

QUALIFICATIONS FRAMEWORK FOR HIGHER ARTS EDUCATION  
IN THEMATIC AREAS OF THEATRE ART, DANCE ART, FILM PRODUCTION AND TELEVISION PRODUCTION  
THEATRE FACULTY OF JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO

Education area: Arts

Thematic areas: Theatre art, Dance art, Film production, Television production

Typical degree programme: Dramatic arts

## Qualifications framework for the thematic area of Theatre Art

Qualification level designation		I.	II.	III
Degree programme type		Bachelor's degree programme	Master's degree programme	Doctoral degree programme
Relationship to umbrella qualification frameworks	EQF	6	7	8
	QF – EHEA	First cycle	Second cycle	Third cycle
Credit value (ECTS)		180	120 (240)	240
Standard length of study in years		3	2 (4)	4

<p><b>Professional knowledge</b></p>	<p><b>Graduates from the degree programme demonstrate:</b></p>		
	<ul style="list-style-type: none"> <li>• The ability to understand the key stages of theatre and drama history and apply this understanding to their own practice</li> <li>• Wide knowledge of theories, concepts and methods of theatre and dramatic arts as well as the field and the ability to correlate theory and practice in their specific field of study</li> <li>• The ability to understand dramatic literature in historical, ethno-social and artistic context</li> <li>• Understanding the essential elements of the theatrical language and the ability to contextualize them in the process of transition 'from page to stage' through the analysis of text, screenplay or other material for stage shape</li> <li>• Understand theatre in the widest sense as beyond reality, where various techniques, expression and individual creativity are used in the staging production</li> </ul>	<ul style="list-style-type: none"> <li>• Wide and deep knowledge and understanding of the subject and scope of the field corresponding to the current state of knowledge</li> <li>• Wide and deep knowledge and understanding of theories, concepts and methods relevant to the current state of knowledge in the field</li> <li>• Understanding of possibilities, conditions and limitations of the use of knowledge of related fields</li> <li>• Wide and deep knowledge of the history of dramatic arts and theatre</li> <li>• Understanding contemporary practice in theatre and dramatic arts and in the field, and the ability to judge them in a historical and sociocultural context and to find basic bibliographic references</li> <li>• Wide and deep knowledge and understanding of theories, concepts and methods in relation to artistic and research processes corresponding to the current state of development and knowledge in theatre and dramatic arts</li> <li>• The ability to understand and knowledgeably use related interdisciplinary elements and the ability to apply knowledge, practice, concepts of other disciplines or artistic and scientific areas in an effective way</li> <li>• Understanding the possibilities, conditions and limitations of the use of knowledge of related fields as well as creative or theoretical overlap with other areas</li> </ul>	<ul style="list-style-type: none"> <li>• Deep and systematic knowledge and understanding of the history, theory, practice, concepts and methods of theatre and dramatic arts corresponding to the contemporary state of international knowledge</li> <li>• Mastery in understanding relevant research methods, techniques and strategies and their corresponding application in the field of theatre research and/or theatre practice (artistic research)</li> <li>• Extensive understanding of the wider professional context in which their research takes place, and the ability to put the results of their research into context with peer reviews and published, presented and other public outputs</li> </ul>

Professional skills	Graduates from the degree programme can:		
	<ul style="list-style-type: none"> <li>• Use basic terminology, methods and procedures in the field to solve the problem within a creative process</li> <li>• Search, sort and interpret information, inspirational sources and research processes relevant to addressing a defined issue or artistic rendering of a theme</li> <li>• Cooperate in communicating ideas and intentions expressed by a dramatic text or an author's script and bringing them to a concrete realization in a staging</li> <li>• Master the techniques and material and the necessary technical equipment to complete a production in their specific area</li> <li>• Use the basic technologies of the field and ensure the presentation of artistic output in terms of copyright and authorial and technical supervision</li> <li>• React creatively to career opportunities offered by theatre, film, audiovision and other related forms</li> </ul>	<ul style="list-style-type: none"> <li>• Use expert knowledge to independently define and creatively solve theoretical and practical problems in the field of theatre and dramatic arts</li> <li>• Solve, independently and creatively, a complex problem using selected theories, concepts and methods of the given field and critically reflect on the relevant level both the specific problems of the relevant field and general problems of theatre and dramatic arts</li> <li>• Use some of the advanced research practices in the field in a way that enables to acquire new original information</li> <li>• Participate in a diverse context of theatrical production as dramaturges, directors, stage designers, actors, technicians, managers, etc. who present themselves as creative professionals, demonstrate their technical maturity and artistic awareness tailored to the expression and realization of their own ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Develop and evaluate theories, concepts and methods of the field, including the definition of disciplines and their inclusion in the field of theatre and dramatic arts</li> <li>• Work with relevant bibliographic data, use archives and other sources of information</li> <li>• Approach research in a creative, innovative and original way, demonstrate flexibility and openness, while recognizing boundaries and draw reasonable conclusions on the basis of sound sources and methodologically sound practices</li> </ul>

General competencies	Graduates from the degree programme are able to		
	<ul style="list-style-type: none"> <li>• Collect, analyse and synthesize information in an effort for a research-driven approach</li> <li>• Take up critical self-reflection, develop own ideas and give reasoned arguments</li> <li>• Be self-sufficient, self-motivated, able to direct themselves, but also to support the interest of the theatrical production as a whole</li> <li>• Coordinate the activities of the creative team in the realization of a scenic work of smaller size and simpler character and to be responsible for its results according to the framework assignment and allocated resources within their field</li> <li>• Work with others harmoniously and effectively on projects and creation</li> <li>• Demonstrate teamwork skills, ability to discuss issues, organize task fulfilment and respect deadlines</li> <li>• Comprehensibly summarize the views of other members of the creative team, present team work in a clear and accessible way</li> <li>• Include a consideration of the ethical dimension of artistic creation in problem solving</li> <li>• Communicate clearly and convincingly to professionals and laypersons about the nature of professional problems in theatre and dramatic arts and their own view on their solution</li> </ul>	<ul style="list-style-type: none"> <li>• Decide independently and responsibly and conceive work of art in new changing contexts, taking into account wider societal consequences</li> <li>• Recognize their individuality as an original co-creator in group work</li> <li>• Carry out critical reflection and be original in their work, based on the collection, analysis and synthesis of information and the development of their own ideas and concepts</li> <li>• Use effectively their imagination, knowledge and emotional understanding for creative work and problem solving</li> <li>• Manage and co-ordinate the work of the creative team within their field according to the evolving wider context in the realization of a complex scenic work of standard and larger size having a complex structure and complicated links between individual means of expression and to be responsible for its results</li> <li>• Lead others and develop own leadership skills in a significant and creative way needed to complete creative projects</li> <li>• Organize and administer own projects, adequately manage both human and material sources, as well as meet the required deadlines for successful project realization</li> <li>• Use information and communication technologies and adequate communication skills for the success of their projects and creative activities</li> <li>• Independently solve ethical problems</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate new knowledge and ideas, propose and use advanced artistic and research practices, and to contribute innovatively to the development of contemporary theatre and dramatic arts theory and practice in a way that expands the knowledge and development of theatre and dramatic arts in a wider cultural and social context</li> <li>• Manage own major research project based on clearly-focused and justified research objectives and methodologies, and plan large-scale creative activities and obtain resources to implement them</li> <li>• Develop and maintain a system of cooperation and working relationships with co-workers, colleagues and partners in cultural and artistic institutions and in broad communities of research and artistic practice</li> <li>• Solve independently a complex ethical problem in creative activity or in exploitation of its results</li> <li>• Communicate clearly and convincingly own knowledge in the field of theatre and dramatic arts to other members of the professional community at international level and to the general public</li> <li>• Act within their expertise, skills and competencies in at least one foreign</li> </ul>

	<ul style="list-style-type: none"> <li>• Demonstrate adequate skills to use ICT</li> <li>• Act within their expertise, skills and competencies in at least one foreign language</li> <li>• Acquire independently additional professional knowledge, skills and competencies based on practical experience and its evaluation, but also through self-study of theoretical knowledge of the field</li> </ul>	<ul style="list-style-type: none"> <li>• Communicate clearly and convincingly their own professional opinions to experts and the wider public</li> <li>• Act within their expertise, skills and competencies in at least one foreign language</li> <li>• Plan, support and manage, using theoretical knowledge of the field, the acquisition of additional expertise, skills and competencies of other team members</li> </ul> <p>Students who prefer to apply their theatrical education in a wider context (such as education and training, community and social context) are able to</p> <ul style="list-style-type: none"> <li>• Work in educational and artistic fields as theatre/drama educators</li> <li>• Consolidate and develop methodological competencies and didactic knowledge mastering in terms of thinking and using programmes with artistic and educational content</li> </ul>	<p>language, including oral and written presentation of results of creative activity</p> <ul style="list-style-type: none"> <li>• Acquire new expertise, skills and competencies through own creative activities and discover new creative opportunities in theatre and dramatic arts and influence the learning conditions of others</li> </ul>
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QUALIFICATIONS FRAMEWORK FOR DEGREE PROGRAMMES AND THEIR SPECIALIZATIONS  
OF THE THEATRE FACULTY OF JANÁČEK'S ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO

