



UNDERGRADUATE ACADEMIC STUDIES

Acting

Field	Dramatic and audiovisual arts
Type and level of studies	Undergraduate Academic Studies
Scope of studies	240 ECTS
Duration of studies	4 years
Diploma title	Graduate dramatic and audiovisual artist - actor
Number of students	12
Language of the study program	Serbian
Web address	www.fdu.edu.rs
Enrollment requirements	Degree certificate of completed secondary education, and for the person without completed secondary education passed additional exam according to the Program of Education for Secondary Schools of Socio-Linguistic Course; passed aptitude exam and other conditions prescribed by the Statute of University of Belgrade and the Statute of Faculty of Dramatic Arts.
The objective of the study program	Theoretical knowledge and practical work on the undergraduate studies of Acting train the student in the creative process, using the basic elements of the acting, to achieve a high degree of autonomy in understanding and processing text, subtext and fabula, and acquiring scenic self-awareness. By this, the student acquires the ability to easily reconcile already familiar elements of the acting with the demands and characteristics of the genre, to control and use his/her voice, movement and speech in relation to the needs of the character and the genre requirements. A student of Acting acquires the gained knowledge of technique and skills and creatively expresses him/herself artistically on the stage, creating diverse characters, striving for an authentic artistic interpretation

The structure of the study program

The Acting Department, the first and the oldest department of the Faculty of Dramatic Arts in Belgrade, started working in February 1949.

Generations of actors from all over the former Yugoslavia studied Acting at our school and were among the leading professionals in theaters of former Yugoslavia. The Acting Department is significant for all of today's art academies in the region of Southeast Europe. Professors of Acting and professional-artistic subjects at academies in Novi Sad, Pristina, Skopje, Cetinje, Sarajevo and Banja Luka, are mainly professors who graduated Acting or Theatre directing at Faculty of Dramatic Arts in Belgrade.

Acting study program at the Faculty of Dramatic Arts in Belgrade takes place through a four-year program of undergraduate studies and a one-year master studies. The scope of undergraduate academic studies is 240 ECTS, and of master studies 60 ECTS.

In order to enroll in undergraduate academic studies, the candidate must have a diploma of completed secondary education and passed the entrance exam (checking of psycho-physical abilities and candidate's preferences). In the event that the candidate does not have a completed secondary education, s/he will also have a supplementary examination according to the Education Program for Secondary School of Social-Language orientation (Statute of FDA).

During the four-year undergraduate academic studies, students attend the lessons from the mandatory main subject - Acting, mandatory special subjects, whose programs are in line, closely linked and intertwined with the main course program - Diction, Vocal Technique, Scene Movement, Scene dances, Stage fight and Scene acrobatics and mandatory common and elective subjects from the categories of theoretical and social-humanistic subjects.

Teaching at the study program Acting takes place through group tutoring, individual work, independent work, project teaching (study programs Theater and Radio Directing and Film and TV Directing) and theoretical teaching.

Upon completion of undergraduate academic studies, the student acquires the academic title of Dramatic and audiovisual artist - actor.

Many awards at national and international festivals, which have been awarded to our current and former students, as well as successful participation in many encounters of theater schools, assure that the level of teaching at the Acting Department is very high, with strict selective criteria, which give the art of acting a full creative meaning.

The purpose of the study program

Requirements in relation to the actor, acting expression and means (body, voice, speech) are much more demanding, more complex and diverse today than ever before.

The Acting study program is based on the thesis that playing is the basis of acting art, that basic elements such as action, relationships, conflict, character, style and genre cannot be interpreted from the point of view of one single aesthetic doctrine, nor the actor at faculty should be prepared only for a certain type of theater (for example, for a "classical" theater with realistic acting), but for all forms, kinds and types of stage expression and media (theater, film, television, radio, etc.), of both existing and new audiovisual tendencies. Work at the faculty must be the technical preparation of students for free, inspired and live creativity in the theater, on film, television and radio, developing students' creative, as well as critical thinking and affirming the principles of joint creation and professional ethics.

The objectives of the study program

Acquiring theoretical knowledge and practical work during the 1st and 2nd year of studies enable the student to adapt to group work and to achieve good communication with all factors of the creative process; s/he plays and works on the stage freely and truly; learns and uses the basic elements of acting (action, conflict, relationship); acquires a high degree of autonomy in understanding and processing text, subtext and fabula; acquires scenic self-awareness; creates characters (by getting acquainted with the methods of creating a character through the history of the theater and the theory of acting - Stanislavsky, Brecht ...), while seeking and finding a diverse and powerful acting expression.

By introducing into the theory of genre in the 3rd year, as an element of acting - the origin and the historical development of the chosen genre, the original rules and conventions, the description of the genre - enables the student, in addition to the theoretical knowledge of different genres and acquaintance with practical methods for his/her acting and stage realization, to check what kind of shortcomings of his/her acting means must be eliminated, and to evaluate what values of his/her gift he or she is using. By this, the student acquires the ability to easily reconcile already familiar elements of the acting with the demands and characteristics of the genre, to control and use his/her voice, movement and speech in relation to the needs of the character and the genre requirements.

During the final years of schooling, students are expected, after mastering the knowledge and skills in preparing and implementing the assigned task, to consciously adapt their expressive means in relation to the chosen medium (theater, film, radio and TV) or various stage-music performances in the media and to creatively realize an artistically relevant interpretation.

Obtained competences

By mastering the Acting study program, the student acquires the knowledge and ability to independently apply all elements of acting - from those fundamental and simpler ones, such as action, relationship and conflict, to more complicated and complex ones, such as various approaches and methods of constructing and interpreting a characters and interpretations of the demands of all known and relevant theater genres.

The student mastered the theoretical knowledge and practical skills; s/he is capable of being aware, freed and authentic actor; s/he is adapted to group work and achieves the necessary and good creative communication with all factors in the process of work in any medium.

The student masters, during the course of studies, through theoretical lectures, practical stage exercises, continuous trainings, the basic elements of the acting play. S/he fully perfects acting techniques and masters his/her own means of expression (voice, speech, movement) through practical teaching from related subjects such as Voice technique, Diction, Scene Movement and Scene dances. S/he masters both elements of acting theory and their full scenic - practical application. S/he is capable of transforming and adapting his/her scene knowledge and experience to the features of each scenic media. Also, in addition to the basic occupation - acting - the student has been trained (especially through professional-artistic subjects of Diction and Voice technique) to deal with "applied" forms of acting (for example, nah synchronizations, radio and television hosts, etc.). The student is able to independently create and completely profile personal acting style.

Curriculum

Undergraduate academic studies of the Acting study program at Faculty of Dramatic Arts in Belgrade last for 4 years. The scope of undergraduate academic studies is 240 ECTS.

During the undergraduate academic studies, the students attend the classes from:

- the main artistic subject - Acting
- professional-artistic subjects, whose programs are in line with each other, closely linked and intertwined with the main subject program - Diction, Voice Technique, Scene Movement, Scene, Stage fight and Scene Acrobatics
- theoretically-artistic
- socio-humanistic

The Curriculum foresees both mandatory and elective subjects. Out of the total of 240 ECTS, the load on undergraduate academic studies according to the category of subjects is:

- artistic subjects 54,58%
- theoretically-artistic 37,08%
- socio-humanistic 8,33%

The nature of artistic education, and in particular the education of an actor, runs in a certain sense in an inverse course, in relation to education in scientific and socio-humanistic fields. The basis, without which the study of the Acting would be unthinkable is the discovery and awareness of personal artistic possibilities and the means of acting expression, with which the student begins to work on oneself. That area is dealt with by professional-artistic subjects (body, movement, speech, voice). It is extensive and delicate, it requires a commitment to each individual actor's personality, according to their talent and abilities, and therefore requires more space in their education. It is only after the awareness and mastering of oneself as an actor and one's skills in that field, that the student-actor can compare, accept and observe theatrical and dramatic arts from other aspects, too. The actor's nature is to do it exclusively empirically, through him/herself, otherwise, the only instrument s/he owns would be himself and his intuition. Following previous, more than positive, experience in the education of actors, based on 65 years of work and research of the Acting Department at FDA, and in accordance with the curricula of the most versatile and high-quality art schools in Europe, we consider that this ratio of representation of subjects in the Acting study program, is not only adequate, but optimal, if we want to maintain the seriousness, success and quality of the studies we have achieved.

Subject list

Acting I
Acting 2
Acting 3
Acting 4
Film acting a
Actor in front of the camera
Diction I
Diction II
Diction III
Diction IV
English language I
English language II
History of world theatre and drama I
History of world theatre and drama II
History of world theatre and drama III
History of world theatre and drama
History of Art I
History of Art II
History of film k
Art I
Basics of sound design for scenic events
Basics of sound postproduction
Basics of TV activities I
Basics of TV directing I
Basics of TV directing II

Basics of film activities
Basics of film directing I
Basics of film directing II
Psychology II
Radio production
Russian language I
Russian language II
Contemporary theatre production
Scene acrobatics I
Scene acrobatics II
Scene acrobatics III
Scene acrobatics IV
Stage fights I
Stage fights II
Stage fights III
Stage fights IV
Scene dances I
Scene dances II
Scene dances III
Scene dances IV
Scene movement I
Scene movement II
Scene movement III
Scene movement IV
Voice technique I
Voice technique II
Voice technique III
Voice technique IV

Curriculum

No	Subject code	Name of the subject	Semester	Type of subject	Subject status	Active teaching			Other classes	ECTS
						L	P	DON*		
FIRST YEAR										
1.	002	Acting I	1, 2	Art.	M	6	3	0	2	16
2.	008	Diction I	1, 2	Art.	M	3	1	0	2	8
3.	255a	History of world theatre and drama I a	1, 2	Interp.	M	2	0	0	2	6
4.	259	History of world theatre and drama	1, 2	Interp.	M	2	0	0	0	6
5.	015	Scene acrobatics I	1, 2	Art.	M	1	1	0	1	4
6.	020	Stage fights I	1, 2	Art.	M	1	1	0	1	4
7.	026	Scene dances I	1, 2	Art.	M	2	1	0	0	4
8.	032	Scene movement I	1, 2	Art.	M	2	1	0	2	6
9.	038	Voice technique I	1, 2	Art.	M	2	1	0	2	6
Total number of classes (lectures+practice, DON*, other classes) and credits for the year						21	9		12	60
Total number of active teaching for the year						30x30=900			900	60
SECOND YEAR										
1.	003	Acting 2	3, 4	Art.	M	6	3	0	2	16
2.	009	Diction II	3, 4	Art.	M	3	1	0	2	8
3.	256a	History of world theatre and drama II a	3, 4	Interp.	M	2	0	0	2	6
4.	270	Psychology II	3, 4	SH	M	2	0	0	0	4
5.	016	Scene acrobatics II	3, 4	Art.	M	1	1	0	1	4
6.	021	Stage fights II	3, 4	Art.	M	1	1	0	1	4
7.	027	Scene dances II	3, 4	Art.	M	2	1	0	0	4
8.	033	Scene movement II	3, 4	Art.	M	2	1	0	2	7
9.	039	Voice technique II	3, 4	Art.	M	2	1	0	2	7
Total number of classes (lectures+practice, DON*, other classes) and credits for the year						21	9		12	60
Total number of active teaching for the year						30x30=900			900	60
THIRD YEAR										
1.	004	Acting 3	5, 6	Art.	M	6	3	0	2	16
2.	010	Diction III	5, 6	Art.	M	2	2	0	2	8
3.	260	History of Art I	5, 6	SH	M	2	0	0	0	4
4.	022	Stage fights III	5, 6	Art.	M	1	1	0	1	4
5.	028	Scene dances III	5, 6	Art.	M	2	1	0	0	4
6.	034	Scene movement III	5, 6	Art.	M	2	1	0	2	7
7.	040	Voice technique III	5, 6	Art.	M	2	1	0	2	7
8.	CJI	Foreign language I	5, 6	SH	E	2	0	0	0	4
9.	EP I	Elective part I	5, 6		E	2	0	0	1	6
Total number of classes (lectures+practice, DON*, other classes) and credits for the year						21	9		10	60
Total number of active teaching for the year						30x30=900			900	60
Fourth year										
1.	005	Acting 4	7, 8.	Art.	M	6	4	0	2	14
2.	011	Diction IV	7, 8.	Art.	M	3	1	0	2	8
3.	265	History of film k	7, 8.	Interp.	M	2	0	0	2	6
4.	029	Scene dances IV	7, 8.	Art.	M	2	1	0	0	4
5.	035	Scene movement IV	7, 8.	Art.	M	2	1	0	2	7
6.	041	Voice technique IV	7, 8.	Art.	M	2	1	0	2	7

7.	CJII	Foreign language II	7, 8.	SH	E	2	0	0	0	4
8.		History of Art II	7.8	SH		2	0	0	0	4
9.	EP II	Elective part II	7, 8.		E	1	1	0	2	6
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						20	9		12	60
Total number of active teaching for the year						29x30=870			870	60
Total number of active teaching classes, other classes and credits for all years of studying						900+900+900+870=3570			3570	240

List of elective subjects

No.	Subject code	Name of the subject	Semester	ECTS
Elective part I				6
1.	149	Film acting a	6	2
2.	257	History of world theatre and drama III	5.6	6
3.	184	Art I	5.6	4
7.	231	Basics of sound design for scenic events	5	2
4.	093	Basics of film activities	5	2
5.	157	Basics of film directing I	5	2
6.	158	Basics of film directing II	6	2
8.	138	Contemporary theatre production	6	2
9.	017	Scene acrobatics III	5.6	4
Elective part II				6
1.	181	Actor in front of the camera	7.8	4
2.	091	Basics of television activities I	7	2
3.	155	Basics of television directing I	7	2
4.	156	Basics of television directing II	8	2
5.	233	Basics of sound postproduction	8	2
6.	135	Radio production	7	2
7.	018	Scene acrobatics IV	7.8	4
8.	023	Stage fights IV	7.8	4
Total ECTS				12

Artistic subjects at the study program

No.	Subject code	Name of the subject	Semester	ECTS
1.	002	Acting I	1.2	16
2.	003	Acting 2	3.4	16
3.	004	Acting 3	5.6	16
4.	005	Acting 4	7.8	18
5.	015	Scene acrobatics I	1.2	4
6.	016	Scene acrobatics II	3.4	4
7.	020	Stage fights I	1.2	4
8.	021	Stage fights II	3.4	4
9.	022	Stage fights III	5.6	4
10.	026	Scene dances I	1.2	4
11.	027	Scene dances II	3.4	4
12.	028	Scene dances III	5.6	4
13.	029	Scene dances IV	7.8	4
14.	032	Scene movement I	1.2	6
15.	033	Scene movement II	3.4	7

16.	034	Scene movement III	5.6	7
17.	035	Scene movement IV	7.8	7
Total ECTS				131

Theoretical-artistic subjects at the study program

No.	Subject code	Name of the subject	Semester	ECTS
1.	255a	History of world theatre and drama Ia	1.2	6
2.	256a	History of world theatre and drama IIa	3.4	6
3.	259	History of world theatre and drama	1.2	6
4.	265	History of film k	7.8	6
5.		Diction I	1.2	8
6.		Diction II	3.4	8
7.		Diction III	5.6	8
8.		Diction IV	7.8	8
9.		Voice technique I	1.2	6
10.		Voice technique II	3.4	7
11.		Voice technique III	5.6	7
12.		Voice technique IV	7.8	7
Total ECTS				89

Socio-humanistic subjects at the study program

No.	Subject code	Name of the subject	Semester	ECTS
1.	260	History of Art I	5.6	4
2.		History of Art II	7.8	4
3.	270	Psychology II	3.4	4
4.	CJI	Foreign language I	5.6	4
5.	CJII	Foreign language II	7.8	4
Total ECTS				20

Enrollment

The condition for enrollment in the first year of undergraduate studies is a completed secondary education and passed the entrance exam before the committee of the Acting study program (as well as other provisions in accordance with the Law on Higher Education and the Statute of the FDA). In the event that the candidate does not have a completed secondary education, s/he will also have a supplementary examination according to the Education Program for Secondary School of Social-Language orientation (Statute of FDA).

