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ERASMUS COURSES FOR INTERNATIONAL STUDENTS
WINTER SEMESTER
Film and Television Faculty
Academy of Performing Arts in Bratislava

History of Slovak Cinema

Mgr. Monika Mikušová, PhD. (monika.mikusova@vsmu.sk)
Mgr. Eva Šosková, ArtD. (eva.soskova@vsmu.sk)

Hours per week: 2 hours lecture + 2 hours projection
Number of credits: 3

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

Course syllabus:

1. Establishment and development of Slovak cinema in the 1st half of 20th century. The Slovak State. Films of Paľo Bielik. 2. Settlement of socialized film production, the esthetics of socialist realism.
3. Developements in fiction film of the period 1956 -1962 in the context of socio-political changes and contemporary cinema trends. Beginnings of popular cinema. Paľo Bielik and Ján Lacko.
4. Director Štefan Uher and changes of film poetics.
5. Czechoslovak New Wave: Juraj Jakubisko and Elo Havetta
6. Director Dušan Hanák and civilism in Slovak cinema. Slovak television film production of the 60´s.
7. Director Martin Hollý and Slovak cinema of the 70´s. The era of normalization.
8. Postcivilism trend and magical realism. Slovak cinema of the 80´s.
9. Director Martin Šulík and Slovak cinema of the 90´s.
10. Contemporary Slovak cinema.
11. Director Martin Slivka and Slovak nonfiction cinema.
12. Director Viktor Kubal and Slovak animation cinema.

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The subject of art and the artist in film and documentary.

Bc. Ian Keeble (ian.keeble@vsmu.sk)

Hours per week: 2

Number of credits: 3

Art and the artist experienced through the medium of film has changed to some degree the way art is viewed in its original form, but how and to what extend has our perception of art and the artist been influenced by film? The course examines ways in which film and documentary present art and the role they play in educating, developing and forming ideas about this aspect of our culture. In the past few decades, there has been an explosion in public interest in the visual arts. Does this have any bearing on the relatively high number of films and documentaries produced on the subject in recent years? Film has been able to reveal to a wider audience some of the facts, myths, character, working processes and working places of the artist which are usually hidden from public view. Thus the artist has become more exposed relative to his /her work and in some cases a media personality. The relationship of the artist to a mass audience is complicated, as he/she usually works alone in the confines of the studio and what happens when the camera is able to focus in on this world? In conclusion, the question is raised if film helps to develop a better understanding of the creative process and the ability to interpret works of art or to intensify the mystification that John Burger speaks about?

Course syllabus:

1. Art in the age of mechanical reproduction, analyzing the work of John Burger in his documentary series entitled Ways of Seeing. The influence of film and photography on contemporary perceptions of art.
2. Henri-Georges Clouzot's 1956 film The Mystery of Picasso. The myth of the artist and process of creating, an analysis of the creative process as presented in film.
3. Hunderwasser documentary film by Peter Schamoni. The artist as visionary and social critic.
4. Short films, which attempt to reveal the creative process and thinking of the artist.
5. The filmmaker Peter Greenaway and the influence of painting in his work and the use of the image as the foundation of film as opposed to text.
6. Peter Greenaway, Nightwatching
7. Caravaggio Derek Jarman, The portrayal of the artist as historical figure, looking at the past in the context of the present.
8. The influence of painting on Film, The Slovak film Panna Zazracnica
9. The influence of film on painting Frances Bacon and Battleship Potemkin
10. Artist as film maker, Andy Warhol.
11. A contemporary overview of the working relationship artists have with film.
12. The film Basquiat by the artist Julian Schnabel. The rise and fall of the artist, his relationship to fame, mass media and popular culture.