Degree programme: Dramaturg and Directing

Specialization: Theatre Directing, Theatre Dramaturgy

	Bachelor's degree	Master's degree
<b>Knowledge</b>	<p><b>Common professional knowledge of degree programme graduates:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad knowledge of theatrical production issues</li> <li>• Understand the structure of dramatic text and theatre staging issues</li> <li>• Have a deep knowledge of the history and theory of the Czech and world theatre</li> <li>• Are well informed about basic primary and secondary literature of the field</li> <li>• Have a basic knowledge of philosophy and psychology</li> </ul> <p><b>Specific professional knowledge for theatre directing specialization:</b></p> <ul style="list-style-type: none"> <li>• Have a deep knowledge of history and theory of directing</li> <li>• Have a basic knowledge of acting</li> <li>• Have a basic knowledge of the technique of stage speech</li> <li>• Have a basic knowledge of scenography</li> <li>• Have a basic knowledge of music science and scenic music</li> <li>• Have a basic knowledge of stage movement</li> <li>• Have a basic knowledge of light design and projection technologies</li> <li>• Are familiar with the basics of copyright</li> <li>• Are familiar with basic foreign language terminology</li> </ul> <p><b>Specific professional knowledge for theatre dramaturgy specialization:</b></p> <ul style="list-style-type: none"> <li>• Have a deep knowledge of dramatic text and drama theory</li> <li>• Have a deep knowledge of the history of dramaturgical thinking and theoretical dramaturgy</li> <li>• Have a deep knowledge of practical dramaturgy</li> <li>• Have a basic knowledge of history and theory of directing</li> <li>• Have a basic knowledge of acting</li> <li>• Have a basic knowledge of the technique of stage speech</li> <li>• Are familiar with the basics of copyright</li> <li>• Are familiar with basic foreign language terminology in the field</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate comprehensive knowledge in the field of theatrical production and its individual components</li> <li>• With an awareness of the broader context, they are familiar with the basic primary and secondary literature of the field, including international sources</li> <li>• Understand the principles of staging and the issue of managing collective creative work</li> <li>• Have a deep knowledge of the history and theory of Czech and world theatre and are able to connect it with the awareness of its current development</li> <li>• Have knowledge of the development of contemporary staging production in the Czech and foreign context</li> <li>• Have a broad knowledge of contemporary Czech and foreign drama,</li> <li>• Have knowledge of different verse systems</li> <li>• Have knowledge of procedures and methods of working on the creation of professional texts</li> <li>• Have a basic knowledge of managerial work and legal forms of contemporary theatre</li> </ul>



<p><b>Skills</b></p>	<p><b>Common professional skills of degree programme graduates:</b></p> <ul style="list-style-type: none"> <li>• Can analyse and distinctively interpret dramatic text in a creative way</li> <li>• Can create a staging script based on a non-dramatic text</li> <li>• Can create a directorial-dramaturgical concept of a staging</li> <li>• Can process in writing, present, document and evaluate their practical work</li> </ul> <p><b>Specific professional skills for theatre directing specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able to direct independently the rehearsal of various types of a small-size theatre stagings (scenic reading, staging outline, monodrama, dialogue, staging of a non-dramatic text, staging with a small cast)</li> <li>• Are able to cooperate creatively with actors, dramaturge, scenographer, manager and stage technologist; use inventively music recordings or cooperate with a composer</li> <li>• Can create a director's book based on the directorial-dramaturgical concept of the staging</li> <li>• Are able to reflect on the creative work concerned and evaluate it together with the creative team</li> <li>• Are able to organize and plan this creative work</li> <li>• Can find and sort relevant information needed for creative work on the project</li> <li>• Has basic command of working with PC, Internet and search engines as well as camera work and editing</li> </ul>	<p><b>Theatre directing specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able to direct the rehearsal of a larger and full-length staging independently, distinctively and in a creative way</li> <li>• Are able to prepare themselves independently for this creative work (based on consultations with teachers)</li> <li>• Are able to create concepts for different theatre projects and performances</li> <li>• Creatively use the opportunities of working with different types of spaces (including street theatre and site specific), projections, lights, and other technical innovations</li> <li>• Are able to process in writing, present, document and evaluate their practical projects</li> <li>• Have been trained abroad or in a professional home theatre</li> </ul>
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<p><b>Skills</b></p>	<p><b>Specific professional skills for theatre dramaturgy specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able to participate dramaturgically in the rehearsal of various types of a small-size theatre stagings (scenic reading, staging outline, monodrama, dialogue, staging of a non-dramatic text, staging with a small cast)</li> <li>• Can find and sort relevant professional literature and information needed for creative work on the project</li> <li>• Are able to dramatically adapt the dramatic text in accordance with the directorial-dramaturgical concept</li> <li>• Are able to author a smaller dramatic text</li> <li>• Are able to prepare a theatre script based on originally non-dramatic text</li> <li>• Are able to participate in the creation of a directionally dramatic concept of the stagings</li> <li>• Are able to dramaturgically participate in staging production (the so-called 'second eye'), reflect and comment on its course and bring inspirational elements to it</li> <li>• Are able to evaluate the results of this work independently and critically</li> <li>• Has basic command of working with PC, Internet and search engines as well as camera work and editing</li> <li>• Are able to read dramatic texts in at least one foreign language and are able to assess the level of translation</li> </ul>	<p><b>Theatre dramaturgy specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able independently (based on consultations with teachers), distinctively and creatively analyse and interpret classical and contemporary dramatic texts and on this basis propose possibilities of staging</li> <li>• Are able to be equal partners and creative co-workers of the director in the production of larger and full-length stagings</li> <li>• Are able to independently edit a dramatic text, write scripts or adaptations according to non-dramatic texts as well as write their own texts</li> <li>• Are able to analyse a dramatic text written in a foreign language, assess the level and appropriateness of translation of a dramatic text in connection with the staging concept, independently translate a shorter dramatic text</li> <li>• On the basis of a wide knowledge of dramatic and non-dramatic texts, deep thought reflection of contemporary society and deep analysis of the needs of a particular theatre or ensemble, create dramaturgical plans and longer-term concepts of its activities</li> </ul>
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<p><b>Competencies</b></p>	<p><b>Common professional competencies of degree programme graduates:</b></p> <ul style="list-style-type: none"> <li>• Are able to formulate creative intentions, choose and defend their own procedures</li> <li>• Can work in a team and communicate effectively with its members</li> <li>• Are able to take responsibility for artistic work and creation in a smaller team</li> <li>• Are able to systematically and effectively organize their tasks and activities</li> <li>• Are aware of the ethical dimension of artistic cognition and can apply it in their creative work</li> </ul> <p><b>Specific professional competencies for theatre directing specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able to become a leading personality of a creative team and can manage and coordinate its work</li> <li>• Can define roles and tasks of individual members of the creative team while respecting and reflecting on their opinions</li> <li>• Can communicate inspiringly with all the components of the creative process in the creation of a theatre performance</li> </ul> <p><b>Specific professional competencies for theatre dramaturgy specialization:</b></p> <ul style="list-style-type: none"> <li>• Are equal partners to the director in creating the directorial-dramaturgical concept of the staging,</li> <li>• Use their broad insight and knowledge of professional and artistic literature, including other types of art</li> <li>• Are ready to work as lecturers in a theatre</li> <li>• Have a broad knowledge of classical and contemporary dramatic texts and can participate in the creation of dramaturgical concepts and plan</li> </ul>	<ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and can apply it in their creative work</li> <li>• Are able to defend their own creative processes and their solutions in relation to their own creative team and the external environment</li> <li>• Can lead a team and motivate its members</li> <li>• Are able to take responsibility for completion of their own tasks, but also for the tasks of their team members</li> <li>• Can effectively manage their own time and time of all team members and are able to systematically and effectively organize tasks and activities for themselves and members of the team</li> <li>• Can coordinate the work of a creative team, assign tasks to its individual members while respecting and reflecting on their opinions</li> <li>• Can communicate with stakeholders of the institutions for which they work and maintain this communication in the long term</li> <li>• Are able to follow current trends in the artistic development of theatre and other types of art at home and abroad and can integrate them into their own professional development.</li> </ul>
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## Degree programme: Media and the Dramatic Arts

## Specialization: Radio and TV dramaturgy and scriptwriting, audiovisual media and theatre

	Bachelor's degree	Master's degree
<b>Knowledge</b>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Demonstrate wide knowledge in the field of theory, history and contemporary practice of original radio, television and film production</li> <li>• Demonstrate broad knowledge of the methods, procedures and forms of audiovisual and audio production</li> <li>• Demonstrate basic knowledge of theatre theory, drama theory, history of Czech and world theatre and history of Czech and world film</li> <li>• Demonstrate basic knowledge of media theory and social sciences</li> <li>• Are aware of basic interdisciplinary connections and their possibilities and limits for practice</li> <li>• Are highly familiar with basic primary and secondary professional literature</li> <li>• Are well versed in contemporary television and radio dramatic, documentary and journalistic production</li> <li>• Have a grasp of assessment criteria for work in the field, allowing them to distinguish important works of the medial sphere</li> <li>• Understand the baseline possibilities and conditions for using theories, methods, procedures and forms of the field in practice (at both public service and commercial media level)</li> <li>• Demonstrate knowledge of promotion of work outputs in the field (presentation of a broadcast at the programme level)</li> </ul>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Demonstrate extensive knowledge and critical understanding of the theory, history, methods, procedures and forms of scriptwriting and dramaturgical production</li> <li>• Demonstrate deeper knowledge and understanding of the selected specific area of the field they focus on (radio, television, film, new media)</li> <li>• Are ready to use and develop ideas, attitudes and creative activities in an original way across the media spectrum, with an emphasis on scriptwriting, author's production and directing thanks to comprehensive mastering of the latest knowledge in the field</li> <li>• Are ready to use originally the acquired knowledge, develop it, apply creative thinking procedures</li> <li>• Are aware of and actively use the possibilities of creative overlap into other related fields (e.g. anthropology, aesthetics, ethnography, philosophy, history, art history, media studies)</li> <li>• Have basic command of copyright and its use</li> <li>• Reflect on development in new media</li> </ul>

