in terms of theory (written paper, including project documentation elements) and practice (practical project), drawing also from the competences acquired...
V tem modulu študent zaključi in evalvira magistrski projekt ter dokonča pisni del magistrskega dela.

V smislu rezultatov se modul Magistrsko delo zaključi z:

1) zaključkom in oddajo praktičnega magistrskega projekta (projektna dokumentacija je vključena oziroma v tiskanem dokumentu jasno razvidna iz povezav, glej spodaj),
2) izdelavo in oddajo pisne magistrske naloge (obsežen akademski prispevek, ki vključuje tako jasno metodologijo, zgodovinske in teoretične oziroma kritične poudarke v virih kot tudi raziskovalno in produkcijsko ozadje magistrskega projekta, vključno z obsežnim segmentom o načrtovanju, izvedbi in izdelavi/evalvaciji, temu je priložena obvezna izjava o avtorstvu in dokumentacija o končnem magistrskem projektu, glej zgoraj),
3) (javni) zagovor magistrskega dela pred Komisijo za magistrska dela, ki oceni oddan akademski sestavek in projektno dokumentacijo, posluša študentovo predstavitev magistrskega dela in študentu v obliki javnega izpraševanja zastavlja relevantna vprašanja o magistrski nalogi in tematiki (oba oceni), hkrati pa študentu poda takojšnje povratne informacije o delu, ki ga je predstavil.

In Carrier-Module based sequence of Studios and the selections within the TIP, DIP, SIP supportive modules.

In this module the student finishes and evaluates the master project and accomplishes the written part of the master thesis.

In terms of outputs, the Master Thesis module ends with:

1) completion and delivery of a practical master project (project documentation is included into or clearly linked within the written master thesis paper document, c.f. below);
2) writing and submission of a written part of the master thesis (an extensive academic paper containing clear methodology, historical, theoretical and/or critical emphases in the references as well as research and production backgrounds of the master project, including a substantial part on its planning, implementation and finalization/evaluation; appended by an obligatory Artist Statement and a final master project documentation, c.f. above)
3) thesis defence (viva) in front of a Master Thesis Committee that assesses the submitted academic paper and project documentation, listens to the student's presentation of the master thesis, and confronts the student in a viva exam with thesis-topic relevant inquiries (assessing both), as well as provides student with immediate feedback of her/his work presented.

Temeljni literature in viri / Readings:

Obvezni / obligatory:


- Dodatna literature bo določena na podlagi izbrane teme magistrskega dela. / Additional Readings will be assigned based on chosen Master Thesis topic.

Priporočena / recommended /


- Additional Readings will be assigned based on chosen Master Thesis topic / Dodatna literature bo določena glede na izbrano temo Magistrskega dela.

Cilje in kompetence:  

Objectives and competences:
### Master Thesis Preparation Objectives:
The student develops a proactive and methodical approach towards the conception and the design of a complex academic paper as linked to a complex practical (thesis) project, such that guarantees an efficient (self)monitoring and finalisation of the Master Thesis course.

### Master Thesis Objectives:
In the scope of this module's objectives the student develops an analytical and methodical approach as well as learns to autonomously plan and organise own research-based production work, sustaining lines of argument in a research and/or development-based production project. The topic of this module is based on extending the student work, as gradually developed throughout previous modules, with further reflection, research and development activities in the selected area, and within the chosen topic.