All candidates that apply for this study program go through entrance exam for checking of abilities and tendencies as a necessary condition for enrollment. The first year of undergraduate academic studies can be enrolled by the persons who passed the exam for checking the abilities and tendencies. The entrance exams take place in several rounds and include: oral exams in the first and second round, written exam, various tests for checking the abilities and tendencies, under the supervision of a professor at the SP, checking the psychophysical abilities of the candidates, the tendencies and personality traits that are necessary for dealing with artistic work in the field of dramatic and audiovisual arts at the FDA.

Entrance exam

All candidates that apply for this study program go through entrance exam as a necessary condition for enrollment. The exam for the assessment of abilities and tendencies, especially for each study program, includes: checking the talent, that is, the necessary knowledge in the area of parent and related subjects; checking the psychic and physical abilities, tendencies and personality traits necessary for engaging in artistic work, or certain profession in the field of dramatic arts that are formed/taught at the Faculty of Dramatic Arts.

The assessment is performed through practical tasks, oral exams, written papers, tests and interviews.

2. The first year of undergraduate academic studies can be enrolled by a person with a four-year secondary education and a person who does not have completed secondary education if s/he passes a special supplementary exam according to the curriculum for secondary school education of a socio-linguistic orientation, from the subject: a) Serbian language and literature, b) history, c) foreign language (English, French, German or Russian) and g) art (visual and musical).

3. The ranking of candidates for enrolment in the studies of the first degree is determined based on the grade point average during their secondary education and the results achieved at the entrance exam or aptitude test. A candidate can score maximum of 100 points:

4. The general success in secondary education means the sum of the average marks from all subjects in the first, second, third and fourth grade taken into account. The general success in secondary education is calculated by rounding up to two decimals. Based on this, a candidate can acquire maximum 8 and minimum 20 points.

The candidate's score at the exam for checking the abilities and tendencies is from 0 to 80 points.

5. The right to be ranked on the unique ranking list is obtained by the candidate who passed the entry examination. The Faculty determines the order of the candidates who have passed the entrance exam according to the number of points achieved in total, namely: a budget-financed student and a self-financed student.

6. The candidate can be enrolled as a budget-financed student if it is ranked up to the number approved for enrollment of budget-financed students, which is determined by the competition, and has achieved at least 51 points.

The candidate can be enrolled as a self-financed student if it is ranked up to the number approved for enrollment of self-financed students, which is determined by the competition, and has achieved at least 30 points.

7. In the case that two candidates have the same number of points in ranking, priority is given to the candidate who gained a higher number of points on the exam for checking abilities and tendencies.

Student's assessment and progress

The final mark for each subject of the study program is formed by continuous monitoring of student's work and achieved results during the semester and the current school year, as well as the results achieved within the pre-examination activities and the exam. The total student load consists of attending lectures and practice, consultations, independent work under supervision and independent work.

Points are given for each teaching component of the study program, and by passing the exam, a student obtains a certain number of ECTS credits, foreseen for the subjects in the study program. The number of ECTS credits is determined based on the student's load in mastering a particular subject and applying the unique methodology of the Faculty for all study programs.

The exam is taken orally and / or in writing, and the examination periods are, according to the Law on Higher Education: January, April, June, September and October. After fulfilling the pre-examination obligations, a student takes the exam. Student's success in mastering a particular subject is continuously monitored during classes and expressed in points. Each subject is evaluated with 100 points, and by fulfilling pre-examination obligations and taking the exam, the student can earn a maximum of 100 points. The minimum volume of pre-examination obligations that can be completed during the semester is 30, and the maximum is 70. Each subject from the study program has a clear and stated way of obtaining points (table 5.2.).

Marks are expressed in numbers from 5 to 10, where 5 is not a passing mark, and 10 is the highest mark. Student's mark is based on the total number of points that the student obtained by fulfilling pre-examination obligations and passing the exam, and according to the quality of gained knowledge and skills. The marks are recorded and entered into the exam records, the exam

application and the student's index. The student is informed about the mark shortly after sitting the exam or no later than in 7 days after the exam.

Table of courses

Study program: Undergraduate Studies Acting			
Course title: The Basics of Sound Design for Stage Events			
Lecturer: Dobrivoje Milijanovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of studies			
Goal of the course is to introduce students to the possibilities and specific of sound design for stage events - dramatic and post-dramatic theatre, music and musical and stage events.			
Outcome of the course: Upon course attendance, students are able to creatively reflect on the sound for different stage events and cooperate intensively with the sound designer on the realization of artistic ideas.			
Content of the course:			
1. Introduction: sound design for stage events as meta-media practice. Sound facilities in the function of stage sound design.			
2. The basic principles of sound reinforcement of music events. The creative and technical aspects, division of labor.			
3. Stage audio equipment and systems: microphones, mixers and sound processors.			
4. Stage audio equipment and systems: amplifiers, speakers and speaker groups.			
5. Sound reinforcement of music events: a list of technical requirements			
6. The basics of sound design for music festivals. The creative and technical aspects.			
7. Basic principles of reflection, design and implementation of sound for the dramatic theatre.			
8. Setting the sound in stage space: sound plans, hierarchy of sound in the theatre.			
9. Sound designer as part of the author team of a theatre play. Sound sector in theatre.			
10. Implementation of sound for the theatre play.			
11. Preparation of repertory performances for tours: list of technical requirements.			
12. Creative and technical aspects of deejaying.			
13. Sound Art / the art of sound. Sound environments, sound sculptures, interactive installations.			
14. The basics of sound design for music theatres.			
15. The basics of sound design for interactive stage events.			
Literature:			
- Miomir Mijic: "Audio sistemi", Akademska misao, Belgrade, 2011			
- Bill Evans: Live Sound Fundamentals, Cengage Learning PTR, 2010			
- Ross Brown: Sound: A Reader in Theatre Practice, Palgrave Macmillan, 2010			
- Lynne Kendrick and David Roesner: Theatre Noise: The Sound of Performance, Cambridge Scholars Publishing, 2011			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with topic-based demonstration exercises; Discussions during lectures and exercises; a visit to different performance facilities, learning about different stage audio systems.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	points
Activity during the course	15	oral exam	70
Workshops	15		

Study program: Undergraduate Studies Acting			
Course title: Diction I			
Lecturer: PhD Ljiljana Mrkic Popovic, tenured professor; MGR Radovan Knezevic, tenured professor; Dijana Marojevic Diklic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Condition: Enrollment on Undergraduate Studies Acting			
Goal of the course: Lectures, exercises and discussions should introduce students to the basic elements of speech technique.			
Outcome of the course: Students are required to: 1. Master the system literary accentuation 2. Master the knowledge about the basic aspects of communication 3. Adopt elements of the rhetorical technique 4. Recite			
Content of the course: <i>Lectures</i> Introducing students to the system of literary accentuation and the basic theoretical elements of diction. <i>Workshops</i> Overcoming articulation obstacles, mastering text processing in preparation for an pronunciation, basic forms of communication, introductory to the field of narration and recitation.			
Literature: - PhD Branivoj Djordjevic, Elementi dikcije, University of Arts, Belgrade, 1996 - PhD Branivoj Djordjevic, Osnove recitovanja, Novi Sad, 1989 - Obrad Nedovic, Govorna kultura, Art Academy, Belgrade, 1973 - Jovan Vukovic, Nas knjizevni jezik danas, Veselin Maslesa, Belgrade, 1973 - Asim Peco, Osnovi akcentologije, Naucna knjiga, Belgrade, 1971			
No. of active teaching classes: 4		Lectures: 3	Workshops/exercises: 1
Teaching methods: Group tutoring. Lectures and exercises (individual and group work). With the help of the teacher student handles the tasks of Diction and, if required, of Acting.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	10	oral exam	40
Colloquium/colloquia	40	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Diction II			
Lecturer: PhD Ljiljana Mrkic Popovic, tenured professor; MGR Radovan Knezevic, tenured professor; Dijana Marojevic Diklic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Condition: Attending the second year of Undergraduate Studies Acting and fulfilled exam obligations in Diction I			
Goal of the course: The adoption of the dialect of Podrinje, Sumadija, Vojvodina, Nis, Leskovac, Vranje, Montenegro and Dubrovnik speech; mastering the technique of pronunciation of military, political, judicial, philosophical-lecturing, apposite-ceremonial orations and homilies.			
Outcome of the course: In the exam students are required to demonstrate: 1. Adopted dialect of Podrinje, Sumadija, Vojvodina, Nis, Leskovac, Vranje, Montenegro and Dubrovnik speech 2. The mastered technique of military, political, judicial, philosophical-teaching, apposite-ceremonial orations and homilies.			
Content of the course: <i>Lectures</i> Lectures on dialectology should introduce students students to the basic knowledge of theatre language dialects. Lectures in the field of rhetoric should introduce students students to the rhetoric theory. <i>Workshops</i> Exercises should enable students to acquire knowledge about the functionality of dialect nuances of interpretation. Exercises in the field of rhetoric should enable students to master rhetorical skills.			
Literature: - PhD Branivoj Djordjevic, Elementi dikcije, University of Arts, Belgrade, 1996 - PhD Branivoj Djordjevic, Srpskohrvatski pozorisni jezik, University of Arts, Belgrade, 1974 - PhD Branivoj Djordjevic, Audio zbirka dijalekatskih primera u dramskoj knjizevnosti, Faculty of Dramatic Arts, Belgrade - Aristotle, Rhetoric, Belgrade, 1989 - Milos Djuric, Istorija helenske knjizevnosti, Belgrade, 1989			
No. of active teaching classes: 4		Lectures: 3	Workshops/exercises: 1
Teaching methods: Group tutoring. Lectures and exercises (individual and group work). With the help of the teacher student handles the tasks of Diction and, if required, of Acting.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	10	oral exam	40
Colloquium/colloquia	40	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Diction III			
Lecturer: PhD Ljiljana Mrkic Popovic, tenured professor; MGR Radovan Knezevic, tenured professor; Dijana Marojevic Diklic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Condition: Attending the third year of Undergraduate Studies Acting and fulfilled exam obligations in Diction II			
Goal of the course: Adoption of iamb, trochee and dactylic phrasing.			
Outcome of the course: In the exam, students are required to demonstrate that they have mastered ten different verse examples: stichomythia, ancient choir, drama verse by local authors and a verse in translated literature.			
Content of the course: <i>Lectures</i> Lectures should introduce students to the theory of versification and knowledge about different forms of verse. <i>Workshops</i> Practical exercises should introduce students to the technique of mastering verse in monologic and dialogic sections, through the dramatic literature verse of domestic and foreign authors.			
Literature: - PhD Branivoj Djordjevic, Elementi dkcije, University of Arts, Belgrade, 1996 - Zarko Ruzic, Srpski jamb i narodna metrika, Belgrade, 1975 - Jan Mukafovský, On Poetic Language, Belgrade, 1985 - Tiodor Rosic, O pesnickom tekstu, Belgrade, 1989 - Emilio Betti, Hermeneutics as the general methodology of the Geisteswissenschaften, Novi Sad, 1998 - Radovan Kosutic, O tonskoj metrici u novoj srpskoj poeziji, Minerva, Belgrade, 1976			
No. of active teaching classes: 4		Lectures: 2	Workshops/exercises: 2
Teaching methods: Group tutoring. Lectures and exercises (individual and group work). With the help of the teacher student handles the tasks of Diction and, if required, of Acting.			
Mark (max. no. of points 100)			
Pre-exam obligations		60 points	
Final exam		40 points	
Activity during the course	10	written exam	
Workshops	10	oral exam	40
Colloquium/colloquia	40	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Diction IV			
Lecturer: PhD Ljiljana Mrkic Popovic, tenured professor; MGR Radovan Knezevic, tenured professor; Dijana Marojevic Diklic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Condition: Attending the fourth year of Undergraduate Studies Acting and fulfilled exam obligations in Diction III			
Goal of the course: Mastering the speech production of a poem, pronunciation technique of ancient Greek monologue, monologue of the classical literature, as well as techniques of pronunciation of Shakespeare monologue.			
Outcome of the course: In the exam, students are required to: 1. Master the pronunciation technique of ancient Greek monologue 2. Master the monologue of the classical dramatic literature 3. Adopt the techniques of Shakespearean verse pronunciation			
Content of the course: <i>Lectures</i> Lectures should introduce students to the functionality of verse in monologic sections. <i>Workshops</i> Practical exercises should enable students to the master the verse in monologic sections.			
Literature: - PhD Branivoj Djordjevic, Gramatika dikcije, University of Arts, Belgrade, 1984 - Roman Ingarden, O poznavaniu dzieła literackiego, Belgrade, 1971 - Krunoslav Pranjić, Jezik i knjizevno delo, Belgrade, 1985 - Anica Savic-Rebac, Anticka estetika i nauka o knjizevnosti, Novi Sad , 1985 - Étienne Souriau, Les deux cent mille situations dramatiques, Belgrade, 1982 - An Ibersfeld, Citanje pozorista, Belgrade, 1982			
No. of active teaching classes: 4		Lectures: 3	Workshops/exercises: 1
Teaching methods: Group tutoring. Lectures and exercises (individual and group work). With the help of the teacher student handles the tasks of Diction and, if required, of Acting.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	10	oral exam	40
Colloquium/colloquia	40	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: English Language I			
Lecturer: Natasa Z. Jankovic			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies and studying English language for at least 4 years			
Goal of the course: Improving the communication skills in English, developing skills related to activities of reception, interaction and production.			
Outcome of the course: With gradually mastering the course material through taking two colloquia, students are expected to speak English at level B1+ to B2 of the Common European Framework of Reference for Languages.			
Content of the course <i>Lectures and exercises</i> Establishment and enrichment of general vocabulary; grammar (basis of phonology, morphology and syntax). Developing habits for understanding language in context - developing speaking skills, understanding speech, reading and writing based on texts and audio-visual materials from English speaking countries. Basics of Anglo-Saxon civilization, literature and performing arts. The introduction of professional terminology in the field of dramatic arts. The topic field of general and professional character. Understanding popular articles from the world of arts and culture; developing and cultivating the ability to engage in simple conversation and discussion. The use of spoken and written discourse - the ability to formulate concise or more complex messages; written statement of the read text in the field of dramatic arts or of the film/theatre play watched.			
Literature - Malcolm Mann, Steve Taylore-Knowles. <i>Laser FCE</i> . Macmillan, Oxford /selected excerpts/ (compulsory) - Maija-Leena Kallela et al. <i>English Update</i> , course 6. Weilin+GÖÖS, Finland /selected excerpts/ (compulsory) - <i>Brodie's Notes</i> . Pan Books, London, Sydney and Auckland /selected excerpts/ (compulsory) - The selection of films, literary passages and specialized texts (compulsory) - I. Kovacevic, Veselin Kostic et al. <i>Engleska knjizevnost 1 (650-1700)</i> /selected excerpts/ (recommended) - Raymond Murphy: <i>English Grammar in Use</i> (Upper-Intermediate), CUP; (recommended) - <i>MACMILLAN English Dictionary for Advanced Learners</i> (+ CD), or another dictionary. (recommended)			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and exercises, independent preparation of certain exercises for classes, pair and group work, writing essays, presentation preparation and/or a project preparation in printed or electronic form.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	20
Workshops		oral exam	20
Colloquium/colloquia	40	.....
Pre-exam paper	10		