<p><b>Knowledge</b></p>	<p><b>Specialization: Audiovisual media and theatre</b></p> <ul style="list-style-type: none"> <li>- Demonstrate basic to advanced knowledge and critical understanding of theory, history, methods, artistic practices and forms:             <ul style="list-style-type: none"> <li>• television formats of theatre journalism, theatre documentary, television recordings of theatre performances</li> <li>• theatre photography, focusing on documentary photography (digital, analogue, colour and black &amp; white)</li> </ul> </li> <li>- Demonstrate primarily technological knowledge and understanding of the selected specific area of the field they focus on (e.g. multimedia scenic and scenographic forms of performing and dramatic arts, audiovisual presentations of various forms of dramatic and performing arts, exhibitions, installations and projections combined with elements of live communication, etc.)</li> <li>- By acquiring comprehensive knowledge at the level of current state of knowledge of used technologies and technological solutions, they are ready to apply them in an original way corresponding to the artistic form of creative activity</li> <li>- Are ready to use the acquired knowledge in an original way, develop it, apply the methods of creative thinking and emotional passion in favour of the team-made whole,</li> <li>- Are aware of the possibilities of mutual creative overlap of other related arts and creatively integrate the principles from other fields of human knowledge in an appropriate way</li> </ul>	<p><b>Specialization: Audiovisual media and theatre</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge and critical understanding of the theory, history, methods, artistic practices and forms of multimedia structured audiovision integrated into live dramatic art, performing arts (e.g. theatrical audiovision, live conceptual audiovision, audiovision, having the character of performative art)</li> <li>• Demonstrate broad and profound knowledge and critical understanding of the theory, history, methods, artistic practices and forms of television formats of theatre journalism, television broadcasts of theatre performances up to mutual adaptations, including adaptations - theatre in film - film in theatre</li> <li>• Demonstrate a broad and profound knowledge and critical understanding of the theory, history, methods, artistic practices and forms of theatre photography, from documentary to arranged (digital, analogue, colour and black &amp; white), including other forms of live dramatic art</li> <li>• Demonstrate deeper knowledge and understanding of the selected specific areas of the field they focus on (e.g. multimedia scenic and scenographic forms of performing and dramatic arts, audiovisual presentations of various forms of dramatic and performing arts, exhibitions, installations and projections combined with elements of live communication, etc.)</li> <li>• By acquiring comprehensive knowledge at the level of current state of knowledge in the field, they are ready to originally use and develop ideas, attitudes and creative activities in the area of intersection and mutual influence of structured multimedia audiovision integrated into the living form of dramatic and performing arts</li> <li>• By acquiring comprehensive knowledge at the level of current state of knowledge of used technologies and technological solutions, they are ready to apply them in an original way corresponding to the artistic form of creative activity</li> <li>• Are ready to use the acquired knowledge in an original way, develop it, apply the methods of creative thinking and emotional passion in favour of the artistic form and demonstrate a clear level of artistic, professional and personal maturity</li> </ul>
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		<ul style="list-style-type: none"> <li>• Are aware of the possibilities of mutual creative overlap of other related arts and creatively integrate the principles from other fields of human knowledge in an appropriate way</li> <li>• Master the basic issues arising from the dynamics of relations of mutual, group artistic creation including direct legal links to products of artistic performance</li> </ul>
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<p><b>Knowledge</b></p>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• On the basis of a generally defined task (theme, genre, form, target group) and knowledge (taking into account the baseline possibilities, conditions and specifics), they are able to prepare proposals for the programme intent and production plan of television and radio stations</li> <li>• Are able to produce an original topic and script for an original TV work within the standards of existing public service and commercial media programme schemes</li> <li>• Are able to be a full-fledge part of the creative team</li> <li>• Can readily respond to current scriptwriting and dramaturgical challenges in the process of realization of the work</li> <li>• Are able to prepare and ensure, in terms of script and dramaturgy, all the stages preceding the realization of television cycles</li> <li>• Use acquired knowledge and creative problem solving to solve the practical problems in the field and prepare outputs</li> <li>• Are able to process the script of documentary and journalistic works conforming to standards and realize them as authors</li> <li>• Are able to react as a scriptwriter and dramaturge to changes in the conditions of realization, in favour of the quality of the work</li> <li>• Are able to author short audiovisual documentary work</li> <li>• Have practical and theoretical knowledge of basic principles of editing and camera</li> <li>• Are aware of the expression specifics of audiovision and radio and are able to develop them creatively in particular works</li> <li>• Publicly present their works in public service media broadcasts and at shows</li> <li>• Professionally reflect on their work and the work of another author, they are capable of critical discussion and reflection</li> <li>• Effectively use the professional field-specific vocabulary</li> </ul>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Are able to independently define a complex practical or theoretical issue and solve it in a creative way using selected theories, methods, procedures and forms of the field including critical reflection, with knowledge of the systemic capabilities of institutions in which they can find employment (radio, television, private productions)</li> <li>• Are able to create an original radio dramatic or experimental work</li> <li>• Can independently create documentary and journalistic radio works of broadcastable quality</li> <li>• Are able to write a script and direct a dramatic or documentary audiovisual work</li> <li>• Are capable of creative application of current experimental methods in the field of audiovision and multimedia</li> <li>• Are able to ensure dramaturgically the production of radio and television programmes broadcasted as cycles</li> <li>• Are able to write expert lecturer's opinion reports on scripts for audiovisual and radio production</li> <li>• Are able to create a full-length script for television or film media</li> <li>• Are able to provide a dramaturgical guidance for the development of a script for both live action and documentary solitaire works</li> <li>• In solving practical issues of the field and preparing outputs, they use the acquired knowledge, basic procedures and methods of the field in a way bringing inspirational impulses, use creative problem solving and look for original solutions</li> <li>• Are able to work in teams of creative public service media producers as dramaturges and 'developers' of new formats</li> </ul>
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	<ul style="list-style-type: none"> <li>• Are able to readily retrieve information relevant to the topic currently being processed</li> </ul>	<ul style="list-style-type: none"> <li>• Present their own works of art in the framework of radio and television broadcasting and in the framework of radio, television and film shows, both local and international</li> </ul>
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<p><b>Skills</b></p>	<p><b>Specialization: audiovisual media and theatre</b></p> <ul style="list-style-type: none"> <li>• Are capable of practical professional creation, creative performance including critical reflection and self-reflection</li> <li>• Are able to do practical craftsmanship in a creative way using selected theories, methods, procedures and forms of the field</li> <li>• Are able to create a publicly presentable artistic adaptation with authorial elements of audiovision, theatre and other forms of performative art, or at least to participate in it</li> <li>• Are ready to cooperate on various formats of television theatre journalism, television broadcasts and recordings of theatre performances and live performances</li> <li>• Are able to take part in a joint exhibition and participate in the publication or electronic presentation of theatrical or documentary photography</li> <li>• Are able to adapt flexibly to the dramaturgical and directorial concept of the creative team of the audiovisual work</li> <li>• Are able to bear the consequences of their own artistic work from societal, economic to social and copyright</li> <li>• In solving practical issues of the field and preparing projects, they use the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, use creative solutions to the problem and look for original artistically and ethically responsible solutions</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Specialization: audiovisual median and theatre</b></li> <li>• Are capable of independent artistic creation, artistic performance, are able to define a complex practical or theoretical problem and solve it in a creative way using selected theories, methods, procedures, forms of the field including critical reflection</li> <li>• Can create original, publicly presentable author's work of art or an adaptation with audiovisual elements ((e.g. theatrical audiovision, live conceptual audiovision, audiovision, having the character of performative art)</li> <li>• Can create original or significantly cooperate as authors on various formats of television theatre journalism, television broadcasts of theatre performances and television adaptations, including adaptations - theatre in film - film in theatre</li> <li>• Can create an original exhibition, publication or publish in electronic form theatrical photographs, from documentary to arranged ones, including other forms of live dramatic art</li> <li>• Are able not only to conceive their own work, but also to lead the group in the process of artistic performance and flexibly adapt the dramaturgical-directorial concept, technological solution, realization including production             <ul style="list-style-type: none"> <li>• and post-production to the possibilities, conditions, artistic intent and specific situation</li> </ul> </li> <li>• Are able to bear the consequences of their own artistic work from societal, economic to social and copyright</li> <li>• In solving practical problems of the field and preparing projects, they use the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, use creative solutions to the problem and look for original artistically and ethically responsible solutions</li> </ul>
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		<ul style="list-style-type: none"> <li>• Are able to theoretically elaborate in writing and artistically portray on a professional level a certain topic using an independently chosen method Present an original artistic performance of their own or the entire team in public, even in an international forum, and are ready to take full responsibility for the work of the group</li> </ul>
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<p><b>Competencies</b></p>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and creation</li> <li>• Are aware of the risks of media manipulation and the resulting creative responsibility</li> <li>• Reflect on current developments in the media sphere</li> <li>• In a qualified address, they can apply the basic terminology of the field in their native and foreign languages</li> <li>• Are able to cooperate within a team on a professional level</li> <li>• Have a clear idea of the importance of individual components of television and radio realization teams</li> <li>• Acquire independently additional professional knowledge, skills and competencies mainly based on practical experience and its evaluation, but also by actively studying theoretical knowledge</li> <li>• Correlate theory and practice of the field, are able to contextualize various theoretical approaches</li> <li>• Purposefully and efficiently use their imagination and rationality in favour of the message</li> </ul>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic creation and the responsibilities resulting from it</li> <li>• Participate in research through art with their own artistic creation and analytical reflection on the creative process</li> <li>• Reflect and evaluate existing media trends, whose processes they are able to analyse and creatively oppose against</li> <li>• Can independently assess the potential of the topic and script in the context of programme requirements and realization options</li> <li>• Are able to convincingly and professionally present expert opinions and critical attitudes to professionals and the public in both native and foreign languages</li> <li>• Are able to coordinate dramaturgical work on cyclic programmes at the level of various creative centres (television, radio)</li> <li>• Monitor and reflect on contemporary scientific and artistic knowledge and thus create the prerequisites for further self-study</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> </ul>
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<b>Competencies</b>	<b>Specialization: Audiovisual media and theatre</b> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition across age and social groups that enter into the open space of performative art influenced by knowledge and human society products, are able to respond dynamically to this situation, positively deal with it to the benefit of others and minimize potential negative effects</li> <li>• Are able to make independent and responsible decisions in new or changing contexts or in a basically evolving environment, taking into account the wider social implications</li> <li>• In artistic creation and professional reflection they show a certain degree of maturity and professionalism corresponding to the given level of education</li> <li>• Seek, evaluate, develop and interpret new knowledge and processes, with an emphasis on their practical application in the field</li> <li>• In a qualified address, they are able to formulate a reflection of their own artistic creation and new technological processes</li> <li>• Monitor and reflect contemporary scientific and artistic cognition and thus create the conditions for further self-study</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> </ul>	<b>Specialization: Audiovisual media and theatre</b> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition across age and social groups that enter into the open space of live dramatic art influenced by knowledge and human society products, are able to respond dynamically to this situation, positively deal with it to the benefit of others and minimize potential negative (pathological) effects of own artistic creation</li> <li>• Make independent and responsible decisions in new or changing contexts or in a basically evolving environment, taking into account the wider social</li> <li>• Evaluate and interpret knowledge and independently solve more complex social, scientific, artistic, ethical issues in the field</li> <li>• In artistic creation and professional reflection they show a certain degree of maturity and professionalism corresponding to the given level of education</li> <li>• Are able to participate in scientific research activities related to the field or subject of interest within the group or independently</li> <li>• Seek, evaluate, develop and interpret new knowledge and processes, integrate knowledge from different fields into original author's creation</li> <li>• In a qualified address, they are able to formulate basic scientific hypotheses / artistic approaches in both native and foreign languages</li> <li>• Can independently choose and co-create the subject of the field (subject of specific interest), methodology of the subject of interest, suitable for the pedagogical process, transfer of information, demonstrate specific artistic and pedagogical maturity</li> <li>• Are able to convincingly and professionally present expert opinions, critical attitudes and autonomous approaches to professionals and the public with awareness of the consequences</li> <li>• Individually and as team leaders they initiate and coordinate activities of different nature and seek ways to solve problems related to artistic and pedagogical activities</li> <li>• Monitor and reflect contemporary scientific and artistic cognition and thus create the prerequisites for further self-study</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> </ul>
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## Degree programme: Stage and Costume Design