By successfully completing this module, the student confirms the competence to:

#### Within Master Thesis Preparation
- Autonomously develop and utilize the methodology of conceiving and designing complete academic research and development work in the field of theory (incl. history and criticism)
- Master work with and integrate different (primary and secondary) resources across locally relevant and international discourses in the realm of media arts and practices
- Apply standard research and development processes in the realm of theory (incl. history and criticism) onto own practical work, and vice versa
- Exercise self-scrutiny and reflection in the realm of academic thought and discourse, both written and oral
- Grow autonomously as independent learner, artist, researcher, producer and/or developer in active exchange with mentors and peers

#### Within Master Thesis
- Develop and utilize a variety of research and/or development methods to achieve unique paradigms, contents, forms or solutions in a specialized professional area of media arts and related practices
- Grow autonomously as independent learners, researchers and producers or developers in active exchange with mentors and peers, as possible professional colleagues in future
- Consistently consolidate skills of (developing a creative idea as) project design, definition and implementation as well as topical research organization and development, resources management, written and visual analysis and the presentation of a critical argument or thesis in the form of a written dissertation;

The Master Thesis module and thus the viva as its final event proves the ultimate competence of the student's integration of skills and knowledge within the practical and theoretical part of a finished and evaluated work, in their counterdependence.
**Predvideni študijski rezultati:**

<table>
<thead>
<tr>
<th>Knowledge and understanding:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(At the end of this module the Student...)</td>
</tr>
<tr>
<td><strong>(v okviru PRIPRAVE NA MAGISTRSKO DELO)</strong></td>
</tr>
<tr>
<td>- posedejo znanje in globoko razumevanje ustreznih metodologij za oblikovanje magistrskega dela, še posebej v obliki kompleksnega praktičnega projekta,</td>
</tr>
<tr>
<td>- razume pomen avtonomne izdelave kompleksnega akademskega prispevka,</td>
</tr>
<tr>
<td>- ima pregled nad relevantnimi raziskovalnimi metodologijami, uporabljenimi na področju medijskih umetnosti in praks.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Veščine:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(The Student...)</td>
</tr>
<tr>
<td><strong>(v okviru MAGISTRSKEGA DELA)</strong></td>
</tr>
<tr>
<td>- ima kritično znanje in razumevanje ustreznih raziskovalnih metodologij in pomena korektnega in avtonomnega raziskovalnega dela,</td>
</tr>
<tr>
<td>- razume pomen avtonomnega zbiranja in vključevanja izbranega znanja in informacij iz različnih področij in tematik v lasten projekt in pisni izdelek,</td>
</tr>
<tr>
<td>- ima dober pregled nad specializiranimi teoretskimi perspektivami, ki opredeljujejo izbrano področje in tematiko.</td>
</tr>
</tbody>
</table>

**Skills:** |
<table>
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<tbody>
<tr>
<td>(Within MASTER THESIS)</td>
</tr>
<tr>
<td><strong>(v okviru PRIPRAVE NA MAGISTRSKO DELO)</strong></td>
</tr>
<tr>
<td>- kritično pregleduje, filtrira, koncentrira in ocenjuje (sekundarne) zgodovinske, teoretske in kritiške diskurze ter jih vključi v svoje (primarne) podatke in izkušnje ter oboje uporabi pri izbrani tematiki in v področju,</td>
</tr>
<tr>
<td>- opredeli in načrtuje vse aktivnosti za avtonomno oblikovanje in kasnejši zaključek kompleksnega akademskega prispevka,</td>
</tr>
<tr>
<td>- napiše in argumentirano predstavi ter zagovarja osnutek magistrske naloge in razširjen izvlek.</td>
</tr>
</tbody>
</table>

**Learning and teaching methods:**

<table>
<thead>
<tr>
<th>Knowledge and understanding:</th>
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</thead>
<tbody>
<tr>
<td>(At the end of this module the Student...)</td>
</tr>
<tr>
<td><strong>(within MASTER THESIS)</strong></td>
</tr>
<tr>
<td>- Has critical knowledge and understanding of appropriate research methodologies and the importance of correct and autonomous research work</td>
</tr>
<tr>
<td>- Understands the importance of autonomously collecting and integrating selected knowledge and information from various areas and topics onto own project and paper</td>
</tr>
<tr>
<td>- Has a thorough overview of specialist theoretical perspectives framing the selected area and chosen topic</td>
</tr>
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<tr>
<td>(The Student...)</td>
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<td><strong>(within MASTER THESIS)</strong></td>
</tr>
<tr>
<td>- Critically evaluates historical, theoretical and criticism discourses in the field, applying them to the chosen topic and area of study and develops high level autonomous learning skills appropriate for progression to postgraduate work and/or entry into professional workspace</td>
</tr>
<tr>
<td>- Identifies, plans and organizes research, demonstrating the ability to function effectively as an autonomous learner</td>
</tr>
<tr>
<td>- Writes and visually presents a thesis or argument, and defends it publically</td>
</tr>
<tr>
<td>- Produces a sustained piece of work, presented according to academic conventions and demonstrates significant self-reflection and a broad awareness of the manifold contexts of own work</td>
</tr>
</tbody>
</table>