Study program: Undergraduate Studies Acting			
Course title: English Language II			
Lecturer (first name, avonymic, last name): Natasa Z. Jankovic			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies and fulfilled exam obligations in English language I			
Goal of the course: Improving communicative competence in English, attaining B2(+) level according to the Common European Framework of Reference for Languages; developing skills of substantiated communication within the language of the profession in the field of dramatic arts and culture.			
Outcome of the course: Active vocabulary application in the field of the art; the ability to paraphrase and summarize processed drama text/video materials. Critical thinking and discussion on topics from the field of art and culture. Individual and group projects creation in written form.			
Content of the course <i>Lectures and exercises</i> Further enrichment of general and professional vocabulary. Grammar revision, introduction to more complex syntactic structures. Solving language tasks depending on the context based on specialized text and terminology (reading comprehension, linking words and phrases exercises, filling in the blanks, substitution, paraphrasing, and word formation). Further work on all four language skills, with an emphasis on productive skills. Reading and interpreting scientific literature, writing technical texts (resumes, applications for festivals, critics, etc.) Preparation of announcements in the field in oral and written form. Comparative and contrastive analysis of drama plays.			
Literature - Felicity O'Dell, M. McCarthy. <i>English Collocations in Use, Advanced</i> . CUP, Cambridge /selected exercises/ (compulsory) - <i>Oxford Guide to British and American Culture</i> , OUP, Oxford /selected excerpts/ (compulsory) - <i>Brodie's Notes</i> . Pan Books, London, Sydney and Auckland /selected excerpts/ (compulsory) - The selection of films, literary passages and specialized texts (compulsory) - I. Kovacevic, Veselin Kostic et al. <i>Engleska knjizevnost 1 (650-1700)</i> /selected excerpts/ (recommended) - Jovan Petkovic. <i>British and American Literature</i> /selected excerpts/ (recommended) - <i>MACMILLAN English Dictionary for Advanced Learners</i> (+ CD), or another dictionary. (recommended)			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and exercises, pair and group work, collective discussions, independent student work writing essays, presentation preparation and/or a project preparation in printed or electronic form.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	20
Workshops		oral exam	20
Colloquium/colloquia	40	.....
Pre-exam paper	10		

Study program: Undergraduate Studies Acting			
Course title: Acting I			
Lecturer: Biljana Aleksic, tenured professor; Dragan Petrovic, tenured professor; Srdjan Karanovic, associate professor; Pavle Lazic, artistic associate; Mila Manojlovic, associate professor; Sonja Kolacacic, expert associate, Dusan Matejic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the first year of Undergraduate Studies Acting			
Goal of the course: Lectures and discussions should introduce students to the knowledge of the basic elements of acting - PERFORMANCE, PLOT, RELATIONS and CONFLICT. Special lectures and exercises, and if necessary, seminars, should introduce students to the writer's way of processing the text and to propose them a specific working technique.			
Outcome of the course: Lectures and workshops should get students accustomed: - to play and act on stage liberated and truthfully - to develop the plot through dramatic situations - to lead the conflict, action or counteraction naturally, to establish a relationship with the acting partners and to adapt to the circumstances on the scene Projections of drama and comedy scenes enable students to apply the acquired knowledge and to eliminate, with the help of teachers, their shortcomings.			
Content of the course: I PERFORMANCE (improvisation): games (meeting the classmates); imagination; attention (mutual; game); muscle liberation II PLOT(exercises): action (physical, speech), the process; situation (given circumstances); assignment III CONFLICT (stages): conflict, action, counteraction; the subject of the conflict; relations; obstacles; customization; tempo and rhythm IV TEXT AND ACTING (drama and comedy scenes): fabula, plot, and the conflict; an event, excerpts; movement and speech; text and subtext; conditions of the scene, space and time; stage self-identification			
Literature: - K. S. Stanislavsky Sistem, Belgrade, Partizanska knjiga, 1982 - V. E. Meyerhold On Theatre , Belgrade, Nolit, 1976 - M. Milosevic Moja gluma , Belgrade, Teatron, 1977 - M. Milosevic Moja režija , Novi Sad, Sterijino pozorje, 1982 - K. S. Stanislavsky Etika , Belgrade, Gea, 1996 - B. Stjepanovic Gluma 1 , Novi Sad, Sterijino Pozorje - M. Chekhov On the Technique of Acting, Belgrade, NNK Internacional, 2005 - Almanacs, Belgrade, FDA - Based on the selection of tasks (drama, prose text, etc.), carried out by the student, with the consent of the lecturer, appropriate literature, video and audio material etc. are chosen.			
No. of active teaching classes: 9		Lectures: 6	Workshops/exercises: 3
Teaching methods: Group tutoring. Lectures and discussions about acting, lectures on the acting technique, along with the processing of acting assignments - held by the lecturer of the class. Exercise and supervision of independent work of students, within the class, or within working groups (division by tasks) - lead by associates. As a rule, there are 8 to 12 students in a single class. Independent work of students takes place, by agreement, in cooperation with students from other study programs (dramaturgy, theatre direction, film direction, camera, etc.).			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops	30	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Acting II			
Lecturer: Biljana Aleksic, tenured professor; Dragan Petrovic, tenured professor; Srdjan Karanovic, associate professor; Pavle Lazic, artistic associate; Mila Manojlovic, associate professor, Sonja Kolacarc, expert associate, Dusan Matejic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the second year of Undergraduate Studies Acting			
Goal of the course: Lectures and discussions should introduce students to the knowledge of the character as an element of acting and to propose methods of creating a CHARACTER (imitation, identification, alienation, etc.). Special lectures and exercises, and if necessary, seminars, should introduce students to the methods of text processing, and to propose specific technique of working on the role.			
Outcome of the course: Lectures and workshops should get students accustomed to creating a character, by seeking versatile and powerful acting expression. Projections of drama and comedy scenes enable students to broaden the acquired knowledge, by playing different characters, and with the help of teachers get used to using their acting personality, but also to subordinate to the character.			
Content of the course: I CHARACTER (methods of creation: working on the role) 1. Imitation method (outlining character) – the ability to observe and displaying another person 2. Identification method (character study) – the ability to experience and identify with a specific character CHARACTER STUDY (drama and comedy text): The first impression. The event, split into sections. Actions and traits of a character. The core of the role. Relationships and obstacles. Character biography. Model of the character (the idea and plan of creating a character). II CHARACTER (methods of creation: displaying the character) CREATING A CHARACTER (stage rehearsals of drama and comedy): Movements and obstacles, situations and relations. Mise en scene. Character speech. Character voice. Developing the character, circumstances and events. Tempo and rhythm. Character building, assembling a character. Displaying a character, costume and a mask. Performance, playing the character.			
Literature: - Jerzy Grotowski, Towards a Poor Theatre, Belgrade, ICS, 1976 - Boro Stjepanovic Gluma, Novi Sad, Sterijino Pozorje - Michael Chekhov On the Technique of Acting, Belgrade, NNK Internacional, 2005 - Almanacs, Belgrade, FDA - Based on the selection of tasks (drama, prose text, etc.), carried out by the student, with the consent of the lecturer, appropriate literature, video and audio material etc. are chosen.			
No. of active teaching classes: 9		Lectures: 6	Workshops/exercises: 3
Teaching methods: Group tutoring. Lectures and discussions about acting, lectures on the acting technique, along with the processing of acting assignments - held by the lecturer of the class. Exercise and supervision of independent work of students, within the class, or within working groups (division by tasks) - lead by associates. As a rule, there are 8 to 12 students in a single class. Independent work of students takes place, by agreement, in cooperation with students from other study programs (dramaturgy, theatre direction, film direction, camera, etc.).			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops	30	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Acting III			
Lecturer: Biljana Aleksic, tenured professor; Dragan Petrovic, tenured professor; Srdjan Karanovic, associate professor; Pavle Lazic, artistic associate; Mila Manojlovic, associate professor, Sonja Kolacarić, expert associate, Dusan Matejic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the third year of Undergraduate Studies Acting			
Goal of the course: Lectures and discussions should introduce students to the knowledge of the character as an element of acting and to propose methods of creating a CHARACTER (imitation, identification, alienation, etc.). Special lectures and exercises, and if necessary, seminars, should introduce students to the methods of text processing, and to propose specific technique of working on the role.			
Outcome of the course: Lectures and discussions should introduce students to the knowledge of the genre as an element of acting and to propose practical methods for acting and scenic relatization of the genre features. Special lectures and exercises, and if necessary, seminars, should show students how to develop their acting expression, on the example of selected characteristic fragments (scenes or monologues).			
Content of the course: GENRE (acting means: genre studies) 1. Basic types – tragedy, comedy. Drama. 2. Genre as a historical subspecies – eg. Tragedy: ancient Greed, Elizabethan, classicist, romantic, etc. Comedy: ancient Greed, farce, Renaissance comedy, comedy dell'arte, vaudeville etc. Pantomime, grotesque. Drama piece with singing, musical. GENRE EXERCISES (improvisation): known passages (exercises of the plot, outline and character study) in a particular genre; familiar scenes in different genres; changing genres, with improvised text. GENRE STUDIES (typical fragments): Genesis and historical development of the selected genre. The original rules and conventions. Genre description. The requirements of the genre: plot and the genre, conflict and the genre, character and the genre. The means of the genre: movement and speech, dancing and singing, tempo and rhythm. The purpose of the genre: affecting the viewer (tears and laughter, catharsis and moral, social mission and political ideas, etc.) ENACTING A GENRE, acting means (scenes and monologues): Plasticity of movement and musicality of speech. The power of voice. Rhythm and tempo, adapted to the requirements of the genre. Accuracy and ease in enacting the genre.			
Literature: - Bertolt Brecht, Dialectical Theatre, Nolit, Belgrade, 1979 - Boro Stjepanovic Gluma 3 , Novi Sad, Sterijino Pozorje - Peter Brook, Threads of Time, Belgrade, Zepther Book World, 2004			
No. of active teaching classes: 9		Lectures: 6	Workshops/exercises: 3
Teaching methods: Group tutoring. Lectures and discussions about acting, lectures on the acting technique, along with the processing of acting assignments - held by the lecturer of the class. Exercise and supervision of independent work of students, within the class, or within working groups (division by tasks) - lead by associates. As a rule, there are 8 to 12 students in a single class. Independent work of students takes place, by agreement, in cooperation with students from other study programs (dramaturgy, theatre direction, film direction, camera, etc.).			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops	30	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Acting IV			
Lecturer: Biljana Aleksic, tenured professor; Dragan Petrovic, tenured professor; Srdjan Karanovic, associate professor; Pavle Lazic, artistic associate; Mila Manojlovic, associate professor, Sonja Kolacarc, expert associate, Dusan Matejic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the fourth year of Undergraduate Studies Acting			
Goal of the course: Lectures and discussions should direct students to create their own personal STYLE and reveal the peculiarities of their talent, to point students to the creative path they have passed, the achieved results and shortcomings, to help them find their spot in the artistic world after graduation.			
Outcome of the course: Lectures and workshops help students to get used to improve their acting expression and technique.			
Content of the course:			
STYLE (acting agents: style studies)			
1. Classical style (performance or program)			
– Examples of style in the older dramatic literature.			
2. Contemporary style (performance or program)			
– Examples of style in the new dramatic literature.			
3. Skills (program or improvisation)			
– Examples of skills in the area of diction, voice techniques, stage movement or stage dance, per students' choice.			
STYLE STUDIES (performances, programs, improvisation)			
– Style, actor and the audience. (Examples from classical and modern dramatic literature.)			
– Elements of acting and style. Actor's style, stylization of means. Stylization as the process of synchronization of acting means with the style.			
– Style as the final form of staging (performance).			
– The meaning and significance of the art of acting. The style of time, freedom and responsibility actors.			
Literature:			
- K. S. Stanislavsky, Ethics, Belgrade, Gea, 1996			
- Lee Strasberg, A Dream of Passion (the method acting) , Belgrade, FDA, 2004			
- Peter Brook, Threads of Time, Belgrade, Zepter Book World, 2004			
- Vladimir Jevtovic Siromasno pozoriste, Belgrade, FDA			
- Almanacs, Belgrade, FDA			
- Based on the selection of tasks (drama, prose text, etc.), carried out by the student, with the consent of the lecturer, appropriate literature, video and audio material etc. are chosen.			
No. of active teaching classes: 9		Lectures: 6	Workshops/exercises: 3
Teaching methods: Group tutoring. Lectures and discussions about acting, lectures on the acting technique, along with the processing of acting assignments - held by the lecturer of the class. Exercise and supervision of independent work of students, within the class, or within working groups (division by tasks) - lead by associates. As a rule, there are 8 to 12 students in a single class. Independent work of students takes place, by agreement, in cooperation with students from other study programs (dramaturgy, theatre direction, film direction, camera, etc.).			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops	30	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Acting in Film a			
Lecturer: Golubovic P. Srdan, assistant professor; Novakovic, D. Oleg, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the second year of Undergraduate Studies Acting			
Goal of the course: Acquiring knowledge in the specific method of acting before the camera, collaboration of the actor with the director and other members of the film or television crew.			
Outcome of the course: Upon completion of the course Acting in Film – a, students will be familiar with the artisan and aesthetic specifics of acting before the camera. They are able to creatively approach to the acting tasks before the camera.			
Content of the course:			
<i>Lectures:</i>			
1. Similarities and differences between acting on stage and before the camera			
2. The relation of directors and actors			
3. The problem of discontinuity of acting in the film			
4. The cast - scenario			
5. The cast - characters			
6. The director - the actor - the character			
7. Casting			
8. External and internal appearance			
10. Close up acting			
11. The elements of a dialogue			
12. Visual elements			
13. The authenticity of acting expression			
14. Human behaviour and acting before the camera			
15. The relation - director, actor, audience			
<i>Workshops:</i>			
Video exercises – working with the actor. Written exercises.			
Literature:			
- Stanislavski, K. S. <i>System</i> , Partizanska knjiga, Belgrade, 1982			
- Strasberg, L. <i>A Dream of Passion (The Development of the Method)</i> , FDA, Belgrade, 2004			
- Chekhov, M. <i>On the Technique of Acting</i> , NNK Internacional, Belgrade, 2005			
- Caine, M: <i>Acting in Film: An Actor's take on movie making</i> , Applause Theatre Book Publishers, New York, 1997			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures. Projections of examples from films and their analysis. Exercises (video exercises – work with actors). Written exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	oral exam	40
Workshops	30		