## Specialization: Stage and Costume Design, lighting design

	Bachelor's degree	Master's degree
<b>Knowledge</b>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Graduates demonstrate a broad knowledge of theatre theory and history, scenography, costume design and are well versed in the history of architecture</li> <li>• Understand basic technologies necessary for successful work of a scenographer and costume designer (they acquired basic knowledge of technical drawing, costume technology, media work, ...)</li> <li>• Have their own knowledge of key works of art in the field</li> <li>• Understand the baseline possibilities, conditions and methods for using theories, concepts and processes in relation to artistic outputs</li> <li>• Master basic administrative skills to successfully develop professional activities</li> <li>• Are highly familiar with basic primary and secondary literature</li> </ul>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge and critical understanding of concepts and methods in relation to artistic processes</li> <li>• By acquiring comprehensive knowledge at the level of current state of knowledge in the field, they are ready to originally use and develop ideas, attitudes and creative activities</li> <li>• Are aware of the possibility of creative overlap into other fields</li> <li>• Have basic command of copyright and its use</li> </ul> <p><b>Specialization: Lighting design</b></p> <ul style="list-style-type: none"> <li>• Are well versed in the development and current trends in art theory and are capable of critical reflection of contemporary fine and scenic art</li> <li>• Have a deep knowledge of the history and theory of world and Czech theatre, fine arts and architecture</li> <li>• Master basic methods of analysis of art works and text analysis</li> <li>• Are familiar with light and projection technologies and their control devices</li> <li>• Have a basic knowledge of film, television and architectural lighting that can be expanded and applied in these fields</li> <li>• Have basic command of copyright and its use as well as financial and tax issues</li> </ul>

<p><b>Skills</b></p>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Graduates, based on a generally defined task, use creative processes to solve practical problems in the field by applying professional knowledge and basic methods</li> <li>• Can create an original authorial work of a smaller size independently - for example, stage design or costumes and ensure their realization</li> <li>• Can find and sort relevant information, process in writing and artistically portray a given topic</li> <li>• Seek and select sources of inspiration for creative activities independently due to knowing their own possibilities and capabilities</li> <li>• Publicly present their own artistic performance or that of the entire team</li> <li>• Use effectively the common professional vocabulary of the field</li> </ul>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Are able to independently define a complex practical or theoretical problem and solve it in a creative way using selected theories, concepts and methods of the field, including critical reflection</li> <li>• Use the basic artistic processes of the field in a way that brings new inspirational stimuli</li> <li>• Are able to create original authorial works of an undisputed artistic quality, publicly presentable, showing personality traits</li> <li>• Are able to process theoretically in writing and artistically portray a certain topic on a professional level using an independently chosen method</li> <li>• Present the original artistic performance of their own or the entire team in public, even at an international forum</li> </ul> <p><b>Specialization: Lighting design</b></p> <ul style="list-style-type: none"> <li>• Are able to create, technically document and present a lighting concept for a theatre staging, film, exhibition, event, show, etc.</li> <li>• Are able to practically realize or supervise the realization of lighting concepts</li> <li>• Are able to create lighting concept documentation for the purpose of its reproduction</li> <li>• Are familiar with contemporary art trends, materials, technologies and trends in lighting systems development; they can work with modern audio/video technologies</li> <li>• Master at least one visualization program and one light control system on a professional level.</li> <li>• Have basic 'soft skills' - they master the tools of interdisciplinary communication and various methods of presentation</li> </ul>
<p><b>Competencies</b></p>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Graduates are aware of the ethical dimension of artistic cognition</li> </ul>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition</li> <li>• Participate in research through art with their own artistic creation</li> </ul>

<ul style="list-style-type: none"> <li>• Are able to formulate a problem and their own course of actions including expert argumentation</li> <li>• Analyse and select appropriate methodologies, apply them in a pedagogical process, can work in educational and artistic sphere as educators</li> <li>• Can apply the basic terminology of the field in both their native and foreign languages in a qualified address</li> <li>• Cooperate in a team, participate in defining its tasks for which they assume co-responsibility, reflect on and respect the opinions of other team members</li> <li>• Acquire independently additional professional knowledge, skills and competencies based primarily on practical experience and its evaluation, but also by actively studying the theoretical knowledge of the field, thus creating a foundation for lifelong learning</li> <li>• Correlate theory and practice of the field, are able to contextualize various theoretical approaches</li> <li>• Purposefully and efficiently use their emotionality, sensitivity, imagination and expression capabilities in favour of their own interpretation and work</li> </ul>	<ul style="list-style-type: none"> <li>• Seek, evaluate and interpret new knowledge and practices, integrate knowledge from different fields, address more complex social, artistic, scientific and ethical issues independently</li> <li>• Are able to independently choose and co-create the methodology of the field for the pedagogical process, demonstrate specific artistic and pedagogical maturity</li> <li>• Are able to convincingly and professionally present expert opinions, critical attitudes and autonomous approaches to professionals and the public in both native and foreign languages</li> <li>• Individually and as team leaders they initiate and coordinate activities of different nature and seek ways to solve problems related to artistic activities</li> <li>• Monitor and reflect contemporary scientific and artistic cognition and thus create the prerequisites for further self-study</li> <li>• Identify opportunities for further personal and professional development even in an international context</li> </ul> <p><b>Specialization: Lighting design</b></p> <ul style="list-style-type: none"> <li>• Are able to work across genres and respond to assignments</li> <li>• Are able to evaluate the contribution of functional solutions and artistic creation to a specific concept</li> <li>• Are aware of the ethical dimension of artistic cognition</li> <li>• Participate in research through art with their own artistic creation</li> <li>• Seek, evaluate and interpret new knowledge and practices, integrate knowledge from different fields, address more complex social, artistic, scientific and ethical issues independently</li> <li>• Can independently choose and co-create the methodology of the field for the pedagogical process, demonstrate specific artistic and pedagogical maturity</li> <li>• Are able to convincingly and professionally present expert opinions, critical attitudes and autonomous approaches to professionals and the public in both native and foreign languages</li> </ul>
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## Degree programme: Theatre management and Stage Technology