**Metode poučevanja in učenja:**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>(At the end of this module the Student...)</td>
</tr>
<tr>
<td><strong>(within MASTER THESIS)</strong></td>
</tr>
<tr>
<td>- Has knowledge and profound understanding of appropriate thesis design methodologies, especially as applied to a complex practical project</td>
</tr>
<tr>
<td>- Understands the importance of autonomously designing a complex academic paper</td>
</tr>
<tr>
<td>- Has an overview of relevant research methodologies as applied onto the area of media arts and practices</td>
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</table>

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<tr>
<td>(The Student...)</td>
</tr>
<tr>
<td><strong>(within MASTER THESIS)</strong></td>
</tr>
<tr>
<td>- Critically reviews, filters, concentrates and evaluates (secondary) historical, theoretical and criticism discourses, integrating them with own (primary) data and experience, to apply both to the chosen topic and area</td>
</tr>
<tr>
<td>- Identifies and plans all activities for autonomously designing and later accomplishing a complex academic paper</td>
</tr>
<tr>
<td>- Writes and argumentatively presents as well as defends a thesis design and an extended thesis abstract</td>
</tr>
</tbody>
</table>

**Learning and teaching methods:**

<table>
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<td>- Produces a sustained piece of work, presented according to academic conventions and demonstrates significant self-reflection and a broad awareness of the manifold contexts of own work</td>
</tr>
</tbody>
</table>
### Oblike dela:
- samostojno delo študentov
- spletno delo in komunikacija
- individualna srečanja
- sodelovanje v majhnih skupinah
- seminarske predstavitve
- frontalne oblike poučevanja

### Metode dela:
- analiza in sinteza podatkov na ravni medijsko obogatenega besedila
- individualna kombinacija relevantnih metod (induktivna, deduktivna, analiza, sinteza, primerjalna, opisna, sestavljanje, statistična, obdelava podatkov, opazovanje, raziskovanje, eksperimentiranje/laboratorijoško delo, itd.)
- govorne in pisne diskusije
- razvoj in oblikovanje (medijsko obogatenega) besedila
- interna akademska predstavitev
- javna predstavitev

### Članke:
<table>
<thead>
<tr>
<th>Oblik</th>
<th>Delež (v %) / Weight (in %)</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIPRAVA NA MAGISTRSKO DELO</td>
<td></td>
<td></td>
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<tr>
<td>Vrsta:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) osnutek magistskega dela (akademski prispevek v obsegu 1000-2000 besed, strukturiran po poglavjih glede na predlogo) v hrvaškem/slovenskem ali angleškem jeziku,</td>
<td></td>
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<tr>
<td>2) razširjen izvleček magistskega dela (prispevek v obsegu 1000-2000 besed v obliki na teoriji sloskega akademskega teksta) v slovenskem/hrvaškem in angleškem jeziku,</td>
<td></td>
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</tr>
<tr>
<td>3) kratak izvleček (povzetek, ključne besede, ugotovitve in zaključek) v vseh treh jezikih: slovenščini, hrvaščini in angleščini.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Struktura ocene:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vsi elementi se ocenijo z uspešno/neuspešno. Za uspešen zaključek predmeta morajo biti vsi elementi ocenjeni z »uspešno«.</td>
<td></td>
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</tbody>
</table>