Study program: Undergraduate Studies Acting			
Course title: Actors before the Camera			
Lecturer: MGR Miladin R. Colakovic, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the fourth year of Undergraduate Studies Acting. Minimal number of students – 6; maximum – 12.			
Goal of the course: The goal of the course is to introduce students of acting with the basic elements of creating a cinematography image and thus enable them to understand the complex relation actor-camera as an important factor in the acting interpretation of the filmic space and time.			
Outcome of the course: Upon course completion, students are expected to know and understand the basic concepts related to the creation of the cinematography image.			
Content of the course:			
<i>Lectures</i>			
1. The genesis and development of film cameras; 2. Observing, recording and motion picture reproduction; 3. Film formats; 4. Film frame shot; 5. Film planes; 6. Film planes II; 7. The camera angles I; 8. The camera angles II; 9. The axis of action; 10. Systems of framing I; 11. Systems of framing II; 12. Lens, angle of view and active space I; 13. The lens, angle of view and the active space II; 14. The lens and perspective I; 15. The lens and perspective II; 16. The lens and the movement I; 17. The lens and the movement II; 18. The movement of the actors and camera movement; 19. Camera movements I; 20. Camera movements II; 21. Lighting on the film, light and shadow; 22. Light sources, direction and quality of light; 23. The basic light setting I; 24. The basic light setting II; 25. Specifics of lighting in different film genres; 26. The basics of film makeup - corrective and character make up; 27. The basics of film makeup - rejuvenation, distressing, injuries; 28. Basics of film makeup - 2D and 3D mask; 29. The relation of the actors, and the set design as visual elements; 30. Costume as a visual element of the film.			
<i>Workshops:</i>			
Film planes, The camera angles, The axis of action, Systems of framing, Lens, angle of view and active space, The lens and perspective, The lens and the movement, The movement of the actors and camera movement, Camera movements, Lighting on the film, light and shadow, Light sources, direction and quality of light, The basic light setting, Corrective and character make up, The basics of film makeup - rejuvenation, distressing, injuries, Basics of film makeup - 2D and 3D mask			
Literature:			
<i>Compulsory:</i>			
- Nikola Tanhofer: Filmska fotografija;			
- Jerzy Plazewski: Język filmu;			
- Leksikon filmskih i televizijskih pojmova;			
- Specially prepared readers			
<i>Recommended:</i>			
- J. Kris Malkiewicz: Cinematography;			
- Paul Wheeler: Digital Cinematography;			
- Richard D. Zakia: Perception and Imaging			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with demonstrations, workshops - joint exercises, Analyses of exercises, Discussions during lectures, Projections of films and inserts with analysis, Visits to sets and film studios.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: The History of Film k			
Lecturer: PhD Aleksandar S. Jankovic, associate professor; PhD Aleksandra Milovanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course is to enable students to familiarize with the basic phenomena in the History of film, from 1895 to the 90's. The course insists on the notion of film as art, but it takes into account the development of film genres that are not primarily of artistic orientation. Also, the course considers the most important aspects of national films from 1903 to the present.			
Outcome of the course: Upon completion of the course, students should be able to: - define the main course in the history of world and national film and connect them to the historical context in which they appeared; - explain their opinion about certain phenomena in the history of film; - recognize the importance of certain authors and films for the development of film art, regardless of their opinion on them; - conceptualize the applicability of the insight into the historical development of film in their own film practice;			
Content of the course: The course defines the basic directions in the history of world and national film, and provides insight into their development, transformation and effects on other genres in the period from 1895 to the present. Special attention is dedicated to authors who have made a great contribution in the formation of film language and film as art, but through genre prism as well. The course provides the basis for further theoretical study of the film, as well as for further practical research in film creation. <i>Lectures:</i> Lectures with examples (film inserts) <i>Workshops:</i> Lectures with examples (film inserts) Projections of films during lectures			
Literature: - David A. Cook, A History of Narrative Film 1, 2, 3 CLIO Belgrade 2005-2007 - Filmska enciklopedija 1-2, Zagreb, 1986-1990 - Petar Volk, Srpski film, Film Institute, Belgrade, 1996 Extended literature: - David Parkinson, History of Film, Dereta, Belgrade, 2014			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples (film inserts), projections of films			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	35
Workshops		oral exam	35
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: The History of Serbian Theatre and Drama			
Lecturer: PhD Nebojsa Romcevic, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The main goal of the course is to introduce students to the history of Serbian drama and theatre, as well as the basic elements of the method of drama analysis.			
Outcome of the course: Introduction to the most important dramatic works and authors, constant reevaluation of their importance and enabling the students of theatre groups to independently assess and analyze dramatic and theatre phenomena in the period from the Middle Ages to the mid-19 th century.			
Content of the course: Theatre in Serbian countries in the Middle Ages/Theatre elements in Serbian folklore/School theatre at the end of the 18 th and beginning of the 19 th century/Stefan Stefanovic, The Death of Uros the Fifth/Life and work of Joakim Vujic Flying dilettante theatre/J. S. Popovic: life and work. Enlightenment and pre-romantic elements. Philosophy and poetics. The foundation of Teatar on Djumruk/J. S. Popovic; comedies: Liar and Archliar; The Upstart/J. S. Popovic; comedies: The Scrooge (Kir Janja); Zenidba i udadba/The beginnings of romantism in Serbian theatre (S. Milutinovic-Sarajlija, Matija Ban, Jovan Subotic) The foundation of Serbian National Theatre in Novi Sad, Establishment of the National Theatre in Belgrade/Laza Kostic, Maksim Crnojevic, Laza Kostic, Pera Segedinac/Djura Jaksic, Elizabeth, the Princess of Montenegro/Kosta Trifkovic; The Franco-Prussian War; My Congratulations; The Love Letter, Capricious Girl/ J. Ignjatovic, Adam i berberin su prvi ljudi/ D. Brzak, J. Veselinovic, Djido/M. Glisic, The Hoax/J.J. Zmaj, The Carp/Acting and directing at the end of the 19 th century/1-4 Branislav Nusic, A Member of the Parliament, A Suspicious Person, The Cabinet Minister's Wife, The Bereaved Family, Dr., Mister Dollar, The Deceased/B. Stankovic, Kostana/V. Jovanovic-Marambo, Our Fathers, Our Sons/D. Nenadic, Under the Millstone; M. Bojic, The Autumn of the King/ M. Begovic, The Adventurer at the Door, Without the Third/ M. Crnjanski, The Mask; Doss House/Z.. Vukadinovic, Centrifugal Dancer/T. Manojlovic, The Incredible Cylinder of His Majesty Cristian / M. Nastasijevic, At 'The Eternal Tap'/Theatre during World War II; Theatre and drama in the first years after World War II/ Dj. Lebovic, M. Obrenovic, Nebeski odred/J. Hristic Clean Hands/V. Lukic, The Long Life of King Oswald/B. Mihajlovic- Mihiz, Banovic Strahinja/A. Popovic, The Evolutionary Road of Bora the Tailor; Spawning Carp; Lethal Motoristics / D. Kovacevic The Marathon Family; Balkan Spy/M. Novkovic, A Stone to Rest Your Head On/D. Leskovar, Slike zalosnih dogadjaja/ Lj. Simovic, he Wife of Hassan-Aga; The Miracle in Sargan; The Travelling Troupe Sopalovic/ S. Kovacevic, It Is the New Age/ B. Srbjanovic, Family Stories; Locusts/M.Markovic, Railway, The Foundling Simeon/U. Sajtinac, Huddersfield			
Literature: Petar Marjanovic, <i>Mala istorija srpskog pozorista</i> , The Theatre Museum of Vojvodina, Novi Sad, 2006; Nebojsa Romcevic, <i>Rane komedije Jovana Sterije Popovica</i> , The Theatre Museum of Vojvodina, Novi Sad, 2004, Pavle Popovic: <i>Srpska drama u 19. veku</i> , in the book <i>Rasprave i clanci</i> , Srpska knjizevna zadruga, Belgrade, 1938; <i>Jovan Sterija Popovic</i> (edited by V. Milincevic), Belgrade, Zavod za izdavanje udzbenika, 1965; Bajic Stanislav (the writer of the foreword), <i>Stariji dramski pisci</i> , Matica srpska, Srpska knjizevna zadruga, Belgrade 1972; Pavic Milorad, <i>Istorija srpske knjizevnosti klasicizma i predromantizma</i> , Nolit, Belgrade 1979. Deretic Jovan, <i>Istorija srpske knjizevnosti</i> , Nolit, Belgrade 1983. Petar Marjanovic, <i>Pozoriste u srpskim zemljama srednjega veka</i> , Zbornik MS za scenske umetnosti i muziku, no. 14, 1994; Pavle Popovic: <i>Srpska drama u 19. veku</i> , u knjizi <i>Rasprave i članci</i> , Srpska knjizevna zadruga, Belgrade, 1938; <i>Jovan Sterija Popovic</i> (edited by V. Milincević), Belgrade, Zavod za izdavanje udzbenika, 1965; Milorad Flager: <i>Tri komedije J. Sterije Popovica</i> , in the book <i>Dva komediografa (Brezovacki, Sterija)</i> , Zagreb, Skolska knjiga, 1971; Stojkovic Borivoje, <i>Istorija srpskog pozorista od srednjeg veka do modernog doba (drama i opera)</i> , The Museum of Theatrical Arts of Serbia, Belgrade, 1979			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: The prevailing mode/acquisition of knowledge is through dialogic method on one hand, and the active participation of students in conversations that are subject to review, on the other hand. In addition, interactivity in the work on the subject is achieved through the participation of students/participants of the course in creative workshops, and within the individual work or group work.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	oral exam	60
Colloquium/colloquia	30	.....

Study program: Undergraduate Studies Acting			
Course title: History of World Theatre and Drama Ia			
Lecturers: PhD Ivan T. Medenica, tenured professor, PhD Kesnija Radulovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The course is designed to allow students - using a number of methodological approaches from scientific disciplines such as theatre studies (theatre history), studies of performance, theory and history of literature – a basic, necessarily clear insight into the history of Western theatre: the origin and development of theatre art and drama in the context of religious ceremonies in Athens 6th century BC, as well as in all of their latter and the most significant stylistic, genre, thematic, ideological, performing and production line of development to the middle of the 17th century. The main epochs in this period of the history of Western theatre are chronologically studied, but in each of them dramatic styles and genres, poetics of drama, authorial opuses, social context and the importance of stage arts, production models, the architecture of theatres, performing practices (acting, set design, costume design, sound...) are studied parallelly.			
Outcome of the course To provide students with the general knowledge of the history of Western theatre, dramatic styles and genres, poetics of drama leading authorial opuses, social context and importance of theatre arts, production models, the architecture of theatres and performing practices; to perceive the history of drama and theatre in the context of broader cultural and historical trends; to understand the interdependence of the drama, theatre arts, economic and production requirements, religious beliefs, ideological constructs and overall system of values; to analyze dramas from different epochs and genres in a theoretically justified way, but also in a way that is suitable to their future artistic practice.			
Content of the course <i>Lectures:</i> Lectures are structured as methodical units that chronologically follow the history of Western theatre and drama from 6th century BC Greece until the mid-17th century: the ancient Greek and Roman theatre, secular and sacred theatre of the Middle Ages, Italian Renaissance theatre, Elizabethan theatre, Spanish Golden Age, French Baroque and Classicism... <i>Workshops:</i> Optional occasional watching of recordings of investigated drama contemporary staging, joint analysis of certain dramas during lectures.			
Literature: <i>Compulsory literature:</i> 30 dramas from Aeschylus to Calderón de la Barca <i>Recommended literature:</i> 1) Aristotle, <i>Art of Poetry</i> , Zavod za izdavanje udzbenika, Belgrade, 1988, 2) Molinari Cesare, <i>Theatre Through The Ages</i> , Vuk Karadžić, Belgrade, 1982, 3) Lesky Albin, <i>Greek Tragedy</i> , Svetovi, Novi Sad, 1995, 4) Dupont Florence, <i>Aristotle or the Vampire of the Western Theatre</i> , CLIO, Belgrade, 2011, 5) Budimir Milan i Flasar Miron, <i>Pregled rimske književnosti</i> , Zavod za izdavanje udzbenika NR Srbije, Belgrade, 1963, 6) Jankovic Vladeta, <i>Nasmejana zivotinja</i> , Knjizevna zajednica N. Sada, Novi Sad, 1987, 7) Klaić Dragan, <i>Pozoriste i drame srednjeg veka</i> , Knjizevna zajednica Novog Sada, Novi Sad, 1988, 8) Veselin Kostić, <i>Stvaralastvo Viljema Sekspira (I-II)</i> , SKZ, Belgrade, 1994, 9) Jan Kott, <i>Shakespeare Our Contemporary</i> , Svjetlost, Sarajevo 1990, 10) Zorica Becanović Nikolić, <i>Sekspir iza ogledala</i> , Geopoetika, Belgrade, 2007, 11) Slobodan Vitanović, <i>Francuska književnost 1</i> , Svjetlost/Nolit, Sarajevo/Belgrade, 1976, 12), Roland Barthes, <i>Rasinov covek</i> from Knjizevnost, mitologija, semiologija, Nolit, Belgrade, 1979			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures, joint drama analysis, watching and analyzing drama recordings			
Mark (max. no. of points 100)			
Pre-exam obligations	35 points	Final exam	65 points
Activity during the course	20	written exam	15
Workshops/exercises		oral exam	50
Colloquium/colloquia	15	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: History of World Theatre and Drama Ia			
Lecturers: PhD Ivan T. Medenica, tenured professor, PhD Kesnija Radulovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies and completed course History of World Theatre and Drama Ia			
Goal of the course: The course is designed to allow students - using a number of methodological approaches from scientific disciplines such as theatre studies (theatre history), studies of performance, theory and history of literature - basic, necessarily clear insight into the history of Western theatre: from the reconstruction of theatrical life in 17th century England to the mid 20th century and the theatre of the absurd. The main epochs in this period of the history of Western theatre are chronologically studied, but in each of them dramatic styles and genres, poetics of drama, authorial opuses, social context and the importance of stage arts, production models, the architecture of theatres, performing practices (acting, set design, costume design, sound...) are studied parallelly.			
Outcome of the course To provide students with the general knowledge of the history of Western theatre, dramatic styles and genres, poetics of drama leading authorial opuses, social context and importance of theatre arts, production models, the architecture of theatres and performing practices; to perceive the history of drama and theatre in the context of broader cultural and historical trends; to understand the interdependence of the drama, theatre arts, economic and production requirements, religious beliefs, ideological constructs and overall system of values; to analyze dramas from different epochs and genres in a theoretically justified way, but also in a way that is suitable to their future artistic practice.			
Content of the course <i>Lectures:</i> Lectures are structured as methodical units that chronologically follow the history of Western theatre and drama from the renewal of theatrical life in England in the 17th century, through the reform of commedia dell'arte, the appearance of bourgeois drama, romantic drama and theatre in Germany, Russia and France, boulevard theatre, the appearance of the directing art, and naturalistic drama and theatre, realistic drama and theatre, expressionist drama, symbolistic drama and directing, the epic theatre to the middle of the 20th century and the absurd theatre; <i>Workshops:</i> Optional occasional watching of recordings of investigated drama contemporary staging, joint analysis of certain dramas during lectures.			
Literature: <i>Compulsory primary literature:</i> 30 dramas from Aeschylus to Calderón de la Barca <i>Recommended secondary literature:</i> 1) Cesare Molinari, <i>Theatre Through The Ages</i> , Vuk Karadzic, Belgrade, 1982, 2) Lessing, <i>Hamburg dramaturgy</i> , Drzavno izdavacko poduzece Hrvatske, Zagreb, 1950, 3) Group of Authors, <i>Njemačka književnost I; Svjetlosti/Nolit</i> , Sarajevo/Belgrade, 1979, 4) Stojanovic Dragan, Bogorodica u Geteovom <i>Faustu</i> in: <i>Energija sakralnog u umetnosti</i> , Sluzbeni glasnik, Belgrade, 2010, 5) Gojkovic Drinka, preface, Georg Büchner, <i>The Complete Collected Works</i> , Zajednica, Sremski Karlovci, 1989, 6) Medenica Ivan, <i>Klasika i njene maske</i> , Sterijino pozorje, Novi Sad, 2010, 7) Williams Raymond, <i>Drama from Ibsen to Brecht</i> , Nolit, Belgrade, 1979, 8) Jovan Hristic, <i>Cehov dramski pisac</i> , Prometej, Novi Sad, 1994, 9) Slobodan Selenic, <i>Dramski pravci 20. veka</i> , FDA, Belgrade, 2002, 10) Boris Senker, <i>Redateljsko kazaliste</i> , Cekade, Zagreb, 1984, 11) K. S. Stanislavsky, <i>An Actor Prepares (III)</i> , Cekade, Zagreb, 1989/1991, 12) Bertolt Brecht, <i>Dialectical theater</i> , Nolit, Belgrade, 1979.			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2 (exercises)
Teaching methods: Lectures, joint drama analysis, watching and analyzing drama recordings			
Mark (max. no. of points 100)			
Pre-exam obligations	35 points	Final exam	65 points
Activity during the course	20	written exam	15
Workshops/exercises		oral exam	50
Colloquium/colloquia	15	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: History of World Theatre and Drama III			
Lecturers: PhD Ivan T. Medenica, tenured professor, PhD Kesnija Radulovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 6			
Condition: Attending the required year of the studies and completed course History of World Theatre and Drama 2 of 2a			
Goal of the course: The course is designed to allow students - using a number of methodological approaches from scientific disciplines such as theatre studies (theatre history), studies of performance, theory and history of literature - basic, necessarily clear insight into the history of Western theatre in the second half of the 20th century, the main traditional theatre forms in Asia (noh theatre, Kathakali, kabuki, bunraku, Beijing opera, topeng...), as well as African ritual performing. The most basic traits of main aspects of historically Asian and African theatre/ritual are studied, and a bit more in-depth the dramatic styles and genres, poetics of drama, authorial opuses, social context and the importance of stage arts, production models, the architecture of theatres, performing practices (acting, set design, costume design, sound...) are studied parallelly.			
Outcome of the course To provide students with the general knowledge of the history of Western theatre, dramatic styles and genres, poetics of drama leading authorial opuses, social context and importance of theatre arts, production models, the architecture of theatres and performing practices; to perceive the history of drama and theatre in the context of broader cultural and historical trends; to understand the interdependence of the drama, theatre arts, economic and production requirements, religious beliefs, ideological constructs and overall system of values; to analyze dramas from different epochs and genres in a theoretically justified way, but also in a way that is suitable to their future artistic practice.			
Content of the course <i>Lectures:</i> Lectures in the first semester are structured as methodical units that chronologically follow the history of Western theatre and drama in the second half of the 20th century: experimental theatre work of Antonin Artaud, Jerzy Grotowski and Tadeusz Kantor, the US theatre avant-garde during 60s and 70s (living theatre, Richard Schechner), the work of Bob Wilson, dramatic opuses of Jean Genet, Heiner Müller, Harold Pinter, Tom Stoppard, Slawomir Mrozek, Bernard-Marie Koltès... The second semester begins with the analysis of intercultural theatre of Brook, Mnouchkine and Barba, which serves as the reason for most of the semester to be devoted to the study of traditional forms of performing in Asia and Africa. <i>Workshops:</i> Occasional watching of the contemporary staging of the studied dramas recordings, or traditional Asian and African performing practices, joint analysis of particular dramas.			
Literature: <i>Compulsory primary literature:</i> 15 dramas from Genet Jean to Bernard-Marie Koltès <i>Recommended secondary literature:</i> 1) Antonin Artaud, <i>The Theatre and its Double</i> , Belgrade: Prosveta, 1971; 2) <i>Antonon Arto</i> , Gradac, edited by Mirjana Miocinovic, no. 136-137-138, 1999, 3) <i>Avangarda, teorija i istorija pojma I</i> , edited by Gojko Tesic, Narodna knjiga, Alfa, 1997, 4) Eugenio Barba and Nicola Savarese, <i>The Secret Art of the Performer: A dictionary of theatre anthropology</i> , Institute FDA, 1996 5) Peter Brook, <i>The Empty Space</i> , Belgrade: Lapis, 1994, 6) Peter Brook <i>The Open Door</i> , CLIQ, 2006, 7) Jerzy Grotowski, <i>Towards a Poor Theatre</i> , Belgrade: Studio Lirica, 2006, 8) H.T. Lehmann, <i>Postdramatic Theatre</i> , Belgrade, Zagreb: TkH and CDU, 2004, 9), Richard Schechner, <i>Towards a Postmodern Theatre: Between Theater and Anthropology</i> , 1992, 10) Tvrtko Kulenovic, <i>Pozoriste Azije</i> , Centar za kulturnu djelatnost, Zagreb, 1983.			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures, joint drama analysis, watching and analyzing drama recordings			
Mark (max. no. of points 100)			
Pre-exam obligations	35 points	Final exam	65 points
Activity during the course	15	written exam	20
Workshops/exercises		oral exam	45
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Art History I			
Lecturer: PhD Gavric Goran, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of Undergraduate Studies			
Goal of the course: The course is focused on the interpretation and understanding of the history of civilization, its fundamental values and achievements with emphasis on the history of painting, architecture and sculpture. Introducing students to the theoretical basis of the development of the history of fine arts and its correlation with the dramatic arts. Developing skills for theoretical-critical and creative thinking about the world of art.			
Outcome of the course: Upon course completion, students are expected to be able to apply different methods of theoretical and critical interpretation and interpretation of artistic phenomena in the development of the history of civilization. It is expected that students can recognize which period or stylistic direction a specific art subject or an object (if it is regarding architecture) belong to, that they can define its message, stylistic characteristics, as well as to recognize manuscripts of significant artistic authors and their works according to their specific stylistic peculiarities. It is expected that they have the ability to theoretically-critically and creatively think about the world of art.			
Content of the course: The course content is designed as a basis for the theoretical knowledge of the civilizational context of the art history development, with emphasis on the chronological development guidelines, the main stylistic features, the most prominent authors and most important works of art of a certain art period or genre. Special emphasis will be placed on the comparative analysis of different periods of fine arts and styles and the correlation with the dramatic arts. The period from prehistoric times to the Baroque is covered by the course.			
Literature: - H. W. Janson, <i>History of Art</i> , Yugoslavia, Belgrade, 1982 - Arnheim, Rudolph, <i>Art and Visual Perception</i> , University of California Press, 1954 - Panofsky, Erwin, <i>Meaning in the Visual Arts</i> , Anchor Books, Garden City, N. Y., 1955			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures followed by video projections. Discussions during lectures. Animation methods of the lecturer that encourage active student participation in the discussions that are the subject of research.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	40	written exam	
Workshops		oral exam	60
Colloquium/colloquia		.....
Pre-exam paper			