## Specialization: Theatre management, stage technology

	Bachelor's degree	Master's degree
<b>Knowledge</b>	<p><b>Common professional knowledge of graduates in both specializations:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate wide knowledge in theatre operation and management</li> <li>• Understands economic principles and project management issues</li> <li>• Have a deep knowledge of the history and theory of Czech and world theatre</li> <li>• Are highly familiar with basic primary and secondary literature of the field</li> <li>• Have basic knowledge of psychology and work with people</li> </ul> <p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Understands marketing and fundraising principles</li> <li>• Are knowledgeable of the legislative environment with an emphasis on copyright</li> <li>• Are knowledgeable of the political and legislative environment with an emphasis on cultural policy</li> <li>• Have a basic knowledge of sociology and quantitative methods</li> </ul> <p><b>Specialization: Stage technology</b></p> <ul style="list-style-type: none"> <li>• Demonstrate a broad knowledge in selected technical fields (sound engineering, electrical engineering, scenic technologies, scenic documentation)</li> <li>• Have a deep knowledge of the history and theory of stage technology, stage design and costume</li> <li>• Are knowledgeable of the legislative environment with emphasis on technical and safety standards</li> </ul>	<p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Demonstrate complex knowledge in the field of theatre operations and operations of cultural institutions and management</li> <li>• Have a deep knowledge of basic primary and secondary literature of the field including international sources</li> <li>• Understands economic principles and issues of strategic management</li> <li>• Have a deep knowledge of the history and theory of Czech and world theatre with an emphasis on contemporary development in theatre</li> <li>• Have a knowledge of private law with a focus on copyright and awareness of public law with a detailed focus on association and assembly law and are able to apply this knowledge to their production activity</li> <li>• Have a broad knowledge of public relations</li> <li>• Have a broad knowledge of psychology and human resources management and can apply them to their managerial activities</li> <li>• Are able to identify and integrate marketing and fundraising principles into the overall strategic aiming of cultural institutions, especially with an emphasis on grant fundraising and multi-source funding</li> <li>• Are knowledgeable of the political and legislative environment with an emphasis on international cultural policy</li> <li>• Have knowledge of sociology and quantitative methods in analytical production activity</li> <li>• Have knowledge of the principles and methods of evaluation and quality management and the ability to apply them in management</li> </ul>

<p><b>Skills</b></p>	<p><b>Common professional skills of graduates in both specializations:</b></p> <ul style="list-style-type: none"> <li>• Are able to process in writing, present, document and evaluate their practical performance</li> <li>• Use effectively the knowledge of the environment and a common professional vocabulary of the field</li> <li>• Can communicate in writing and verbally in English, which is verified during the preparation and realization of the SETKÁNÍ / ENCOUNTER International Theatre Festival</li> <li>• Use effectively a common professional vocabulary of the artistic environment</li> </ul> <p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Are able to plan a cultural project in all its aspects and to realize and evaluate it together with the creative team</li> <li>• In project planning and management, they reflect the specifics of the environment in which the artistic product is created, applying expertise and basic methods in management, project management, economics, fundraising, marketing, law and social sciences</li> <li>• Can find and sort relevant information needed for practical production work and preparation of IT projects, have a command of office and presentation applications, Internet and search engines, create simple websites and work with social media; all of which they can apply to manage art projects, including their marketing part</li> </ul> <p><b>Specialization: Stage technology</b></p> <ul style="list-style-type: none"> <li>• Are able to plan the technical side of the project in all its aspects (including scenic documentation) and to realize and evaluate it together with the creative team, apply expertise and basic methods in management, project management, scenic technologies</li> <li>• In planning and managing the artistic part of the project, they reflect on the specifics of the environment in which the art product is created, while applying expertise and basic methods in management, project management, scenic technologies, light, sound and construction</li> </ul>	<p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Are able to process in writing, present, document and evaluate their practical outputs with an emphasis on their impact on the institution's internal and external environment</li> <li>• Use effectively the knowledge of the environment and a common professional international vocabulary of the field and art environment</li> <li>• Are able to communicate in writing and verbally in English, which is tested in foreign study or work placements</li> <li>• Are able to integrate a cultural project in all its aspects into the strategic aiming of the institution</li> <li>• Are able to make strategic plans and translate them into long-term, short-term and operational plans, while reflecting on the specifics of the environment in which the artistic activity is carried out, using creative professional knowledge and methods in the areas of management, project management, strategic management, economics and finance management of marketing, law, social sciences and international cultural policy, and can use tools to implement these plans</li> <li>• Can propose and carry out relevant research for the purpose of data analysis and use the analysis conclusions for strategic management</li> <li>• Creatively use office and presentation applications, work with the Internet and search engines, can create websites, work with social media, work with applications for creating mind maps, and can apply all these skills in a complex strategic management</li> </ul>
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	<ul style="list-style-type: none"> <li>• Can find and sort relevant information needed for practical technical work, project preparation and for arranging production for the project</li> <li>• In IT, can arrange both project administration and technical documentation as well as operation and programming of computer-controlled light, sound and scenic technologies</li> </ul>	
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<p><b>Competencies</b></p>	<p><b>Common professional competencies of graduates in both specializations:</b></p> <ul style="list-style-type: none"> <li>• Are able to formulate a problem, choose and defend their own course of actions</li> <li>• Can work in a team and communicate effectively with its members</li> <li>• Are able to take responsibility for their tasks</li> <li>• Can manage their own time and are able to systematically and effectively organize their tasks and activities</li> <li>• Are aware of the ethical dimension of artistic cognition and can take it into account in the work of the production and stage manager</li> </ul> <p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• In co-operation with the leading personality of the creative team (the director) they can coordinate the work of the creative team, define the roles and tasks of its individual members while respecting and reflecting on their opinions</li> <li>• Can communicate with stakeholders of projects and productions on which they work</li> </ul> <p><b>Specialization: Stage technology</b></p> <ul style="list-style-type: none"> <li>• Are equal partners to the leading personality of the creative team (the director) in the creation of the scenic, sound and light components of an art project, using their technical knowledge, skills and creativity</li> </ul>	<p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and can take it into account in the producer's work</li> <li>• Are able to identify problem chains, choose and defend their own creative methods of solving them with maximum respect to the external and internal environment</li> <li>• Can lead a team and motivate its members</li> <li>• Are able to take responsibility for their own tasks, but also the responsibility for the tasks of their team members</li> <li>• Can manage their own time and time of all team members and are able to systematically and effectively organize tasks and activities for themselves and members of the team</li> <li>• In cooperation with the creative team, they are able to identify and push themselves into the leadership position of the art team, can coordinate the work of the creative team, define the roles and tasks of its members while respecting and reflecting on their opinions</li> <li>• Can communicate with stakeholders of the institutions for which they work and can lead this communication in the long term</li> <li>• Are able to follow current trends in the field of artistic management and integrate them into their professional development.</li> </ul>
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Degree programme: Drama and education

Specialization: Drama and education, Drama education for the hearing Impaired, Dance and movement theatre and education

	Bachelor's degree	Master degree
<b>Knowledge</b>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad knowledge in the theory, history and contemporary practice of dramatic education, theatre and education, amateur theatre</li> <li>• Demonstrate broad knowledge of methods, procedures and forms of dramatic education, theatre and education and amateur theatre (methodology, didactics of the field)</li> <li>• Demonstrate basic knowledge in theatre theory, drama theory and history of Czech and world theatre</li> <li>• Demonstrate basic knowledge of pedagogy and psychology, know current curricular documents related to the field</li> <li>• Are aware of the basic inter-field connections and their possibilities and limits for practice</li> <li>• Are highly familiar with basic primary and secondary professional literature</li> <li>• Are familiar with contemporary dramatic education, theatre and education and amateur theatre, know the work and creation of key personalities in the field</li> <li>• Use basic evaluation criteria of work in the field enabling to distinguish important works of the field with regard to the specifics of the work of a group (e.g. amateur ensemble, its conditions, etc.)</li> <li>• Understands the baseline possibilities and conditions of using theories, methods, procedures and forms of the field in practice (in relation to the knowledge of pedagogy and psychology) – e.g. for the creation of a teaching programme, project, staging</li> <li>• Demonstrate knowledge in promoting outputs of the work in the field</li> </ul>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge and critical understanding of the theory, history, methods, practices and forms of dramatic education, theatre and education and amateur theatre in relation to artistic outputs (including confronting these findings with their own knowledge, experience, opinions)</li> <li>• Demonstrate a deeper knowledge and understanding of the selected specific area of the field they focus on (e.g. specific age or social group, theatre form, teaching and learning method, etc.)</li> <li>• By acquiring comprehensive knowledge at the level of current state of knowledge in the field, they are ready to originally use and develop ideas, attitudes and creative activities in the area of dramatic education, theatre and education and amateur theatre</li> <li>• Are ready to use originally the acquired knowledge, develop it, apply creative thinking procedures, etc.</li> <li>• Are aware of the possibilities of creative overlap into other related fields (e.g. anthropology, aesthetics, ethnography, philosophy, history, etc.)</li> <li>• Have basic command of copyright and its use</li> </ul>