### MAGISTRSKO DELO
Vrsta:
1) praktični magistrski projekt (projektna dokumentacija je vključena oziroma v tiskanem magistskem dokumentu jasno razvidna iz povezav, glej spodaj),
2) izdela in oddaja pisne magistrske naloge (obsežen akademski prispevek, ki vključuje tako jasno metodologijo, zgodovinske, teoretske oziroma kritične poudarke v virih kot tudi raziskovalno in produkcijsko ozadje magistskega projekta, vključno z obsežnim segmentom o načrtovanju, izvedbi in izdela/evalvaciji; temu je priložena obvezna izjava avtorja in dokumentacija o končnem magistskem projektu, glej zgoraj),
3) (javni) zagovor magistskega dela pred Komisijo za magistrska dela, ki oceni oddano akademsko delo in projektino dokumentacijo, posluša študentovo

### MASTER THESIS PREPARATION
**Type :**
1) master thesis design (an academic paper of 1000-2000 words, structured in chapters according to template), in Croatian/Slovenian or English languages
2) extended master thesis abstract (a paper of 1000-2000 words as a coherent theory-grounded academic text), both in Croatian/Slovenian and English languages.
3) short abstract (summary, key words, findings and conclusion) are assembled in all three languages: Slovenian, Croatian and English.

Grading scheme:
All elements are graded with pass/fail. Both must be awarded a “pass” in order for the course to be successfully completed.

### MASTER THESIS
**Type :**
1) practical master project (project documentation is included into or clearly linked within the written master thesis paper document, c.f. below);
2) writing and submission of a written part of the master thesis (an extensive academic paper containing clear methodology, historical, theoretical and/or critical emphases in the references as well as research and production backgrounds of the master project, including a substantial part on its planning, implementation and finalization/evaluation; appended by an obligatory Artist Statement and a final master project documentation, c.f. above)
3) thesis defense (viva examination) in front of a Master Thesis Committee that assesses the submitted academic paper and project documentation, listens to the student's presentation of the master thesis, and confronts the student in a viva exam with thesis-topic relevant inquiries (assessing both), as well as provides
predstavitev magistrskega dela in študentu v obliki javnega izpraševanja zastavlja relevantna vprašanja o magistrski nalogi in tematiki (oba oceni), hkrati pa študentu poda takojšnje povratne informacije o delu, ki ga je predstavil.

**Struktura ocene:**
Vsak član Komisije za ocenjevanje magistrskega dela na javnem zagovoru magistrskega dela študentu zastavi vsaj eno razčlenjeno vprašanje. Ocena je sestavljena iz:

1. **praktičnega dela** študentovega magistrskega dela (magistrski projekt) in njegove predstavitve (ocena 1-10),
2. **pisne magistrske naloge** (ocena 1-5, 5 je maksimum),
3. **javnega zagovora** pisne magistrske naloge (ocena 1-5)
4. **študentovih odgovorov na zastavljena vprašanja** (ocena 1-5).

Vsak član Komisije za ocenjevanje magistrskih del tako razpolaga s 25% končne ocene in vsakega izmed štirih delov zagovora magistrskega dela oceni z delno oceno. Končna ocena magistrskega dela je tako kumulativno povprečje štirih dodeljenih ocen, izraženih procentualno in prevedenih v lokalne (numerične) ocene.

---

**Reference nosilca / Lecturer's references:**

Glej opombe. / See notes.