- Study program: Undergraduate Studies Acting			
- Course title: Art History II			
- Lecturer: PhD Gavric Goran, assistant professor			
- Status of the course: Compulsory/Elective			
- Number of ECTS: 4			
- Condition: Attending the required year of Undergraduate Studies and fulfilled exam obligations in History of Art I			
- Goal of the course: The course is focused on the interpretation and understanding of the history of civilization, its fundamental values and achievements with emphasis on the history of painting, architecture and sculpture. Introducing students to the theoretical basis of the development of the history of fine arts and its correlation with the dramatic arts. Developing skills for theoretical-critical and creative thinking about the world of art.			
- Outcome of the course: Upon course completion, students are expected to be able to apply different methods of theoretical and critical interpretation and interpretation of artistic phenomena in the development of the history of civilization. It is expected that students can recognize which period or stylistic direction a specific art subject or an object (if it is regarding architecture) belong to, that they can define its message, stylistic characteristics, as well as to recognize manuscripts of significant artistic authors and their works according to their specific stylistic peculiarities. It is expected that they have the ability to theoretically-critically and creatively think about the world of art.			
- Content of the course: The course content is designed as a basis for the theoretical knowledge of the civilizational context of the art history development, with emphasis on the chronological development guidelines, the main stylistic features, the most prominent authors and most important works of art of a certain art period or genre. Special emphasis will be placed on the comparative analysis of different periods of fine arts and styles and the correlation with the dramatic arts. The period from prehistoric times to the Baroque is covered by the course.			
- Literature: - H. W. Janson, <i>History of Art</i> , Yugoslavia, Belgrade, 1982 - Vasari, Giorgio, <i>The Lives of the Painters, Sculptors and Architects</i> , New York, 1927 (translated to Serbian) - Umetnost na kraju veka, edited by Irina Subotic, CLIO, Belgrade, 1998 - Argan, G. C. <i>El arte moderno</i> , volume 3, CLIO, Belgrade, 2006			
- No. of active teaching classes: 2		- Lectures: 2	- Workshops: 0
Teaching methods: Lectures followed by video projections. Discussions during lectures. Animation methods of the lecturer that encourage active student participation in the discussions that are the subject of research.			
- Mark (max. no. of points 100)			
- Pre-exam obligations	- 40 points	- Final exam	- 60 points
- Activity during the course	- 40	- written exam	-
- Workshops	-	- oral exam	- 60
- Colloquium/colloquia	-	-	-
- Pre-exam paper	-	-	-

Study program: Undergraduate Studies Acting			
Course title: Fine Arts I			
Lecturer: D.A Milivoj Z. Pavlovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
The goal of the course is to introduce students to the field of fine (visual) art through the basic phenomena of visual art language, as well as to familiarize them with the main visual art disciplines and techniques, means of visual expression and creative image forming, the basis of each visual creation.			
Outcome of the course: Upon course completion, and all practical tasks performed, students are expected to be able to analyze and understand any work of visual art, have basic knowledge of visual art and to apply such knowledge and experience in their own work.			
Content of the course			
Lectures: Students familiarize with various visual phenomena during the course, through theoretical considerations and direct contact with works of visual art. Methodological units: 01. Introduction to the visual world, 02. Visual observation, 03. Observation of shapes, 04. Shapes and relations between them, 05. Three-dimensional shapes, 06. Representation of space 07. Different lights and relations between them, 08. The dark-light, 09. Colour, 10 Colour in the works of visual art, 11. Representation, 12. Composition, 13. Structure of the work of visual art 14. Interdependence of the form and content, 15. Meaning of the visual unity.			
Workshops: Basics of visual art language are mastered through practical exercises and students are trained for its use in other visual media.			
Literature			
<ul style="list-style-type: none"> - Rudolf Arnheim, Art and Visual Perception, University of Arts, 1987, 2003 - Pavle Vasic, Uvod u likovne umetnosti, University of Arts, 1982, 1988 - H. W. Janson, History of Art, Yugoslavia, Belgrade, 1982; 2005 - H. H. Arnason, History of Modern Art, Yugoslavia, 1975 - Zorz Popovic, Prostor i objekti spektakla Antika, The Faculty of Civil Engineering, 1976 - Zorz Popovic, Istorija arhitekture pozorista Jugoslavije i Evrope, The Faculty of Civil Engineering, 1986 - E. H. Gombrich, Art and Illusion, Nolit, 1984 - Zoran Pavlovic, Svet boje, Turistička stampa, 1977 - Umberto Eco, Art and Beauty in the Middle Ages, Svetovi, Novi Sad, 1992 - Ernst Kris, Psychoanalytic Explorations in Art, Kultura, 1970 - Susan Sontag, Essays On Photography, Radionica SIC, 1982 - Walter Benjamin, Essays, Nolit, 1974 - Roland Barthes, La chambre claire/Camera Lucida, Rad, 2004 - Paul Virilio, The Vision Machine, Novi Sad, Svetovi, 1993 - Pascal Bonitzer, Peinture et cinema, Belgrade, 1997 - Pascal Bonitzer, Le champ aveugle, 1997 			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with projections. Workshops – exercises. Visiting museums, exhibitions and relevant visual art, film and video events.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	Understanding an unknown work of art	20
Workshops	10	Presentation of practical work	30
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: The Basics of Film Industry			
Lecturer: MGR Daleore B. Ana, associate professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: Introducing students to the basic elements of the film industry, especially with the social function and the possibilities of film as a means of mass communication and artistic expression. The immediate goal of this course is to introduce students to the creative film production through the prism of art, markets and economics, introduce them with the stages of work in the production of the feature film and the film team as the basic organizational and working unit for the production of a film, following the path from the idea to the film premiere. The goal of the course is to acquire the necessary skills, which are a prerequisite for professional work in the film industry.			
Outcome of the course: Upon course completion, students should master and in practice successfully use the basic concepts of creative film production and cinematography profession and also to continue to realize artistic projects working as a member of the production team, working with members of the team, taking into account pre-determined and defined productive instruments (plans, deadlines, material and technical resources and budget of the film).			
Content of the course: <i>Lectures:</i> Methodological units include functions and possibilities of film as a means of mass communication and artistic expression, the film as a spectacle and industrial product, defining four essential elements for the formation of a film (scenario, budget, director, actors), sources and funding strategies of the film project, stages of working on the production of feature films (previous, general, immediate preparations, shooting, post-production of image and sound), the composition of the film team as the basics of the organizational working unit for the production of a film, advertising and placement of the film.			
Literature: - Behlin, Peter: <i>Der Film als Ware</i> , edited by Miroslav Savkovic, Zavod za udzbenike, Belgrade, 2002 - Jovanovic, Sreten: <i>Osnovi filmske produkcije</i> , Faculty of Dramatic Arts, Belgrade, 2005 - Davies P. Adam, Wistreich Nicol: <i>The Film Finance Handbook: How to Fund Your Film</i> , New Global Edition, Netribution Limited, London, 2007 - Mihletic, Vedran: <i>Kreativna produkcija</i> , Kult Film, Zagreb, 2008			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and case studies analyses. Discussions during lectures			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops		oral exam	50
Pre-exam paper	40		

Study program: Undergraduate Studies Acting			
Course title: The Basics of Film Directing I			
Lecturer: Pavlovic P. Milos, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required degree and year of studies			
Goal of the course: Students are introduced to basics of designing space in the film through lectures, demonstrations and examples.			
Outcome of the course: Students know the basic rules of film language in space buiding.			
Content of the course: Lectures: On the concept of directing and specifics of film directing. Specifics of the director's personality - who can be a director? The difference between the physical and the film space. Film frame - definition. A frame as an element of editing. What is a film plan? The concept of camera angle. On the concept of the ramp. What is framing? Framing systems. Film lenses. Classification and application principles. Film photography. Static and dynamic in the photographic and film expression. Movement on film - basic division. Types of camera movement. The concept of mise-en-scène and specifics of film mise-en-scène. Mise en scene and film framing. Mise-en-scène and TV framing. Mise-en-frame - the sequence frame			
Recommended Literature: - Roze, Z.: <i>Filmska gramatika</i> , Film Institute, Belgrade, 1960 - Martin, M.: <i>Le Langage cinematographique</i> , Film Institute, Belgrade, 1966 - Plazewski J.: <i>Język filmu I, II</i> Film Institute, Belgrade, 1971-1972 - Kler, R.: <i>Od ideje do knjige snimanja</i> , lectures and discussions, Film Institute, Belgrade, 1966 - Boskovic, B.: <i>Osnovi filmske rezije</i> , University of Arts, Belgrade, 1981 - Arijon, D.: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998 - Reisz, K., Millar, G.: <i>The technique of film editing</i> , University of Arts, Belgrade 1982			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: During lectures and demonstrations with examples students independently analyze directors' methods in overcoming space. They write analysis of particular scenes or sequences of the given film. At the end of the semester students take the exam according to the material from lectures and given literature and they read the analysis.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	oral exam	50
Workshops	30		

Study program: Undergraduate Studies Acting			
Course title: The Basics of Film Directing II			
Lecturer: Pavlovic P. Milos, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required degree and year of studies; Completed attendance of The Basics of Film Directing I			
Goal of the course: Mastering the basic knowledge of time categories setting in directing a film.			
Outcome of the course: Students know how to use elements of space and time in the construction of the narrative in the film.			
Content of the course:			
Lectures: Students learn the basics of the construction of filmic time through lectures, demonstrations and examples. Filmic time - differences as opposed to physical time. The concept of rhythm and tempo of the film. The concept of film punctuation. Classical methods of punctuation. Contemporary methods of film punctuation. Overlapping, types and usage. The sound on the film - basic division. Types of spoken text in a film. The division of noises in a film. The silence. Music in a film - division. Why do we write a scenario? Visit to facilities, cast, director's explication and other elements of shooting preparation. Storyboard. The director of the team, function and relation with the other members of the team. Genre in films - within the historical and production context. Genre as a codified means of expression.			
Literature:			
- Roze, Z.: <i>Filmska gramatika</i> , Film Institute, Belgrade, 1960			
- Martin, M.: <i>Le Langage cinematographique</i> , Film Institute, Belgrade, 1966			
- Plazewski J.: <i>Język filmu I, II</i> Film Institute, Belgrade, 1971-1972			
- Kler, R.: <i>Od ideje do knjige snimanja</i> , lectures and discussions, Film Institute, Belgrade, 1966			
- Boskovic, B.: <i>Osnovi filmske rezije</i> , University of Arts, Belgrade, 1981			
- Arijon, D.: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998			
- Reisz, K., Millar, G.: <i>The Technique of Film Editing</i> , University of Arts, Belgrade 1982			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: During lectures and demonstrations with examples students independently analyze directors' methods in overcoming space. They write analysis of particular scenes or sequences of the given film. At the end of the semester students take the exam according to the material from lectures and given literature and they read the analysis.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	oral exam	50
Workshops	30		