<p><b>Knowledge</b></p>	<p><b>Specialization: Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>• Demonstrate basic knowledge in the field of theory, history and contemporary practice of dramatic education, theatre and education, culture of the deaf (history of education, current trends in the care for deaf individuals, art of the deaf)</li> <li>• Demonstrate basic knowledge of methods, procedures and forms of dramatic education, theatre and education with respect to the specificity of the theatre of the deaf (methodology, didactics of the field)</li> <li>• Demonstrate basic knowledge in the field of history of fine arts and history of Czech and world movement theatre</li> <li>• Demonstrate basic knowledge of pedagogy (special pedagogy and especially surdopedics and psychology)</li> <li>• Are aware of the basic inter-field connections and their possibilities and limits for practice</li> <li>• Are well versed in basic professional literature as well as in multimedia supports specific for teaching deaf people</li> <li>• Are well versed in the field of contemporary dramatic education, theatre and education and amateur and professional theatre of the deaf, know the work and creation of key personalities in the field</li> <li>• Use basic evaluation criteria of work in the field enabling to distinguish important works of the field with regard to the specifics of the work of a group (e.g. amateur ensemble, its conditions, etc.)</li> <li>• Understands the baseline possibilities and conditions of using theories, methods, procedures and forms of the field in practice (in relation to the findings of pedagogy and psychology) – e.g. for the creation of a teaching programme, project, staging with the deaf or integrated individuals</li> <li>• Demonstrate knowledge of promotion of work outputs in the field</li> </ul>	<p><b>Specialization: Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broader and profound knowledge of theory, history, methods, procedures and forms of dramatic education, theatre and education and amateur and professional theatre of the deaf in relation to artistic outputs (mainly by confronting these findings with their own knowledge, experience, opinions)</li> <li>• Demonstrate broader knowledge and understanding of the selected specific area of the field they focus on (e.g. specific age or social group, theatre form, teaching and learning method, etc.)</li> <li>• Based on the knowledge and experience, they are ready to use and develop ideas, attitudes and creative activities in the field of dramatic education, theatre and education, amateur and professional theatre (especially deaf)</li> <li>• Are ready to use originally the acquired knowledge, develop it, apply creative thinking procedures, etc.</li> </ul>
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<p><b>Knowledge</b></p>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad knowledge in theory, history and contemporary practice in dance and movement education</li> </ul>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Demonstrate deep knowledge and competences towards dramatic arts, which includes dance and movement theatre and education</li> </ul>
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	<ul style="list-style-type: none"> <li>• Demonstrate broad knowledge of methods, procedures and forms of dance and its techniques</li> <li>• Demonstrate basic knowledge in the theory of dance and movement theatre and the history of Czech and world theatre and the history of dance</li> <li>• Demonstrate basic knowledge of pedagogy and psychology, know current curricular documents related to the field</li> <li>• Are aware of the basic inter-field connections and their possibilities and limits for practice</li> <li>• Are highly familiar with basic primary and secondary professional literature</li> <li>• Are well versed in modern teaching of dance and movement education, leading of amateur dance ensembles or dance and movement theatre ensembles</li> <li>• Use basic evaluation criteria of work in the field enabling to distinguish important works of the field with regard to the specifics of the work of a group (e.g. amateur ensemble, its conditions, etc.)</li> <li>• Understands the baseline possibilities and conditions of using theories, methods, procedures and forms of the field in practice (in relation to the findings of pedagogy and psychology) – e.g. for the creation of a teaching programme in dance and movement education, teaching of dance techniques, dance or movement project, stagings</li> </ul>	<ul style="list-style-type: none"> <li>• Their knowledge is directed towards respecting individual artistic direction, both for pedagogical work in the field or for independent work in the field of dance and movement theatre, or in the field of movement cooperation with directors and creators of theatrical productions where the movement component occurs</li> <li>• Are able to follow the latest trends of the field in their independent qualified pedagogical and artistic work</li> <li>• Use the knowledge acquired to become self-reliant and freely expressing professionals capable of having a qualified view on their field and respond to stimuli occurring in it</li> </ul>
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<p><b>Skills</b></p>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>• On the basis of a generally defined task (theme, genre, form, target group) and knowledge (taking into account the baseline possibilities, conditions and specifics of a group, institution, etc.), they are able to prepare, professionally guide and effectively reflect on a teaching programme or teaching unit (lesson) of dramatic education, theatre workshop, seminar, dramaturgical-directorial conception of staging, project</li> </ul>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>• Are able to independently define a complex practical or theoretical problem and solve it in a creative way using selected theories, methods, procedures, forms of the field including critical reflection – e.g. to conceive a curricular document for a specific group and institution</li> </ul>
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	<p>and other forms of dramatic education or theatre in education for specific needs of practice (in the form designed for a group of children, youth, adult amateurs from practice without previous experience)</p> <ul style="list-style-type: none"> <li>• Are able to practically conceive a theatrical, publicly presentable work showing features of distinctiveness, with a non-professional group (small theatre form) or individual (recital performance, individual acting) etc.</li> <li>• Are able to lead a group in the process of creating the above-mentioned outputs and also in the educational process defined by the Framework Educational Programmes (FEPs) for individual levels of education</li> <li>• Can create an original smaller-size theatrical work in a group or create an interpretative work independently (e.g. a recitation performance, individual acting performance)</li> <li>• Are able to participate actively and creatively in the process of staging production (in the creation of a theatrical work) as participants in a team (collective) staging process</li> <li>• Are able to prepare, realize and reflect on a show of amateur theatre or recitation of a local character (under an institutional patronage)</li> <li>• Use the acquired knowledge and creative problem solving to solve the practical problems in the field and prepare the outputs</li> <li>• Have acquired the basic skills needed for theatrical creation: playing, acting, voice, movement, dramaturgical, directorial and pedagogical skills (methodology, didactics of the field)</li> <li>• Independently search and choose sources of inspiration for theatrical activities undertaken with amateurs based on awareness of their own abilities and possibilities as well as the specifics of these amateurs, groups, institutions, etc.</li> <li>• Present publicly the artistic performance of their own or the entire team or teams they lead</li> <li>• Reflect professionally on their own work and the work of another author, critically discussing on the basis of expertise in the field</li> <li>• Use effectively the common professional vocabulary of the field</li> <li>• Can find and sort relevant information about the problem or topic of the field, process it in writing</li> </ul>	<ul style="list-style-type: none"> <li>• Are able to create with a specific group of amateurs (children, youth, adults) an original authorial theatrical work with a significant creative contribution of the group (using the group's capabilities and potential)</li> <li>• Can create an original, publicly presentable authorial theatrical work or interpret a dramatic text in an inspirational way so that the resulting work stems from the needs, conditions, capabilities, specifics or goals of a particular amateur group and uses the means adequate to the presented work</li> <li>• Based on the requirements and capabilities of the group, they can conceive, effectively lead and reflect on the teaching programme of dramatic education, theatre in education, workshop, seminar, project or other forms for a group of participants from practice</li> <li>• Are able not only to conceive and lead the group in the process of creation, but above all to flexibly adapt the process of staging production (staging process) and the dramaturgical-directorial concept (theatre form, shape) to the capabilities, conditions of a particular group of amateur theatre actors or pupils, students, etc.</li> <li>• Are able to lead a group from practice (without professional education) in professional field-specific education</li> <li>• Are able to independently prepare, realize and reflect on a show of amateur theatre or recitation performance at regional or national level (including own organizational, financial, managerial coverage)</li> <li>• In solving practical problems of the field and preparing outputs, they use the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, use creative solutions to the problem, look for original ways of solution</li> <li>• Have acquired the basic skills needed for theatrical production and are ready to develop them for specific groups of amateurs</li> <li>• Are able to process theoretically in writing and artistically portray a certain topic on a professional level using an independently chosen method</li> <li>• Present the original artistic performance of their own or the entire team in public, even in an international forum, are ready to take full responsibility for the work of the group</li> </ul>
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<b>Skills</b>	<b>Specialization: Drama education for the hearing impaired</b>	<b>Specialization: Drama education for the hearing impaired</b>
	<ul style="list-style-type: none"> <li>• On the basis of a defined task and knowledge (taking into account the baseline possibilities, conditions and specifics of a group of hearing impaired people and people with other associated specific needs, institutions - educational, social and cultural for the hearing impaired, etc.) they are able to prepare, guide and effectively reflect on the teaching programme or teaching unit (lesson) of dramatic education, theatre workshop, seminar, dramaturgical and directorial concept of staging, project and other forms of dramatic education or theatre in education for specific needs of practice</li> <li>• Are able to practically conceive small-size theatrical, publicly presentable works showing features of the distinctiveness and specificity of the culture of the deaf</li> <li>• Are able to lead a group in the process of creating the above-mentioned outputs and also in the educational process defined by the Framework Educational Programmes (FEPs) for individual levels of education</li> <li>• Can create an original smaller-size theatrical work in a group or create an interpretative work independently (e.g. a recitation performance, individual acting performance in sign language, pantomime performance, etc.)</li> <li>• Are able to participate actively and creatively in the process of staging production (in the creation of a theatrical work) as participants in a team (collective) staging process</li> <li>• Are able to prepare, realize and reflect on a show of artistic creation of deaf artists</li> <li>• Use the acquired knowledge and creative problem solving to solve the practical problems in the field and prepare the outputs</li> <li>• Have acquired the basic skills needed for theatrical production, are able to respond to the specific needs of the group</li> <li>• Present publicly the artistic performance of their own or the entire team or teams they lead</li> <li>• Can reflect on their own work and the work of other deaf authors, can reflect on the works of art of the majority society artists</li> <li>• Use effectively the common professional vocabulary of the field, are able to create professional terminology in sign language necessary for the development of the field (e.g. field-specific terminological dictionaries)</li> </ul>	<ul style="list-style-type: none"> <li>• Are able to independently define a complex practical or theoretical problem and solve it in a creative way using selected field-specific theories, methods, procedures and forms including critical reflection</li> <li>• Are able to create with a specific group of amateurs (children, youth, adults) an original authorial theatrical work with a significant creative contribution of the group (using the group's capabilities and potential, while respecting specific need of those who take part)</li> <li>• Can create an original, publicly presentable authorial theatrical work or interpret a dramatic text in an inspirational way so that the resulting work stems from the needs, conditions, capabilities, specifics or goals of a particular amateur group and uses the means adequate to the presented work</li>   <li>• Based on the requirements and capabilities of the group, they can conceive, effectively lead and reflect on the teaching programme of dramatic education, theatre in education, workshop, seminar, project or other forms for a group of participants from practice</li> <li>• Are able not only to conceive and lead the group in the process of creation, but above all to flexibly adapt the process of staging production (staging process) and the dramaturgical-directorial concept (theatre form, shape) to the capabilities, conditions of a particular group of theatre actors or pupils, students, while respecting the specific needs of individuals</li> <li>• Are able to independently prepare, realize and reflect on a deaf culture show (multimedia production, especially theatrical production) at regional, national and international level (including organizational, financial, managerial coverage)</li> <li>• In solving practical problems of the field and preparing outputs, they use the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, use creative solutions to the problem, look for original ways of solution</li> <li>• Have acquired the basic skills needed for theatrical production and are ready to develop them for specific groups</li> <li>• Present the original artistic performance of their own or the entire team in public, even in an international forum, are ready to take full responsibility for the work of the group</li> </ul>