**Vodja predmeta Priprava magistrskega dela:**

Peter Purg je doktoriral na Univerzi Erfurt v Nemčiji med področji novih medijev, komunikologije in medijske umetnosti; na Visoki šoli za umetnost Univerze v Novi Gorici je docent za področje „novi mediji“, vodi modul „Novi mediji“ v programu Digitalne umetnosti in prakse, ter projekta ADRiART (Advancing Digitally Renewed Interactions in Art Teaching) ter HILoVV (Hidden Live(r)s of Venice on Video), vodi je tudi razvojni projekt „Interna in javna e-platforma ter e-gradiva za študijske programe na področju umetnosti in kreativnih industrij“; na IAM - Inštitutu in akademiji za multimedije v Ljubljani deluje kot predavatelj in je bil koordinator prenove študijskega programa „Medijska produkcija“, za Middlesex University (London) vodi visokošolski program „Media Production Management“. Je prejemnik priznanja »Prometej znanosti za odličnost v komuniciranju« Slovenske znanstvene fundacije v letu 2011, in član foruma „University-Business Cooperation“ Evropske komisije; izobražuje na več višjih in visokih šolah v Sloveniji in tujini; neodvisno raziskuje, svetuje, producira in razvija na področjih e-izobraževanja, interakcije, novih medijev, medijske umetnosti. Med 2001 in 2006 je vodil interdisciplinary kolektiv Bobnars United s preko sto glasbenimi in intermedijskimi dogodki ter nekaj raziskovalnih projekt, soznašal je protipotrošniške performativne akcije Podgana PPP, bil aktivni član KD Priden Možič...

V poljih ustvarjanja ga zanimajo intermedijski performans in interaktivna instalacija ter spletna, telesna ter zvočna umetnost; raziskuje pedagogiko medijev in umetnosti, kolektivno avtorstvo, poletič diskurza, medijsko ekologijo in kulturno oporečnost, preizpravlja pa tudi načrtovanje interaktivnih medijev, e-izobraževanje, medkulturni in meddisciplinarni management.

/za seznam objav glej spodaj angleško verzijo/

---

Glej opombe. / See notes.

**Module leader of Master Thesis Preparation course:**

Peter Purg currently leads the New Media module in the B.A. Digital Arts and Practices programme at the School of Arts, University of Nova Gorica, where he acts as assistant professor and projects coordinator. He holds a PhD in media art, communication
science and literature from the University of Erfurt (Germany), publishing and producing in and in-between the areas. His artistic interests range from intermedia performances and interactive installations to web, sound and body art, with a particular focus on public space. His scientific inquiries include media arts pedagogy, collective authorship, discourse poetics, media ecology and culture jamming as well as interaction design, e-learning, interdisciplinary and intercultural management. He currently leads two international academic projects, ADRIART (Advancing Digitally Renewed Interactions in Art Teaching) and HiLoVv (Hidden Lives of Venice on Video), and acts as programme leader of Media Production Management international study programme at IAM-CMPM (Slovenia) for Middlesex University (UK). He lead the interdisciplinary collective Bobnars United with over a hundred music events, research projects and intermedia productions between 2001 and 2006, as well as conceived anti-consumerism interventions within the Podgana PPP street performance group. In 2011 he was awarded "Prometheus of Science for Excellence in Communication" by The Slovenian Science Foundation; he is member of the "University-Business Cooperation" with the European Comission. Peter Purg also acts as independent consultant/advisor or project manager in several research and development projects for the public (schools, universities, ministries) and the private sector.

/selected publications/

(selected publications; English translations where applicable; all scientific and professional articles or monographs):