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Study of Visual Language through Painting

Bc. Ian Keeble (ian.keeble@vsmu.sk)

Hours per week: 2

Number of credits: 3

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

Course syllabus:

1. Interpretations of visual language and symbolism,an inquiry into the Tempest by Giorgione
2. Movement, the moving idea in a still image
3. Time, Titian, Giorgione and Rembrandt, exploration into the concept of time
4. Light,Caravaggio master of shadow
5. Space, interior and exterior, Vermeer
6. Workshop, the visualization of ideas
7. Colour workshop, working with colour mixing and application
8. Mondrian, experiments in two dimensional space, the reality of the picture
9. Psychological space, De Chirico
10. Warhol, the visualization of popular culture
11. Frances Bacon and the influence of photography and film on his work
12. The language of contemporary art, symbols and concepts

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Film Editing – the Art of Storytelling

Mgr. art. Nikola Kišová

Hours per week: 2

Total number of hours per semester: 24

Number of credits: 3

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

1.) Introduction to semiotics
2.) The role of editor
3.) Shaping space
4.) Bending time
5.) Vertical montage – framing (attributes of a shot)
6.) Vertical montage – sound
7.) Horizontal montage – timing (micro scale and genres)
8.) Horizontal montage – structure (macro scale)
9.) Know your hero
10.) Lines of narration
11.) Importance of the opening sequence
12.) How to get the most out of an analysis

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Phenomenon of Film Sound -

Mgr. art. Viktor Krivosudský (vkrivosudsky1@vsmu.sk)

Hours per week: 2

Number of credits: 3

The aim of the course is to introduce the process of creation the film soundtrack.
The course is divided into chapters where the students progress through the various stages of film formation. From the pre-production preparation phase through production itself to the post-production stage and the final mix of the sound track.
The students will gain not only theoretical knowledge, but also practical examples of how to achieve a creative combination of spoken word with music and sound effects to create a full-fledged audio-visual experience. This knowledge will enable the students a better competence in discovering, interpreting, and mainly using sound in the field of multimedia and film.

Course syllabus:

1. Introduction to the Phenomenon of Film Sound
2. History of film sound I. – from silent era to first the “talkies”
3. History of film sound II. – golden era of film sound
4. History of film sound III. – modern era
5. Defining film sound, categories of film sound: voice, sound effects, ambience, music
6. Production sound I. – recording on location through history
7. Production sound II. - modern techniques of location sound
8. Post-production sound I. – editing, ADR, foley
9. Post-production sound II. – re-recording mixing
10. Sound design, field recordings

Iconic scenes from sound perspective

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Practical introduction to Non-fiction cinema

Mgr.art. Marek Šulík, ArtD. (marek.sulik@vsmu.sk)

Hours per week: 2

Total number of hours per semester: 24

Number of credits: 3

Practical introduction to Non-fiction cinema

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

Reading: Bill Nichols: Introduction to Documentary
https://books.google.sk/books/about/Introduction_to_Documentary.html?id=E5bj1XDvRxUC&redir_esc=y

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

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The basics of animation film

Mgr. art Martina Frajštáková ArtD. (martina.frajstakova@vsmu.sk)

Hours per week: 2
Number of credits: 3

Course syllabus - WINTER SEMESTER

The semester is focused on 2D animation and how it works, its principles and application of them. It serves for learning the basic skills for starting animators or first-time animators. Throughout the course, the attendants design and create their own simple characters from geometric shapes, create a character sheet and design an environment with concept art. They go through basics of working with keyframes and inbetweens, learn to animate a walkcycle or a simple animation and metamorphosis. They go through all the Disney's animation principles and their use. The later lessons are focused on narrative structure, storytelling, storyboarding.

1. Introduction into 2D animation, animatic, linetest
2. 2D animation straight ahead principle, pose to pose principle. Working with keyframes, breakdowns and inbetweens.
3. Character design and creation: silhouette principle, line of action, shapes and weight,character sheet
4. Character design and creation: movement, acting, walking, expressions
5. Character design and creation: environment, staging, multiply characters interaction
6. Disney's 12 animation principles: squash and stretch, anticipation, staging, straight ahead and pose to pose action
7. Disney's 12 animation principles: overlap and follow through, slow in and slow out, arcs, secondary action
8. Disney's 12 animation principles: timing, exaggeration, solid drawing, appeal
9. Lipsynch and sound, animated music video
10. Storyboarding introduction, types of storyboards, perspective
11. Storyboarding: creating depth, types of shots
12. Storytelling and storybuilding

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ERASMUS WORKSHOPS FOR INTERNATIONAL STUDENTS 2022/23

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

Bc. Ian Keeble, ian.keeble@vsmu.sk

Total number of hours per semester: 24
Number of credits: 3

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

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

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OPTIONAL SUBJECT –

Before selecting, please read carefully the syllabus, we advise you to have interest and basic experience in writing.