		<ul style="list-style-type: none"> <li>• Are able to work as specialized teachers of dramatic education in schools for hearing impaired children and youth - fulfil the goals defined by the Ministry of Education, Youth and Sport (MEYS)</li> </ul>
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<b>Skills</b>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Students master the teaching of specific dance techniques (classical, modern and folk dance)</li> <li>• Demonstrate individual and creative approach to teaching other movement disciplines</li> <li>• Are able to work independently with the musical original, analyse it and select suitable musical material for their own work in the field of dance and movement theatre</li> <li>• Know and respect the anatomy and physiology of the human body and are able to distinguish some pathological deviations from these patterns (e.g. kyphosis, scoliosis of the spine, which may be an obstacle in the education of a professional dancer, but in dance and movement education they can be eliminated by an appropriate way of teaching)</li> <li>• Graduates from the bachelor's degree in Dance and Movement Theatre are able to teach dance as a complex artistic experience and not only apply the methodology of dance techniques and other movement disciplines</li> </ul>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Are able to teach independently the field of dance and movement education at all levels of primary and secondary education</li> <li>• Find their employment in free-time activities in artistic disciplines in the field of dance and movement theatre</li> <li>• Work as a teacher - creator in the primary and secondary education and fulfil the goals defined by MEYS</li> <li>• According to their individual pedagogical or artistic direction, they are able to cooperate as members of a creative team with the director - creator of the theatre staging</li> <li>• Continue to work on the development of dance and movement theatre and respond to the current situation in dramatic arts</li> <li>• Demonstrate ability to express their personality independently in their own creation or to prove ability to cooperate and participate in the vision of the project leader - director</li> <li>• Accentuate and develop topics related to dance and movement art according to their own perception and feelings by personal view of dance and movement expression of an individual or group</li> </ul>
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<b>Competences</b>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition across age and social groups that enter dramatic education and amateur theatre</li> <li>• Are able to formulate the problem of the field in practice as well as their own procedures including expert argumentation</li> <li>• Analyse and choose adequate methodologies, can apply them in the pedagogical process</li> </ul>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition across age and social groups that enter dramatic education and amateur theatre and are able to solve ethical problems arising in the process of creation, education and training</li> <li>• Participate in research through art with their own artistic creation and theatre pedagogical activities</li> </ul>
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	<ul style="list-style-type: none"> <li>• Can apply the basic terminology of the field in both their native and foreign languages in a qualified address</li> <li>• Are able to cooperate on a professional level within the team, participate in defining its tasks for which they assume responsibility, reflect on and respect the opinions of other team members (e.g. in the production of a staging, in a workshop or seminar, in the organization of a show)</li> <li>• Are able to lead a small team, a group from practice</li> <li>• Independently acquire additional professional knowledge, skills and competencies mainly based on practical experience and its evaluation, but also by actively studying theoretical knowledge</li> <li>• Correlate theory and practice of the field, are able to contextualize various theoretical approaches</li> <li>• Purposefully and efficiently use their emotionality, imagination, sensitivity and expression capabilities in favour of their own interpretation and work, and especially for theatre pedagogical work with specific groups</li> </ul>	<ul style="list-style-type: none"> <li>• Seek, evaluate, develop and interpret new knowledge and practices, integrate knowledge from different fields, solve more complex artistic and artistic-pedagogical problems independently</li> <li>• Are able to independently choose and co-create the methodology of the field for the pedagogical process, demonstrate specific artistic and pedagogical maturity</li> <li>• Are able to convincingly and professionally present expert opinions, critical attitudes and autonomous approaches to professionals and the public (e.g. as a lecturer of a theatre show, he/she presents his/her own opinion on theatrical work of amateurs with regard to the specifics of the group and the event) in both native and foreign languages</li> <li>• Individually and as team leaders they initiate and coordinate activities of different nature and seek ways to solve problems related to artistic and pedagogical activities</li> <li>• Observe and reflect on contemporary scientific and artistic cognition and thus create the conditions for further self-study</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> </ul>
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<p><b>Competences</b></p>	<p><b>Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition across age and social groups, especially groups of people with specific needs</li> <li>• Are able to formulate a problem and their own course of actions including expert argumentation</li> <li>• Analyse and choose adequate methodologies, can apply them in the pedagogical process or in the process of social care</li> </ul>	<p><b>Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition across age and social groups, especially groups of people with specific needs</li> <li>• Participate in research through art with their own artistic creation and theatre pedagogical activities</li> <li>• Are able to independently choose and co-create the methodology of the field for the pedagogical process, demonstrate specific artistic and pedagogical maturity</li> </ul>
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	<ul style="list-style-type: none"> <li>• In a qualified address, they can apply the basic terminology of the field in the Czech language as well as in the Czech sign language</li> <li>• Are able to cooperate on a professional level within a team of deaf people and in an integrated team, participate in defining its tasks for which they take responsibility, reflect on and respect the opinions of other team members (e.g. in the production of a staging, in the conduct of a workshop or seminar, in the organization of a show)</li> <li>• Are able to lead a small team, a group of people with specific needs (not only a group of deaf people, but also an integrated group)</li> <li>• Independently acquire additional professional knowledge, skills and competencies mainly based on practical experience and its evaluation, but also by actively participating in domestic and foreign educational workshops and seminars related to the field</li> <li>• Purposefully and efficiently use personal experience with their own otherness, emotionality, imagination, sensitivity and expression abilities for their own interpretation and creation and especially for theatrical-pedagogical work</li> <li>• Purposefully and efficiently use their emotionality, imagination, sensitivity and expression capabilities in favour of their own interpretation and work, and especially for theatre pedagogical work</li> </ul>	<ul style="list-style-type: none"> <li>• Are able to convincingly and professionally present expert opinions, critical attitudes and specific approaches to professionals and the public in both Czech language and Czech sign language as well as in the international sign language</li> <li>• Individually and as team leaders they initiate and coordinate activities of different nature and seek ways to solve problems related to artistic and pedagogical activities specific to the minority of deaf people including activities in early care and care for the elderly</li> <li>• Identify and create opportunities for further personal professional career and development in the field, are the bearers of the deaf culture and become identification patterns worthy of following</li> </ul>
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<p><b>Competences</b></p>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition through dance and movement across age and social groups that enter the dance and movement theatre</li> <li>• Are able to independently identify the problem of the field in practice and follow the appropriate field-specific methodology to choose the optimal procedure for its solution</li> </ul>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Are fully aware of the ethical impact of work in the area of dance and movement theatre, the scope of their influence on the development of human personality of any age or social group</li> <li>• In their own artistic work they demonstrate freedom of their artistic personality and own approach to solving a separately defined problem</li> <li>• Perceive and take interest in current events in the field and engage in its development and promotion</li> </ul>
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	<ul style="list-style-type: none"> <li>• Are familiar with the field-specific professional terminology in the field of dance, even in a foreign language (e.g. classical dance - French and Russian, modern dance - English, etc.)</li> <li>• Put emphasize on the development of expression skills in the area of movement and dance and promotion of teaching dance as an experience involved in life philosophy and lifestyle</li> <li>• Are able to lead a dance or movement theatre group</li> <li>• Are fully aware of the inseparability of the role of a teacher in the field of dance art from creative work in this field</li> <li>• Independently acquire additional professional knowledge, skills and competencies mainly based on practical experience and its evaluation, but also by actively studying theoretical knowledge</li> <li>• Use theoretical knowledge in their practice they are able to handle in a creative way and recognize the connections with other artistic disciplines</li> <li>• Use their personal, pedagogical and creative individuality and put emphasize on personal and creative approach to pedagogical and creative work in the field of dance art, dance and movement theatre with respect to individual pedagogical or artistic direction</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in the development of methodologies used in dance and movement education and in teaching individual dance techniques</li> <li>• Express their critical attitudes and professional opinions in the field of dance and movement theatre at a high professional level, testifying to the awareness of current events in the field and the individuality of their creative personality</li> <li>• Can be employed as leaders of an independent group active in dance and movement theatre, leaders of dance groups, teachers of dance disciplines, dance techniques</li> <li>• With regard to their artistic direction, they can become members of a creative team as co-workers of the director of theatre staging of various theatre genres</li> </ul>
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Degree programme: Acting

Specialization: Dramatic acting, Musical acting, Physical theatre

	Non-follow-up Master's degree
<p><b>Knowledge</b></p>	<p><b>Specialization: Dramatic acting</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge of theories and methods of acting, which they can critically confront with their own knowledge, experience and opinions</li> <li>• Have a comprehensive knowledge of the history of the Czech and world theatre with an emphasis on the specifics of the studied field</li> <li>• Are familiar with the issue of professional analysis of theatre staging and acting performance</li> <li>• Are ready to use the acquired knowledge in an original way, develop it, apply creative thinking techniques, etc</li> </ul>



**Specialization: Musical acting**

- Demonstrate broad and profound knowledge of theories and methods of acting and singing, which they can critically confront with their own knowledge, experience and opinions
- Have a comprehensive knowledge of the history of the Czech and world theatre and musical production with an emphasis on the specifics of the studied field
- Are familiar with the issue of professional analysis of theatre staging and acting performance with an emphasis on music, singing and dance and movement components
- Are ready to use the acquired knowledge in an original way, develop it, apply creative thinking techniques, etc.