Study program: Undergraduate Studies Acting			
Course title: The Basics of Sound Post-production			
Lecturer: D.A. Zoran Maksimovic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: Mastering the terminology and all technological processes in the sound post-production. Understanding the creative potential of sound as a means of expression in the audiovisual media.			
Outcome of the course: Students should be able to consider all the possibilities and limitations of the technique and technology of sound recording and post-production, and to creatively think about sound as a means of expression of dramatic artists.			
Content of the course: Sound as a means of expression. Sound directing. Types of sound in the AV work. The processes and phases of work in sound post-production in films. Professions related to sound post-production. The role of sound designers. Configuration of sound editing studios. Monitoring in the studio for sound editing. Hardware and software systems for sound editing. Editing dialogues. Sound effects editing. Editing and creating sound atmosphere. Post-synchronous dialogue recording - post sync. Post-synchronous recording of sound effects - foley. Music editing: treatment of immanent and transcendent music, temp music, look-alike music, problems in the implementation of music scenes. Configuration of sound mixing studio. Monitoring in the sound mixing studio. Conditions of reproduction and work environment. Hardware and software systems for sound mixing. The role of the designer - sound editing supervisor and preparation for the process of sound mixing. The process of sound pre-mixing. Establishing relative relations between elements of sound image. Creating stems. The process of final mixing. Establishing absolute relations between elements of sound image. Making final decisions. Creating a master and adaptation to different formats of sound (and image) reproduction in the media. Dolby standards and DCP. TV and other standards. Premiere and distribution. IT tapes (M&E). Archiving.			
Literature: - John Purcell: Dialogue Editing for Motion Pictures - David L. Yewdall: Practical art of motion picture sound - Rihard Merc: A, B, C... zvuka u AV delima - Ivo Blaha: Dramaturgija zvuka u AV delu			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Monologic (lectures), dialogic (heuristic) and the method of practical activities			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	final project	
Workshops	30	oral exam	50
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: The Basics of Television Industry I			
Lecturer: Sibalic, D. Vanja, assistant professor, Popovic, Z. Zorana, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year and semester of the studies			
Goal of the course: The lecture tasks are realized through processing methodological units that will define television as a medium, a production instrument and television industry. Acquiring the necessary knowledge and basic essentials which are prerequisites for professional work in the field of AV sector and TV industry.			
Outcome of the course: The ability to understand the phenomena of television, its history and genesis, as well as the importance and impact of technique and technology to all aspects of television and its industry. Acquiring the necessary knowledge, and basic essentials which are prerequisites for professional work in the field of video and television industry.			
Content of the course:			
<i>Lectures:</i>			
Defining the television medium from multiple points of view; Features of the program functions through the introduction to the basic program types and their characteristics, through a brief overview of the development and the conventions of the genre, as well as of the production specifics.			
Literature:			
- Popovic, Zoran, Osnovi televizijske produkcije, FDA, 2003			
- McQueen, David: Television, CLIO, 2000			
- Blumental, Howard, This Business Of Television, Billboard Books, New York 2006			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and case study analysis. Discussions during lectures; Analysis of the different program contents related to specific methodological units, with the active participation of students.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops		oral exam	40
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Acting			
Course title: The Basics of TV Directing I			
Lecturer: Velinovic M. Predrag, tenured professor; PhD Veselinovic D. Dragan, tenured professor; Stefanovic M. Ivan, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required level and year of the studies			
Goal of the course: Acquisition of basic knowledge about the origin and essence of TV media. Understanding the basic technological, technical and artisan specifics of a TV process. Acquiring knowledge about the creative tasks in complex (feature) forms taking into account the specifics of a TV process.			
Outcome of the course: Upon completion of the course Basics of TV Directing I, student acquired the basic theoretical knowledge of the essence and the history of television, as well as creative mastering and organization of filmic time and space in specifics of a TV process. The emphasis is on the feature structure and stages of its production.			
Content of the course: Introduction - the origin and essence of TV media, the main features of television. Types of TV networks - ownership, financing, editorial policy. The relation between television and other media. Facilities - equipment of TV stations – TV crew. OB truck - specifics. The director on television - art and craft. The work of the director in preproduction the text analysis, topics, ideas, protagonists, antagonists, the goal of the character, plot, counter plot, critical point, conflicts. The rhythm, the atmosphere, the genre, the characters, the cast. Specifics of working with actors on television. Cold rehearsals, the differences between film, TV and theatre acting. Working with the TV crew, set designer, costume designer, light designer. Decor and lighting setting, hot rehearsals. Advantages and disadvantages of two methods - film and TV (multi cameras). Specifics of the rhythm of television shows, feature and non-feature structures.			
Literature: - Mc Quin, D.: <i>Television</i> , CLIO, Belgrade, 2000 - <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997 - Diran Z.: <i>Ekipa TV režije</i> , Belgrade Television, 1971 - Ilic, M.: <i>Radjanje televizijske profesije</i> , CLIO, Belgrade, 2006 - Klajn, H.: <i>Osnovni problemi režije</i> , University of Arts, Belgrade, 1995			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: Theoretical lectures with topic-based demonstrations. Projections of video materials and their analysis. Exercises (on the board in the TV studio). Working in TV studio on simple television contents. Visits to professional TV and graphic studios.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	oral exam	70

Study program: Undergraduate Studies Acting			
Course title: The Basics of TV Directing II			
Lecturer: Velinovic M. Predrag, tenured professor; PhD Veselinovic D. Dragan, tenured professor; Stefanovic M. Ivan, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required level and year of the studies			
Goal of the course: The combination of aesthetic and practical approach to television medium with the emphasis on all professions on TV; and enabling students to participate in simpler and technologically easier television types and genres, as participants and contributors in the process.			
Outcome of the course: Upon completion of the course Basics of TV Directing II student are expected to be able to participate in the design and implementation of television shows of simpler dramatic and technological structure.			
Content of the course: First video effects, video mixette, key. Other video effects, 3D video graphics. Computer animation, virtual reality, virtual studio, virtual character. Short form on television, marketing and advertising, working in the agency. Marketing communications, TV ads, advertising goals, research, target audience, creative team, advertising, media planning, campaign results. Introduction to TV genres - news, educational, fiction, children. Introduction to TV genres - sports, entertainment, music, media in medium, broadcast, adaptations, reality TV, formats. Fusion of the media, television, film, IT, interactive television, the future of television. Interactive TV.			
Literature: - Mc Quin, D.: <i>Television</i> , CLIO, Belgrade, 2000 - <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997 - Diran Z.: <i>Ekipa TV rezije</i> , Belgrade Television, 1971 - Ilic, M.: <i>Radjanje televizijske profesije</i> , CLIO, Belgrade, 2006 - Klajn, H.: <i>Osnovni problemi rezije</i> , University of Arts, Belgrade, 1995 - Kaufman, W.I.: <i>How to write for television</i> , Belgrade Television, 1970 - Chion, M.: <i>Ecrire un scénario</i> , Naucna knjiga, Film Institute, Belgrade, 1989			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Theoretical lectures with topic-based demonstrations. Projections of video materials and their analysis. Exercises on the board. Working in TV studio on simple television contents. Visits to professional televisions, virtual studios and television sets.			
Mark (max. no. of points 100)			
Pre-exam obligations		30 points	Final exam
Activity during the course		30	oral exam
			70 points
			70

Study program: Undergraduate Studies Acting			
Course title: Psychology II			
Lecturers: PhD Tijana Dj. Mandic, tenured professor and PhD Irena J. Ristic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies, attending classes in Psychology I			
Goal of the course: Introducing students to constructs of different theories of personality that influenced the development of drama and performing arts in the twentieth century, and developing skills for the application of psychological knowledge in the creative process.			
Outcome of the course: At the end of the course, students are expected to be able to analyze the relevant theories of personality, for the design and creation of dramatic structure and characters, based on the acquired psychological knowledge.			
Content of the course The course is structured through presentation of relevant theories of personality, with reference to the controversy of modern approaches to understanding personality, then through the presentation and analysis of the psychological profiles that can be seen in the dramatic structure, with the possibility of profiling selected characters by students and/or teachers choice. The thematic framework - winter semester: THEORIES OF PERSONALITY - introduction to the principles of classes and expectations/Problems in psychology of personality (from Hippocrates to The Big Five)/Form as an indicator (Gall, Kretschmer, Sheldon)/Classical psychoanalytic theory (Freud)/Voice of neo-Freudian theorists-the departed (Jung, Adler, Reich...)/Further development of psychodynamic ideas (Fromm, Horney, Sullivan)/Ego psychology and object relations theory (Hartmann, Klein, Winnicott)/Transactional analysis (Berne)/Behavioral approach (Skinner)/Humanistic approach (Maslow, Rogers)/Field theory (Lewin)/Role theory (Moreno)/Trait theory (Allport), and factors theory (Cattell, Eysenck...)/The Big Five Model (consensus and controversy)/Personality development (cognitive, emotional and moral) The thematic framework - spring semester: PSYCHOLOGICAL PROFILES - hysterical/cyclic and depressed/obsessive-compulsive/phobic/neurasthenic/narcissistic/multiple personality-two-faced coat/passive-aggressive and sadomasochistic/schizoid/hebephrenic and catatonic/paranoid/psychopath/addictive/PTSD - warrior's return home and the resilient/autonomous and creative			
Literature - Hol, K. i Lindzi, G. (1978) Teorije licnosti. Nolit. Belgrade - Hrnjica, S. (2003) Opsta psihologija sa psihologijom licnosti. Belgrade, Naucna knjiga Nova, - Mandic, T. (2003) Psiholoska sveska, (trece izdanje) FDA, Belgrade - PPT, Reader Psychology II			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods Lectures, discussions, workshops, seminars, demonstrations of visiting experts, supervised experimental projects. The prevailing mode within lectures is a dialogic method, which involves the active participation of students in conversations on topics that are subject to review. Interactivity in the work on the subject is achieved through the participation of students in workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	20	written exam	70
Workshops	10	oral exam	
Colloquium/colloquia		.....
Pre-exam paper			
To take the exam, students should regularly attend classes and actively participate in lectures. Final evaluation is based on knowledge test in written form. Mark is derived from scoring the student engagement during classes (participation in the lectures, discussions and exercises), and evaluating their achievements in a written examination (the ratio of the pre-exam and exam obligations is 30%: 70%).			

Study program: Undergraduate Studies Acting			
Course title: Radio Production			
Lecturers: PhD Maricic Dj. Nikola, PhD Nikolic M, Mirjana, PhD Martinoli A. Ana			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: The goal of the course is to introduce students to the theoretical and practical basics of radio as a medium and radio production. The course serves as an active support for wider expertise knowledge that students gain from their main courses.			
Outcome of the course: Upon course completion students are expected to have adopted general knowledge about radio and radio production, to be able to examine the basic stages of the production phase and their characteristics, and to be able to define and apply this entire process both practically and theoretically.			
Content of the course: Defining the radio, radio productions; Means of expression for the radio; Expressive forms. Radio functions. Radio production - technical aspects, the production phases and characteristics. Planning and programming. Formatting. Creative - art production. Radio drama. Music production. Marketing and promotion of the radio. Audience Research. History of radio in the world and the Balkans. Contemporary radio.			
Literature			
- Korac, Aleksandar and Popovic, Zoran: Delatnost radija i televizije, Zavod za udzbenike i nastavna sredstva SR Srbije, Belgrade, 1985			
- Anatomija radija, Zbornik, edited by PhD Nikola Maricic, RTS - Radio Belgrade and Institute FDA, Belgrade, 2007			
- Maricic, Nikola: Profili radija, RTS, Belgrade, 1994			
- Martinoli, Ana: Strategije programiranja komercijalnog radija, FDA, Belgrade, 2015			
- Singler, Martin i Viringa, Sindi: Radio, CLIO, Belgrade, 2000			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: lectures, debates and discussions, listening to radio shows and other acoustic radiophonic creations			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	
Workshops		oral exam	60
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Russian Language I			
Lecturer: PhD Enisa Uspenski, associate professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies and high school knowledge of Russian language			
Goal of the course: Students broaden their grammatical knowledge of Russian language and are introduced to the concepts and structures of language of the study field (theatre and film arts).			
Outcome of the course: Students read and translate texts in Russian language on theatre and film arts, and write short papers.			
Content of the course			
<i>Lectures</i>			
Introduction to selected texts from theatre and film arts, reading, translation and grammatical analysis of texts. Development and adoption of the terminology in Russian language on theater and film arts. Writing texts on the assigned topic in the field of film and theatre.			
<i>Workshops</i>			
Reading, translating, writing short papers on assigned topics.			
Literature:			
- R. Marojevic: <i>Gramatika ruskog jezika</i> , Belgrade, 2013			
- Bogoljub Stankovic, <i>Rusko-srpski rečnik</i> , 2011			
- E. Uspenski: <i>Izbor tekstova iz pozorisne i filmske umetnosti I</i>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods			
Lectures with examples. Workshops with students. Preparation of short students' presentations.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	30
Workshops	30	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Russian Language II			
Lecturer: PhD Enisa Uspenski, associate professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of studies and fulfilled exam obligations in Russian Language I			
Goal of the course: Students improve the knowledge of the Russian language in order to a) easily use the literature on theatre and film art b) easily express themselves within the language of the profession.			
Outcome of the course: Students read and translate texts in Russian language about theatre and film art, write papers, make presentation in Russian language on the topics of theatre and film art.			
Content of the course:			
<i>Lectures:</i>			
Introduction to selected texts from theatre and film art, reading, translation, syntactic and semantic analysis of the text. Development and adoption of the terminology in Russian theatre and film arts. Composition of texts on given and free topics in the field of film and theatre.			
<i>Workshops:</i>			
Reading, translating, writing papers and oral presentations on given and free topics.			
Literature:			
- R. Marojevic, <i>Gramatika ruskog jezika</i> , Belgrade, 2013			
- Bogoljub Stankovic, <i>Rusko-srpski recnik</i> , 2011			
- E. Uspenski: <i>Izbor tekstova iz pozorisne i filmske umetnosti 2</i>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples. Workshops with students, preparations of short students' presentations.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	30
Workshops	30	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Contemporary Theatre Production			
Lecturer: PhD Colic Biljanovski D. Dragana, tenured professor, PhD Ristic Maja, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: To introduce students to the basic characteristics of theatre art and the role of the theater in culture and society; to introduce students to the basic characteristics of the multidisciplinary nature of theatre; to introduce students to the role of theater in the public, private and civil sectors; to introduce students to the production characteristics of theatre institutions as well as with the characteristics of the technological process of theatre play production and specifics of professions in the theatre: actor, director, set designer, costume designer, theatre director, producer, organizer.			
Outcome of the course: Upon course completion, students are expected to master knowledge related to artistic characteristics and production features of the theatre, as well as to know the technological- productive characteristics of work on theatre plays and theatre institutions, and to know the specifics of theatre professions;			
Content of the course includes the topics: 1. Place and role of theatre in culture - the social function of theatre; 2. The specifics of theatre multi-disciplinary nature; 3. Role of the theater in public, civil and private sector; 4. Basic characteristics of theatre productions; 5. Defining the organization, organizational structure; classical and neoclassical theory of organizations; 6. Modern theories of organization 7. Defining traditional, sector and project organization; 8. Characteristics of the technological process of the work on a theatre play; 9. Rehearsals, as phases in theatre play productions; the role of the art sector 10. The role of the dramaturg in institutional theatres 11. Actors in the theatre play production process; 11. 1. The director as the main creator and concept-maker of the play; 11.2. Organizer/Producer of theatre plays; 11.3. The function of the director of theatre, as the main producer; 11. 4. Set and costume designers in theatre play production; 12. The specifics of the technological process of opera and ballet performances; 12.1 Technical sector and its function in the theatre. 13. Planning in the theatre (leadership, team work); 14. Theatre activities financing; 14. Marketing in the theater; 15. Exam			
Literature: - Byrnes, J. William, Management and the Arts, CLIO, Belgrade, 2009 - Mandzuka, M. D. Projektna organizacija u pozoristu, Institute for Theatre, Film, Radio i Television, Omega plus, Belgrade 2000 (19 – 25)			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: <i>Ex-cathedra</i> teaching, exercises include visits to theatre institutions, panels with significant persons (directors, operating theatre directors)			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	10	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Undergraduate Studies Acting			
Course title: Stage Acrobatics I			
Lecturer: PhD Dragan Popov, tenured professor; Vladimir Barac, expert associate			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the first year of Undergraduate Studies Acting			
Goal of the course: Training and use of elements of acrobatics in the acting tasks as a stage expression. Creating the basis for the training of other subjects' program parts in which movement is present. The development of basic motor skills in order to contribute to more rapid adoption of all the knowledge and skills of motion and improvement of the individual status and appearance.			
Outcome of the course: Training students to independently perform basic individual elements, as well as more complex jumps with the phase of flight and rotation and their use in single stage actions. Independent creating of individual and group acrobatic choreography. Using acrobatic devices and props. Improvement of motor skills - strength, mobility, dexterity, coordination... The development of specific acting skills.			
Content of the course: Specific methodological path for the student population and study characteristics, training in individual acrobatic exercises, rolling, jumping with the rotation in the flight phase, bearing and postures. Jumping off the trampoline. Group and pair exercises. Individual and group choreography. The development of general motoric status using different methods of strength exercises and training grounds for individual muscle load.			
Literature – consulted			
- Gaverdovski J. K., Спортивная гимнастика, Физкультура и спорт, Moscow, 1979			
- Kozhevnikov S. Akrobatika, Moscow, Iskusctvo, 1984			
- Opavsky P., Osnovi biomehanike, Naucna knjiga, Belgrade, 1982			
- Petrovic J. et al., Sportska gimnastika, Sportska knjiga, Belgrade, 1985			
- Popov D, Promena motorickih sposobnosti pod uticajem gimnastike u okviru ciklusa izborne nastave, Fizicka kultura, Belgrade, 1982			
- Popov D, Psihomotorika, Visa kosarkaska skola "Borislav Stankovic", Megatrend University, Belgrade, 2005			
No. of active teaching classes: 2		Lectures: 1	Workshops/exercises: 1
Teaching methods: Group tutoring.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops		exam	
Colloquium/colloquia	30	.....
Pre-exam paper		practical exam	40