A quick course in scriptwriting

doc. Dagmar Ditrichová, ArtD. (dagmar.ditrichova@vsmu.sk)

Hours per week: Every second week in 1 term - 6 x 2 hours
Number of credits: 3

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

1. Explanation of the most important specifics of the basics of screenwriting. The essence of each etude - short story on 2 - 3 pages. Write an etude - purely pictorial form, without the use of dialogues or monologues - as if for a silent film.
2. Write an etude - in a purely dialogical form, without the use of a visual component - as if for a radio play. Try the testimony, story-making and characterizing power of dialogue.
3. Write a complete etude - image and dialogue, conflicting trio of characters with a surprising point. To test the ability to build, move up and unexpectedly denote a situation.
4. Write an etude with an emphasis on capturing a special atmosphere - poetic, comical, embarrassing, tragicomic, thrilling, mysterious ... etc. Master the skill to portray the peculiarity of the environment, moments, tension between characters, the power of detail, metaphor, symbol.
5. Write an etude - an exposure to a feature film using dialogue and an internal monologue. Write a brisk and imaginative start to a bigger story, to provoke the conflict and the plastic characters indicated by the viewer's interest in continuing. Use the contradiction between what the character does, what he says aloud and what he thinks.
6. Joint analysis of submitted etudes. Closing the lesson - generalization of individual knowledge, high-lighting discoveries and clarifying errors.

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OPTIONAL SUBJECT –

Before selecting, please read carefully the syllabus, we advise you to have some knowledge or experience in this area.

Basics of animation in interactive space

Marián Ferko, marian.ferko@vsmu.sk

Hours per week: Every second week in 1 term - 6 x 2 hours
Number of credits: 3

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

1) the history of game design in the world and in Czechoslovakia behind the Iron Curtain
Summary of information on technological and genre development of games for 8 and 32 bit computers

2) basics of modeling for realtime graphics
Introduction of technical limitations for creating an interactive space in terms of models and textures

3) basics of Unreal engine
Introduction to the principle of the game engine and individual modules with the insertion of models into Unreal scene and basic scripting

4) camera creation and animation in Unreal engine
Introduction to the issues of light, cameras and their animation together with the animation of models

5) creation of particle effects in the Unreal editor
Introduction to the principles of creating particle effects to achieve the desired atmosphere in scene

6) creation of a short animation according to the proposed concept
A summary of all the information to create an interactive scene

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USEFUL INFORMATION

VŠMU ERASMUS OFFICE

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Faculty Erasmus coordinator (FTF VŠMU):

Vice-Dean for International Relations
Mgr. Jana Keeble
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Coordinates:

48.145194, 17.102346

Google maps:

https://www.google.sk/maps/@48.145135,17.1024557,3a,75y,7.54h,86.99t/data=!3m6!1e1!3m4!1s9fgPeAdu-1nL79wf15o33A!2e0!7i13312!8i6656

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Winter Semester
Teaching Period - from October - December
Examination Period: end of January

NICE PLACES TO VISIT

CULTURE:

A4 – Space for Contemporary Culture
Karpatská street no. 2
www.a4.sk
Kunsthalle
SNP Square no. 12
Danubiana Gallery
Bratislava – Čunovo
www.danubiana.sk
Elledanse
Miletičova street no. 17/B
www.elledanse.sk

Citylife

Information on cultural events (in Slovak, use google translate)
www.citylife.sk

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VENUES / PUBS:

KC Dunaj
Nedbalova street no. 3
www.kcdunaj.sk
Batelier
Továrenská street no. 14
www.batelier.sk
Randal Club
Karpatská street no. 2
www.randalclub.eu
Fuga
SNP Square no. 24
fuga.forumabsurdum.sk
Čierny Pes
Na Vŕšku street no. 2
https://www.facebook.com/pages/%C4%8Cierny-Pes/220771667967534?sk=timeline&ref=page_internal

NATURE:

Devín Castle
48.173842, 16.978301
Železná studnička
48.176830, 17.073165
Lakes in Čunovo
48.039179, 17.170943
Horský Park
48.156613, 17.094915
Kačín
48.213793, 17.067170

Shop with Slovak films, DVDs:

www.klapka.sk