**Specialization: Physical theatre**

- Students acquire a broad theoretical knowledge of their field of study. They get acquainted with creators and main works in the area of physical theatre, modern and contemporary dance, clown art and modern art of the mime, contemporary circus, alternative theatre and mask theatre from commedia dell'arte to contemporary production. Within their master's thesis they will deepen their knowledge in one of these areas.
- The study also includes familiarity with Czech and world theatre history and traditions. Students are able to reflect on this knowledge personally and bring it into historical context.
- The study also aims to create awareness of the roots of European culture and its basic works and concepts, and also develops insight into the cultural traditions and their persistence and change.
- Students will become familiar with the traditional dramaturgy and its postmodern interpretation and transformation.
- They are encouraged to be able to conduct research in a foreign language and attend practical workshops in English.
- They will obtain an overview of the technical and expression capabilities of individual multimedia and the history of their use in scenic production.

**Skills**

**Specialization: Dramatic acting**

- Ability to independently analyse a dramatic text and define its practical problems for the needs of acting (determination of motivations, conflicts, characteristic features of the character, genre of the original, etc.)
- Determination of a suitable method for the actor's interpretation of the text and its practical performance on a perfect professional level (perfect pronunciation, recitation of a verse, natural intonation, breathing techniques)
- Movement capabilities (tempo rhythmic feeling, plasticity of movement, work with the centre, basics of dance techniques)
- Psychophysical transformation into a character (its further modelling depending on the chosen language and style of the staging)
- Creative cooperation with acting partners (mutual contact, timing, improvisation)
- Creative cooperation with the narrow staging team in the production of a performance (director, dramaturge, scenographer)

<ul style="list-style-type: none"> <li>• Use and additional self-study of special stage skills depending on specific needs of the staging (tap dance, fencing, singing, dancing, etc.)</li> <li>• Creative acting work with costumes and space</li> <li>• Practical use of elements of various acting methods and theories in own artistic creation in an original way</li> <li>• Public presentation of original artistic performance of the entire team, readiness to take full responsibility for the work of the group</li> </ul> <p><b>Specialization: Musical acting</b></p> <ul style="list-style-type: none"> <li>• Ability to independently analyse a dramatic text and define its practical problems for the needs of acting (determination of motivations, conflicts, characteristic features of the character, genre of the original, etc.), readiness to sing various musical genres</li> <li>• Determination of a suitable method for the actor's interpretation of the text and its practical performance on a perfect professional level (perfect pronunciation, recitation of a verse, natural intonation, breathing techniques), practical knowledge of various singing methods and their use</li> <li>• Movement capabilities (classical, modern and jazz dance, application of acquired skills to a cultivated stage presence, ability of movement improvisation, work with a partner, interpretation in choreography, ability to interpret individual stylized dance choreographies and the use of movement for shifting the story)</li> <li>• Psychophysical transformation into a character (its further modelling depending on the chosen language, style of the staging and the music genre)</li> <li>• Creative cooperation with acting partners (mutual contact, timing, improvisation), cooperation with a partner or partners in duets, terzettes and large ensemble numbers</li> <li>• Creative cooperation with the narrow staging team in the production of a performance (director, dramaturge, scenographer, choreographer, choirmaster, conductor)</li> <li>• Use and additional self-study of special stage skills depending on specific needs of the staging (tap dance, fencing, etc.)</li> <li>• Creative acting work with costumes and space</li> <li>• Professional use of technical devices (microphone, port, video)</li> <li>• Practical use of elements of various acting and singing methods and theories in own artistic creation in an original way</li> <li>• Public presentation of original artistic performance of the entire team, readiness to take full responsibility for the work of the group</li> </ul> <p><b>Specialization: Physical theatre</b></p> <ul style="list-style-type: none"> <li>• Students acquire broad creative and interpretation skills in the area of physical theatre and related areas of alternative stage production.</li> <li>• Are able to very accurately analyse and name movement creation in terms of vocabulary, composition and dramaturgy and are familiar with the process of creating their own style</li> <li>• Can reflect on their creative work, analyse and justify their artistic choices and their relationship to the basic stages and main elements of creation.</li> <li>• Learn the basic dramatic structure and can apply it in building the stage performances; learn the care for elementary comprehensibility for the audience (even in the case of abstract performances) and the tempo rhythmic structure and are able to think at the level of synthesis of expression means during the creative process</li> <li>• Learn warming-up methods and are able to create their own methods according to the type of artistic work, whether with a group or solo.</li> <li>• Are able to lead a movement workshop, perform artistic activities and apply an author's style.</li> <li>• Can use multimedia in their work and integrate them organically into their works with a dramaturgical and aesthetic sense and link them with the movement component as the main means of expression.</li> </ul>
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<p><b>Competencies</b></p>	<p><b>Specialization: Dramatic acting</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and are able to solve ethical problems arising in the process of creation</li> <li>• Build the line of their own opinion within the framework of joint creation (cultural overview, author's work)</li> <li>• Are capable of well-founded written reflection on their own and other people's acting (using professional terminology and citations)</li> <li>• Can theoretically process a specific professional problem (master 's thesis) and point out its relation to the practice</li> <li>• Are able to prepare a theatre performance with an amateur theatre group</li> <li>• Participate in research through art with their own artistic creation</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> <li>• Are able to act within their expertise, skills and competencies in at least one foreign language</li> <li>• Can creatively and originally solve artistic tasks in related media areas and disciplines on a professional level (television, radio, hosting, dubbing, etc.)</li> </ul> <p><b>Specialization: Musical acting</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and are able to solve ethical problems arising in the process of creation</li> <li>• Build the line of their own opinion within the framework of joint creation (cultural overview, author's work)</li> <li>• Are capable of well-founded written reflection on their own and other people's acting (using professional terminology and citations)</li> <li>• Can theoretically process a specific professional problem (master 's thesis) and point out its relation to the practice and eruditely describe the methods of studying the singing parts and their interpretation</li> <li>• Are able to cooperate with various musical ensembles, can prepare performances with a theatre group or teach acting, singing and dance disciplines within a hobby group</li> <li>• Can cooperate with a professional choreographer in various dance genres, can develop the choreographer's vision with their own interpretation contribution</li> <li>• Participate in research through art with their own artistic creation</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> <li>• Are able to act within their expertise, skills and competencies in at least one foreign language</li> <li>• Can creatively and originally solve artistic tasks in related media areas and disciplines on a professional level (television, radio, hosting, dubbing, separate concert event, separate dance performances, etc.)</li> </ul> <p><b>Specialization: Physical theatre</b></p> <ul style="list-style-type: none"> <li>• Students acquire very effective and comprehensive competencies in the field of theatre production in terms of composition, structure, dramaturgy and interpretation</li> <li>• During their study, students create the germs of their own artistic style and understand the stages of creative work.</li> <li>• Are able to eruditely cooperate with artists from other fields (light design, stage technologies, film, fine arts, scenography, etc.) and communicate with the productions and managements of theatres or festivals</li> </ul>
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	<ul style="list-style-type: none"><li>• When working under the leadership of other artists (directors, choreographers or other authors), they are able to work independently and acquire the artistic and philosophical intention of the leading artists</li><li>• Students also acquire basic skills in the area of production of artistic and theatre projects</li><li>• Owing to the courses of Physical theatre, Modern dance, Contact improvisation and Acrobatics and yoga, they acquire very deep knowledge and competencies in the area of scenic movement. In three years, they are encouraged to deepen competencies in one of the above areas.</li><li>• Next, they learn to sing and speak on the stage and gain basic virtuosity in these areas</li></ul>
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## Degree programme: Dramatic arts

	Doctoral degree
<b>Knowledge</b>	<ul style="list-style-type: none"> <li>• Demonstrate deep systematic knowledge and understanding of specialized procedures and methods of analysis and interpretation of an art theatre work including synthesis of interdisciplinary overlapping knowledge</li> <li>• Demonstrate knowledge of a wide range of related inter-field elements, enabling them to cooperate effectively with personalities of a diverse cultural context</li> <li>• Develop comprehensive knowledge and understanding in relation to research and artistic practices aimed at developing the field in an international context</li> <li>• Have deepened knowledge of classical and contemporary philosophy</li> <li>• Have deepened knowledge of drama and theatre aesthetics</li> <li>• Have knowledge of the basics of scientific work including knowledge of methods of theatrological research and qualitative methods</li> <li>• Have knowledge of the development of contemporary thinking about theatre</li> </ul>
<b>Skills</b>	<ul style="list-style-type: none"> <li>• Can conceive, propose and implement advanced research and artistic practices and enrich the field with original research</li> <li>• Demonstrate the ability of their own scientific and artistic activities including their self-reflection</li> <li>• Can create an original author's work that enriches contemporary art in the national or international context, or in interpretative fields, innovatively grasp the interpretation of the original and present their own version at a mastery, internationally acceptable level</li> <li>• Are able to create a theoretical work which, on the basis of their own research, contributes to expanding the boundaries of knowledge in the field, publish the work or publicly present the interpretation of the original and present their own version at a mastery, internationally acceptable level</li> <li>• Are able to create a theoretical work which, on the basis of their own research, contributes to expanding the boundaries of knowledge in the field, publish the work or publicly present</li> </ul>
<b>Competencies</b>	<ul style="list-style-type: none"> <li>• Fulfil the ethical dimension of artistic and scientific cognition</li> <li>• Critically analyse, evaluate and synthesize new and complex thought units</li> <li>• Use specialized and distinctive critical thinking skills and methods to redefine existing knowledge and professional practice issues and initiate new processes</li> </ul>