Study program: Undergraduate Studies Acting			
Course title: Stage Acrobatics II			
Lecturer: PhD Dragan Popov, tenured professor; Vladimir Barac, expert associate			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the second year of Undergraduate Studies Acting and fulfilled exam obligations in Stage Acrobatics I			
Goal of the course: Improvement of general motor skills. Ability to transform movement in different situations. Training in complex individual exercises and group acrobatic variations of dynamic and static character which can be used in the construction of a certain genre of expression.			
Outcome of the course: Developing a sense of orientation in space and in group situations. Ability to transform movement in different situations. Cooperation and coordination of partners in acrobatic scenes and their interactive relationship. Training students to apply acrobatic exercises in stage musical choreography in situations of circus genre. Increasing the strength of arms and shoulders.			
Content of the course: Acrobatic exercises with the rotation and body movement from hands to legs and vice-versa - handspring forward, switch. Various forms of climbing and making complex static figure - pyramid. Aerial jumps with changing places in group exercises. Elements of acrobatics applicable in the stage musical choreography. Different variants of the basic acrobatic exercises and their application in a variety of situations and with a variety of props. Skill training ground. Exercises of strength with weights in repetitive method, with moderate and submaximal load.			
Literature – consulted			
- Kozhevnikov S. Akrobatika, Moscow, Iskustvo, 1984			
- Kolesnikova N., <i>Театр большой гимнастики</i> , Советская россия, Moscow, 1981			
- Lisickoy T.S., <i>Художественная гимнастика</i> , Физкультура и спорт, Moscow, 1982			
- Opavsky P., <i>Osnovi biomehanike</i> , Naucna knjiga, Belgrade, 1982			
- Popov D, <i>Psihomotorika</i> , Visa kosarkaska skola "Borislav Stankovic", Belgrade, 2005			
- Popov D, <i>Znacaj metode kruznog treninga u nastavi studenata</i> , Fizicka kultura – bulletin 2, Kragujevac, 1990			
No. of active teaching classes: 2		Lectures: 1	Workshops/exercises: 1
Teaching methods: Group tutoring.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops		oral exam	
Colloquium/colloquia	30	.....
Pre-exam paper		practical exam	40

Study program: Undergraduate Studies Acting			
Course title: Stage Acrobatics III			
Lecturer: PhD Dragan Popov, tenured professor; Vladimir Barac, expert associate			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies and fulfilled exam obligations in Stage Acrobatics II			
Goal of the course: Introduction to new motor movement knowledge and skills. Improvement in acrobatic exercises from the previous program. Individual training of students in complex acrobatic exercises. Applied acrobatics in the acting expression. Increasing the level of motoric skills and general fitness.			
Outcome of the course: Independent application of complex acrobatic exercises and movement in acting tasks. Enrichment of motor skills (basic movements in ice skating, basic water jumps and swimming techniques) and the possibility of their independent display in the field of acting. Acrobatic movement as an expression in the creation of commercials, and actions in cartoons.			
Content of the course: Acrobatic exercises with reverse rotation (somersaults and tumbling backwards) in pairs and individually. Connecting acrobatic exercises in a whole. Skating and swimming with water jumping courses. Methods of developing strength with weights and general fitness with the circular method of increased intensity..			
Literature – consulted - B. Bajin., Cuvanje i pomaganje pri vezbanju na spravama, Partizan, Belgrade, 1972 - Kozhevnikov S. Akrobatika, Moscow, Iskustvo, 1984 - Lisickoy T.S., Художественная гимнастика, Физкультура и спорт, Moscow, 1982 - Popov D, Psihomotorika, Visa kosarkaska skola "Borislav Stankovic", Megatrend University, Belgrade, 2005 - Popov D., Primena kruznog treninga u pripremi gimnasticara, Fizicka kultura, Belgrade, 1987/5 - Popov D, Znacaj metode kruznog treninga u nastavi studenata, Fizicka kultura – bulletin 2, Kragujevac, 1990			
No. of active teaching classes: 2		Lectures: 1	Workshops/exercises: 1
Teaching methods: Group tutoring.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops		oral exam	
Colloquium/colloquia	30	.....
Pre-exam paper		practical exam	40

Study program: Undergraduate Studies Acting			
Course title: Stage Acrobatics IV			
Lecturer: PhD Dragan Popov, tenured professor; Vladimir Barac, expert associate			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Fulfilled exam obligations in Stage Acrobatics II			
Goal of the course: Upgrading the old and acquiring new motoric skills (habits and skills) that can be used as action in an acting task. Bringing acrobatic exercises closer to the basic acting expression - applicable acrobatics. Improvement of motor skills with the aim of increasing general fitness in order to improve the performance of stage action and movement in general.			
Outcome of the course: Independent application of complex acrobatic exercises and movement in acting tasks. Enrichment of motor skills (basic movements in ice skating, basic water jumps and swimming techniques) and the possibility of their independent display in the field of acting. Acrobatic movement as an expression in the creation of commercials, and actions in cartoons.			
Content of the course: Tennis lessons - serve and basic shots, movement. Table tennis lessons - serve and the basic elements of offensive and defensive strokes. The basic elements of juggling balls and small props. Repeating all elements of acrobatic exercises and movement, with the aim of their particular significance manifestation in the acting task. Various methods and means for development of general physical training using one's own body as a load, the weight load and circular method of endurance in strength.			
Literature – consulted - B. Bajin., Cuvanje i pomaganje pri vezbanju na spravama, Partizan, Belgrade, 1972 - Kozhevnikov S. Akrobatika, Moscow, Iskustvo, 1984 - Kolesnikova N., Театр большой гимнастики, Советская россия, Moscow, 1981 - Popov D., Promena motorickih sposobnosti pod uticajem gimnastike u okviru ciklusa izborne nastave, Fizicka kultura, Belgrade, 1982 - Popov D, Psihomotorika, Visa kosarkaska skola "Borislav Stankovic", Megatrend University, Belgrade, 2005 - Popov D, Znacaj metode kruznog treninga u nastavi studenata, Fizicka kultura – bulletin 2, Kragujevac, 1990 - Internet presentations			
No. of active teaching classes: 2		Lectures: 1	Workshops/exercises: 1
Teaching methods: Group tutoring.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops		oral exam	
Colloquium/colloquia	30	.....
Pre-exam paper		practical exam	40