- "Hypertext as Form and Place of Collective Creativity" 2010, PFAU, Kunst und Technik in medialen Räumen (Germany)
- "Bodies in Interactive Space" (scientific monograph) 2007, VDM (Germany)
- "The Art of Mixed Reality" 2010, Amfiteater (Slovenia)
- "Performative disturbance of public space", 2011 (2002), FDV/Memefest: "Demonstrating relevance: response-ability: theory, practice and imagination of socially responsive communication" (Slovenia)
- "An Intercultural Understanding of Man and Machine in Managing Interdisciplinary Cooperation" 2006, Faculty of Management Koper, University of Primorska (Slovenia)
- "Media Performance of the Word Itself" 2008, Amfiteater (Slovenia)
- "New Technologies for Sustainable Teaching and Learning" 2009, JTEFS, Journal of Teacher Education for Sustainability, (Poland/Germany/Latvia)
- "Con-creativity among Local and Global Networks" 2006, Dichtung Digital (Germany/USA)
- "Dialogueing Man and Machine" 2004, ART-E-FACT (Croatia)
- "An e-Learning Curriculum for Europe 2.0" 2008, University Centre for Euro-Mediterranean Studies (Slovenia) and European Institute of the Mediterranean (Spain)
- "Ecology of Web 2.0" 2008, Slovenian Informatics Society (Slovenia)
**Note-1:**
*Master Thesis Preparation* seminar is conducted by a team of theoretically (incl. history and criticism) referenced teachers, head coordinated by the course leader, in close connection with the Master Thesis mentors – who might be, in case of an individual student, the topic relevant expert mentor or the progress mentor.

**Note-2:**
*Master Thesis mentorship* is taken over by either the relevant expert mentor or the progress mentor, which is left to student’s free choice, but already negotiated along the Progress Track process. The student can choose an additional mentor (e.g., a “theoretical” mentor) if her/his master thesis design should evidently require so.

**Note-3:**
*Incomplete progress*: If student has not passed the Master Thesis Preparation course within two regular exam terms at the end of semester 3, s/he can start with the Master Thesis course in semester 4 based on his/her “incomplete” (conditional) enrolment. The “incomplete” enrolment requires that student passes the Master Thesis Preparation course at the third exam term, which is offered within one month after the start of the following semester (semester 4). If the student has failed to do so, s/he is required to abort the Master Thesis attendance, formally terminate mentorship and re-enrol the Master Thesis Preparation course, as offered in the upcoming semester. Mentorship is formally re-established upon student’s request to the BOS (Board of Studies) during first week of Master Thesis Preparation course.
<table>
<thead>
<tr>
<th>Courselet</th>
<th>Outcomes</th>
<th>Workshop</th>
<th>Optional for</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Camera and Editing</td>
<td>- be able to apply advanced knowledge of camera and editing technologies in realistic production contexts</td>
<td>A</td>
<td>F, P</td>
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<tr>
<td>2. Directing Practices</td>
<td>- be able to apply advanced knowledge of story board development, integrated with drawing and sculpting, in realistic production contexts, based on case studies</td>
<td>A</td>
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<tr>
<td>3. Postproduction</td>
<td>- be able to apply advanced knowledge of digital photo manipulation and videographics technologies in realistic production contexts</td>
<td>A</td>
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<td>4. Drawing &amp; Scriptwriting</td>
<td>- be able to apply advanced knowledge of camera and editing technologies in realistic production contexts</td>
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<tr>
<td>5. Directing Practices, Scriptwriting</td>
<td>- be able to apply advanced knowledge of directing and scriptwriting, in realistic production contexts</td>
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<tr>
<td>6. Scenographic Spaces</td>
<td>- be able to apply advanced knowledge of scenographic practices as related to space in realism production contexts</td>
<td>A</td>
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<tr>
<td>7. Interactive Tasks and Creativity</td>
<td>- be able to apply advanced knowledge of interactivity tools and related creativity practices in realistic production contexts</td>
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**ADDITIONAL URI/APU - TIP COURSELETS:**

**URID/URII - Preservation and Restoration of Artist Film and Video**

- understand essential scaling and digital methods and concepts in the field of film and video restoration
- be able to recognize and preserve as a damaged filmic material on base film, as well as manage emerging problems related to conservation and exhibition of artist film and video

**URAC/APAC - Tactical Media**

- understand essential concepts and practices in realistic production contexts
- master creative approaches and autonamously and in critical media practice, within practical projects
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<tr>
<th>Courselet</th>
<th>Discourses in Practice</th>
<th>History/Theory</th>
<th>Fundraising &amp; pitching</th>
<th>Management in Practice</th>
<th>Project planning &amp; management</th>
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**ADDITIONAL ADRIART-PARTNER DISCOURSES:**

**UDD/EAMP - Contemporary audiovisual production and contemporary art**
- KU: Understand the cultural context and the state of art of the study related to the artworks based on audiovisual media, including terminology and the aesthetic, cultural and scientific categories related to the audiovisual media and contemporary social and museum practices.
- S: Understand the cultural context and the state of art of the study related to the artworks based on audiovisual media, including terminology and the aesthetic, cultural and scientific categories related to the audiovisual media and contemporary social and museum practices.

**URI/APU - Science, Technology and Culture**
- KU: Recognize and understand technoeconomic discourse from a technical, anthropological and critical perspective, including main theoretical premises in the field.
- S: Autonomously analyze contemporary phenomena and technological development in the context of the knowledge of industrial society, between technological and post-industrial paradigms.
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<th>Znanje/razumevanje</th>
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<th>Dopustno ozadje/odkaz</th>
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<tr>
<td>DVP</td>
<td>Načrtovanje in vodenje projekta</td>
<td>Znanje/razumevanje - sposoben uporabiti osnovno znanje vodenja produkcije, vključno z zbiranjem sredstev in predstavitvami v realističnih produkcijskih kontekstih</td>
<td>Veščine - obvladal standardne pristope k vodenju produkcije, vključno z zbiranjem sredstev in predstavitvami</td>
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</tbody>
</table>
*All numbers refer to ECTS credits

**TIP** Techniques in Practice
**DIP** Discourse in Practice
**SIP** Selections in Practice

1. **FALL Semester**
   - **PROGRESS TRACK REVIEW**
     - **STUDIO A EXPLORE**
     - **STUDIO B EXPLORE**
     - **STUDIO C EXPLORE**
   - **INITIAL PROGRESS TRACK (IPT)**
   - **CARRIER MODULE 1**

2. **SUMMER Semester**
   - **INTERIM PROGRESS TRACK (INTPT)**
     - **STUDIO D DEFINE**
     - **STUDIO E DEFINE**
     - **STUDIO F DEFINE**
   - **CARRIER MODULE 2**

3. **FALL Semester**
   - **FINAL PROGRESS TRACK (FPT)**
     - **STUDIO G FOCUS**
     - **STUDIO H FOCUS**
     - **STUDIO I FOCUS**
   - **CARRIER MODULE 3**

4. **SUMMER Semester**
   - **MASTER THESIS PREPARATION**
   - **MASTER THESIS**
   - **CARRIER MODULE 4**
INITIAL PROGRESS TRACK (IPT)  
(BEGINNING OF THE STUDY)

Progress Track observes and tracks the student’s progress through the whole process of the master studies and confronts him/her with her/his fellow students and the study board. Progress mentor leads the student through the Progress Track with the help of his/her expert mentor (can be the student's Carrier Module leader or other chosen expert mentor).

CARRIER MODULE

STUDIO
Topical, interdisciplinary work

Students from all Carrier Modules (CM) can choose any studio. They work with studio leader(s), but they can also contact their carrier module mentors for expert know-how. Studio can be lead either by programme core teaching staff or by guest artists & external experts.

PROGRESS TRACK REVIEW
END OF THE STUDY

TIP / DIP COURSES AND COURSELETS
Provide supportive contents, connected to: the Carrier Module, the Studio and the Progress Track

SIP SELECTIONS IN PRACTICE
Selection can be made from TIP/DIP, Studio or outside the programme

Carrier Module (CM) keeps and develops student's study vertical in his/her chosen media or field. It is not as concerned about student's academic study progress as it is focused on the progress of achieving goals and competencies in the chosen field/media(area) in professional terms.

The chosen expert mentor (can be the carrier module mentor or other expert mentor) is tightly connected with the Progress Track, where s/he supports the student from the view of the field/media. S/he helps the student in choosing the TIP/DIP courslets and SIP contents, supporting the chosen vertical in field/media/area.