Study program: Undergraduate Studies Acting			
Course title: Stage Combat I			
Lecturer: PhD Aleksandar Taskovic, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the first year of Undergraduate Studies Acting			
Goal of the course: Basic stage falls, basic stage hits, stage wrestling in the conflicts on the scene, the movement as a means of inflicting pain (levers, pressures ...).			
Outcome of the course: Students are qualified for stage use of basic falls, hits and for resolving combat dynamics (stage combat) with and without the use of props.			
Content of the course: Methodical training of students for bio-mechanical and stage movement adaptation through basic falls. Training students for cooperation and coordination during stage hits, with the non-verbal covering the plot. Methodical training of students for bio-mechanical and stage movement adaptation through wrestling. Training students for cooperation and coordination between the partners during pain infliction and posture in pain with the non-verbal covering the plot.			
Literature:			
- Dopsaj, M, Metodologija pripreme vrhunskih ekipa u sportskim igrama, Naucna knjiga, Belgrade, 1993			
- Eremija, M, Biologija razvoja coveka sa osnovama sportske medicine (practicum), Faculty of Sport and Physical Education, Belgrade, 1997			
- Kukolj, M. with co-authors, Opsta antropomotorika, Faculty of Sport and Physical Education, Belgrade, 1996			
- Lazarevic, LJ, Psiholoske osnove fizicke kulture, Faculty of Sport and Physical Education, Belgrade, 1994			
- Peric, B.D, Uvod u sportsku antropomotoriku, Author edition, Belgrade, 1997			
- Ugarkovic, D, (1999): Osnovi sportske medicine, College of Sports and Health, Belgrade			
- Jaric, S.(1992): Biomehanika humane lokomocije sa osnovama biomehanike sporta, Sport's world, Novi Sad			
- Hisitaka, M, Scientific Karate - Do, Japan Publications, Inc., Tokyo, 1976			
- Jovanovic, S, Karate 1 – teorijska polazista, Sports World, Novi Sad, 1992			
- Koprivica, J. V, Osnove sportskog trninga, Zemun-Arkade, Belgrade, 1997			
- Malacko, J, Osnove sportskog treninga-kiberneticki pristup, SIA, Novi Sad, 1991			
- Arlov, D, Alati samoodbrane, SIA, Novi Sad, 2004			
- Zulic, M. with co-authors, Borilacke vestine, Zavod za izdavanje udzbenika i nastavna sredstva, Belgrade, 1990			
- Milosevic, M. with co-authors, Modeliranje i upravljanje sistemom samoodbrane, Naucna knjiga, Belgrade, 1998			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Individual and group work with students, lectures, projection of video materials.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Combat II			
Lecturer: PhD Aleksandar Taskovic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the second year of the Undergraduate Studies Acting			
Goal of the course: Performed stage falls (from the move), the usage of usual props for combat scenes, lifting, carrying and putting the partner over oneself, the usage of cold and fire weapon on stage (a knife, a gun...).			
Outcome of the course: Students are qualified for stage use of basic falls, hits and for resolving combat dynamics (stage combat) with and without the use of props.			
Content of the course: Methodical training of students for bio-mechanical and stage movement adaptation through basic falls. Training students for cooperation and coordination between the partners in combat scenes, with the use of props and non-verbal covering the plot. Expanding the knowledge and the synthesis of the existing one in the domain of scene combats. Creating and solving the demanding tasks in stage combats.			
Literature:			
- Jovanovic, S., <i>Karate 1 – teorijska polazista</i> , Sport's World, 1992			
- Popovic, S., <i>Tajne judoa</i> , GRO Sava Muncan, Bela Crkva, 1985			
- Cirkovic, Z., Jovanovic; S., <i>Borenja, boks-karate</i> , Faculty of Physical Education, Belgrade, 1992			
- Stanojevic, J., <i>Aikido – put ljubavi</i> , NIPRO Partizan, Beograd, 1985			
- Ivanic, S., <i>Metodologija pracenja fizickog razvoja i fizickih sposobnosti dece i omladine</i> , Gradski sekretarijat za sport i omladinu Grada Beograda, 1996, Belgrade			
- Peric, B. D., <i>Uvod u sportsku antropomotoriku</i> , Autorsko izdanje, Belgrade, 1997			
- Gigov, V., <i>Teorija karatea</i> , Zavod za fizicku kulturu Vojvodine, Novi Sad, 1980			
- Harre D., <i>Trainingslehre - Trainingswissenschaft: Leistung-Training-Wettkampf</i> , Sportska knjiga, Belgrade, 1973			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Individual and group work with students, lectures, projection of video materials.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Combat III			
Lecturer: PhD Aleksandar Taskovic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the third year of the Undergraduate Studies Acting			
Goal of the course: Individual advancement in the required combat systems.			
Outcome of the course: Students enabled for stage combats in the required combat systems.			
Content of the course: Methodical training of students for bio-mechanical and stage movement of fencing. Training students for cooperation in combat scenes, where folk forms of wrestling are applied. Training students for usage and cooperation with partners in using spears and halberds. Methodical training of students for bio-mechanical and stage movement adaptation in the advanced falls. Training students for cooperation in combat scenes where a rifle is used. Training students for usage and introduction to the shooting weapons (a gun).			
Literature:			
- Eremija, M, Biologija razvoja coveka sa osnovama sportske medicine (practicum), Faculty of Sport and Physical Education, Belgrade, 1997			
- Kukolj, M. with co-authors, Opsta antropomotorika, Faculty of Sport and Physical Education, Belgrade, 1996			
- Lazarevic, LJ, Psiholoske osnove fizicke kulture, Faculty of Sport and Physical Education, Belgrade, 1994			
- Peric, B.D, Uvod u sportsku antropomotoriku, Author edition, Belgrade, 1997			
- Ugarkovic, D, (1999): Osnovi sportske medicine, College of Sports and Health, Belgrade			
- Popovic, S., Tajne judoa, GRO Sava Muncan, Bela Crkva, 1985			
- Cirkovic, Z., Jovanovic; S., Borenja, boks-karate, Faculty of Physical Education, Belgrade, 1992			
- Stanojevic, J., Aikido – put ljubavi, NIPRO Partizan, Beograd, 1985			
- Arlov, D, Alati samoodbrane, SIA, Novi Sad, 2004			
- Zulic, M. with co-authors, Borilacke vestine, Zavod za izdavanje udzbenika i nastavna sredstva, Belgrade, 1990			
- Milosevic, M. with co-authors, Modeliranje i upravljanje sistemom samoodbrane, Naucna knjiga, Belgrade, 1998			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Individual and group work with students, lectures, projection of video materials.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Combat IV			
Lecturer: PhD Aleksandar Taskovic, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the fourth year of the Undergraduate Studies Acting			
Goal of the course: Training and advancement in different combat systems.			
Outcome of the course: Students enabled for the application of different stage combats systems.			
Content of the course: Training students for cooperation in scenes where riding and the use of horses is applied, cooperation and personal advancement in scenes where more complex combat systems are applied.			
Literature:			
- Eremija, M, Biologija razvoja coveka sa osnovama sportske medicine (practicum), Faculty of Sport and Physical Education, Belgrade, 1997			
- Kukolj, M. with co-authors, Opsta antropomotorika, Faculty of Sport and Physical Education, Belgrade, 1996			
- Lazarevic, LJ, Psiholoske osnove fizicke kulture, Faculty of Sport and Physical Education, Belgrade, 1994			
- Peric, B.D, Uvod u sportsku antropomotoriku, Author edition, Belgrade, 1997			
- Ugarkovic, D, (1999): Osnovi sportske medicine, College of Sports and Health, Belgrade			
- Popovic, S., Tajne judoa, GRO Sava Muncan, Bela Crkva, 1985			
- Koprivica, J. V., Osnove sportskog treninga, Zemun-Arkade, Beograd, 1997			
- Arlov, D, Alati samoodbrane, SIA, Novi Sad, 2004			
- Zulic, M. with co-authors, Borilacke vestine, Zavod za izdavanje udzbenika i nastavna sredstva, Belgrade, 1990			
- Milosevic, M. with co-authors, Modeliranje i upravljanje sistemom samoodbrane, Naucna knjiga, Belgrade, 1998			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Individual and group work with students, lectures, projection of video materials.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Dances I			
Lecturer: Branka Pujic, tenured professor; Anka Gacesa, expert associate; MGR Aleksandar Miletic, independent artistic associate			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the first year of Undergraduate Studies Acting			
Goal of the course: Lectures and exercises should introduce students to the performing dance technique, to show the importance of dance as a social form of entertainment; to facilitate understanding and presentation of the spirit of a certain era and enable students to find their own body and dramatic expression.			
Outcome of the course Students acquire the level of knowledge that enables them to find the correct body posture, to discard bad habits in posture and gesture and develop a sense of rhythm and phrase. Through lectures and exercises, students master the basics of classical ballet, basic socio-historical dances and find their own physical and dramatic expression.			
Content of the course <i>Lectures:</i> Introducing students to creative dance, with the basics of classical ballet, with the socio-historical dances (branle, Pavan, volta, polonaise, polka...), dance of the twentieth century (twist, rock'n'roll, cha-cha-cha ...), folklore (Srbijanka, Devojacko, Nisevljanka , Uzicko ..) and they are introduced to performing the learned dances with acting assignments. <i>Workshops</i> Through improvisation, students develop imagination, concentration, sense of rhythm, teamwork. Students become familiar with modern dances, popular dances, with the rules and characteristics of dances from different regions. Special program: creative dance 1 - dancing arm, masculine, feminine dance, isolation, competition, cartoon, fairy-tale-choreographies.			
Literature <i>Recommended literature:</i> - Vaganova, Basic principles of classical ballet, Znanje, Belgrade, 1949 - Maga Magazinovic, Istorija igre, Prosveta, Belgrade, 1951 - N.Bazarova - V.Mei, Principles of Classical Ballet, Belgrade, 1973 - Ljiljana Micic, Osnovi scenske igre, University of Novi Sad - Ljiljana Micic, Kultura pokreta, Academy of Arts, Novi Sad, 1999 - PhD Dragan Jovic, Plesovi, Faculty of Physical Education, University of Belgrade, 1995 - O.Skovran, Negovanje izvornog folkloru u radu sa decom, Savet za vaspitanje i brigu o deci			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Group tutoring. Special forms of teaching: the work with the repetiteur, collaboration with the professor of Acting. Methods: verbal-didactic, audio-visual, demonstrations.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Dances II			
Lecturer: Branka Pujic, tenured professor; Anka Gacesa, expert associate; MGR Aleksandar Miletic, independent artistic associate			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the second year of Undergraduate Studies Acting			
Goal of the course is introduction to the elements of contemporary dance that give new quality of bodily expression (softness, plasticity, freedom of movement). Introduction to the socio-historical dances of different epochs, understanding and the organic sense of specificity of manners of these epochs. Introduction to the dances of Serbian nation with the rules and characteristics of dances from different regions.			
Outcome of the course Students acquire the level of knowledge that enables them to master the performing technique of different dances and to apply their knowledge in a dramatic scene. Through lectures and exercises, students master the basics of classical ballet, contemporary ballet and socio-historical games. Students have mastered the elements and choreographies of contemporary dances, Serbian folk dances and got introduced to the characteristics of dances from different regions			
Content of the course <i>Lectures:</i> Introducing students to the basics of modern dance, the socio-historical dances (minuet, gavotte, quadrille, waltz, gallop ...) with the dances of the twentieth century (Charleston, samba, salsa ...) and folklore (bagpipes, Cigancica, Cacak, Vranje ...) <i>Workshops</i> Through improvisation and imitations students explore the character of the movement that fits the character in drama, exploring the rhythm of the character. Through the work of choreographer students develop imagination and explore the motivation of movement. They are introduced to modern dances, folk dances, rules and characteristics of dances from different regions. The goal is the performance of learned dances with acting assignments with an emphasis on the character. Creative dance 2 - research of the character; aesthetics of Pina Bausch applied to individual choreographies (the character is dancing); a love duet (from child to old age).			
Literature <i>Recommended literature:</i> - Maga Magazinovic, <i>Istorija igre</i> , Prosveta, Belgrade, 1951 - N.Bazarova - V.Mej, <i>Principles of Classical Ballet</i> , Belgrade, 1973 - LJiljana Micic, <i>Osnovi scenske igre</i> , University of Novi Sad - PhD Dragan Jovic, <i>Plesovi</i> , Faculty of Physical Education, University of Belgrade, 1995 - A. Maletic, <i>Pokret i ples</i> , Zagreb, 1983			
No. of active teaching classes: 3		Lectures: 2	Workshops/exercises: 1
Teaching methods: Group tutoring. Special forms of teaching: the work with the repetiteur, collaboration with the professor of Acting. Methods: verbal-didactic, audio-visual, demonstrations.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Dances III			
Lecturer: Branka Pujic, tenured professor; Anka Gacesa, expert associate; MGR Aleksandar Miletic, independent artistic associate			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the third year of Undergraduate Studies Acting			
Goal of the course: Through lectures and exercises, students should be introduced to the basics of character dances, folk dances of other nations and to adapt the posture and moves to the selected genre through a variety of dances. Students should be introduced to the basics of Argentine tango, jazz ballet basics, basics of dance expression through choreography, as well as to the application of the acquired knowledge in the musical.			
Outcome of the course Students have acquired a level of knowledge which enables them to rule the performing technique of the required dances. Students are enabled for understanding and organic sense of the specifics of folklore of other nations. Student have mastered a variety of genres, they know how to adapt the posture, movement and dance to the selected genre. They rule the performing technique of the required dances and are able to operate in joint and individual choreographies.			
Content of the course <i>Lectures:</i> Introducing students to the basics of character dances and dances of characters. Introducing students to theoretical aspects of contemporary dance. <i>Workshops</i> Mastering the elements of folk dances (Russian, Spanish, tarantella, Krakowiak...) and performing the learned dances in a specific genre. Introducing students to the basics of jazz ballet and Argentine tango; the application of scientific elements to choreographies; the application of acquired knowledge in a musical (synchronous dancing and singing with the acting task). Task: a quote from a musical. Creative dance 3 - travelogue, the use of tango and Charleston in the musical...			
Literature <i>Recommended literature:</i> - Maga Magazinovic, <i>Istorija igre</i> , Prosveta, Belgrade, 1951 - Ljiljana Micic, <i>Osnovi scenske igre</i> , University of Novi Sad - Ljiljana Micic, <i>Kultura pokreta</i> , Academy of Arts, Novi Sad, 1999 - PhD Dragan Jovic, <i>Plesovi</i> , Faculty of Physical Education, University of Belgrade, 1995 - Cristin Deniston, <i>The meaning of tango</i> , Belgrade, 2012			
No. of active teaching classes: 3		Lectures: 2	Workshops/exercises: 1
Teaching methods: Group tutoring. Special forms of teaching: the work with the repetiteur, collaboration with the professor of Acting. The voice technique. Methods: verbal-didactic, audio-visual, demonstrations.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Dances IV			
Lecturer: Branka Pujic, tenured professor; Anka Gacesa, expert associate			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the fourth year of Undergraduate Studies Acting			
Goal of the course Through lectures and exercises students should master the nuances of jazz ballet and master the choreographies of step, and to prepare for independent work on choreography.			
Outcome of the course Students have acquired a level of knowledge which enable them to perform choreographies of jazz ballet and stepdance. They are able for synchronous dancing and singing with the task of acting and for the application of the acquired knowledge in the musical.			
Content of the course <i>Lectures:</i> Introduction to the methodology of creating choreographies. The history of musicals, the musical for children. Introduction to modern dances and contemporary dance. <i>Workshops</i> Work on individual and group choreographies in the function of a particular scene. The application of modern dances in choreographies; performing the stepdance choreography; the choreography of jazz ballet with acting tasks; synchronization of dance and singing. Task: quotes from the musical-improvisations. One choreography through different genres. Creative dance 4 - the research of comical and dramatic through dance movement.			
Literature - A. Maletic, <i>Pokret i ples</i> , Zagreb, 1983 - Ljiljana Micic, <i>Kultura pokreta</i> , Academy of Arts, Novi Sad, 1999 - Stanley Green, <i>The World of Musical Comedy</i> , Barnes and Co, London, 1968 - Audio and visual materials - Visit to the Festival of Dance, dance shows...			
No. of active teaching classes: 3		Lectures: 2	Workshops/exercises: 1
Teaching methods: Group tutoring. The collaboration with the repetiteur and professors of Acting. And The Voice Technique. Methods: verbal-didactic, audio-visual, demonstrations.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia	30	.....
Seminars	10		

Study program: Undergraduate Studies Acting			
Course title: Stage Movement I			
Lecturer: Karajica J. Ferid, tenured professor,			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the Undergraduate Studies Acting			
Goal of the course: The course Stage Movement includes bodily expression of the actor and represents an integral part of acting skills. Students start with introduction to their physical abilities, expand their capabilities and apply them adequately in terms of meaning and craft in their acting performance. The task of the course is to introduce students to different use of movements in theatre depending on the genre, writer, epoch, director's poetics... In addition to the direct connection with the course Acting, Stage Movement provides knowledge on the relation movement-voice and movement-speech, their inspiring collaboration and intertwining.			
Outcome of the course Students are able to create and carry out their own creation consciously using the body as part of the overall expression of the acting expression.			
Content of the course: <i>Lectures:</i> Introduction to the term, concepts, significance, history, prominent representatives and directions. <i>Workshops:</i> Introduction to their own physical capabilities students start with the course focused on re-education of the body, overcoming its limitations resulting in a conscious body and concrete cycle of exercise shaped into a personal auto-training. The course develops the students' ability to convert a random physical involvement into a clear and deliberate acting action, teaches bodily expression of a character, play with the mask, different genre requirements and results in meaningful performance in non-verbal theatre.			
Literature: - Anne Dennis, The Articulate Body, Institute for Theatre, Film, Radio and TV, FDA, Belgrade, 1997 - Jacques Lecoq, Le Theatre du geste, mimes et acteurs, Bordas, Paris, 1987 - Jacques Lecoq, Le Corps poetique, Actes sud-papiers, Paris, 1997 - Etienne Decroux, Words on mine, Mime Journal, 1985 - Eugenio Barba, Nicola Savarese, A dictionary of theatre anthropology, Institute for Theatre, Film, Radio and TV, FDA, Belgrade, 1996 - Edward Gordon Craig, On The Art Of The Theatre, Cekade, Zagreb, 1996			
No. of active teaching classes: 3		Lectures: 2	Workshops/exercises: 1
Teaching methods Group tutoring. Lectures, watching plays, video and films, meetings with prominent artists in the domain of the course.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops	20	oral exam	50
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Movement II			
Lecturer: Karajica J. Ferid, tenured professor,			
Status of the course: Compulsory			
Number of ECTS: 7			
Condition: Attending the Undergraduate Studies Acting			
Goal of the course: The course Stage Movement includes bodily expression of the actor and represents an integral part of acting skills. Students start with introduction to their physical abilities, expand their capabilities and apply them adequately in terms of meaning and craft in their acting performance.			
Outcome of the course An actor who is able to create and perform their own creation using a conscious body as part of the overall acting expression. Students are able to align a complicated and constrained physical action with the developed speech action and vocal variations, to create, control and perform a clearly shaped body posture, adequate gestures appropriate and a special physical rhythm of the character.			
Content of the course: Introduction to their own physical capabilities students start with the course focused on re-education of the body, overcoming its limitations resulting in a conscious body and concrete cycle of exercise shaped into a personal auto-training. The course develops the students' ability to convert a random physical involvement into a clear and deliberate acting action, teaches bodily expression of a character, play with the mask, different genre requirements and results in meaningful performance in non-verbal theatre. Students should master two courses: Coordination of the body with set obstacles aligned with speech action and bodily expression of the character. As a part of the course Physical Expression of Character, students discover how it is possible to transform the anatomical and motoric possibilities of the body in the creation of physical expression of the character.			
Literature: - Jacques Lecoq, Le Theatre du geste, mimes et acteurs, Bordas, Paris, 1987 - Jacques Lecoq, Le Corps poetique, Actes sud-papiers, Paris, 1997 - Etienne Decroux, Words on mine, Mime Journal, 1985 - Etienne Decroux, Paroles sur le mime, Librerie Theatrale, Paris, 1997 -Eugenio Barba , Nicola Savarese, A dictionary of theatre anthropology, Institute for Theatre, Film, Radio and TV, FDA, Belgrade, 1996 - Antonin Artaud, The Theatre and its Double, Prometej, Novi Sad, 1992 - V. E. Meyerhold, On Theatre, Nolit, Belgrade, 1976			
No. of active teaching classes: 3		Lectures: 2	Workshops/exercises: 1
Teaching methods Group tutoring. Lectures, watching plays, video and films, meetings with prominent artists in the domain of the course.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops	20	oral exam	50
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Movement III			
Lecturer: Karajica J. Ferid, tenured professor,			
Status of the course: Compulsory			
Number of ECTS: 7			
Condition: Attending the third year of study program Acting			
Goal of the course: The task of the course is to introduce students to different use of movements in theatre depending on the genre, writer, epoch, and director's poetics. In addition to the direct connection with the course Acting, Stage Movement provides knowledge on the relation movement-voice and movement-speech, their inspiring collaboration and intertwining.			
Outcome of the course Mastered spatial and physical challenges of the ancient choir. Students master the specifics of the play with a mask and release the sense of comical, satirical and caricatural game.			
Content of the course: During the course Stage Movement student are introduced to the genre in the theatre as follows: Antique choir and Comedia dell' arte. The first deals with the relation of heroes and the nation, the role of choir lead and choir in expressing the ancient understanding of the world and its connections with the modern experience. Dealing with comedia dell' arte students master the masks and characters, their walk and typical gestures; they associate the quote with the experience of the present time and deepen the awareness of the method of improvisation. - Painting and music as inspiration for non-verbal theatre and its importance in the modern theatre.			
Literature: - Towards a poor theatre, Jerzy Grotowski, Izdavacki-informativni centar studenata, Belgrade, 1976 - Storia della Commedia dell'Arte, Mario Apollonio, Cekade, Zagreb, 1985 - Pozoriste Komedije del arte, Dusan Rnjak, Academy of Arts, Novi Sad i Inter Yu Press, Belgrade, 1995 - On The Art Of The Theatre, Edward Gordon Craig, Cekade, Zagreb, 1996 - A dictionary of theatre anthropology Eugenio Barba, Nicola Savarese, Institute for Theatre, Film, Radio and TV, FDA, Belgrade, 1996 - Antonin Artaud, The Theatre and its Double, Prometej, Novi Sad, 1992 - The Empty Space, Peter Brook, Lapis, Belgrade, 1995			
No. of active teaching classes: 3		Lectures: 2	Workshops/exercises: 1
Teaching methods Group tutoring. Lectures, watching plays, video and films, meetings with prominent artists in the domain of the course.			
Mark (max. no. of points 100)			
Pre-exam obligations	points	Final exam	points
Activity during the course	10	written exam	
Workshops	10	oral exam	50
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Stage Movement IV			
Lecturer: Karajica J. Ferid, tenured professor,			
Status of the course: Compulsory			
Number of ECTS: 7			
Condition: Attending the fourth year of study program Acting			
Goal of the course: The task of the course is to introduce students to different use of movements in theatre depending on the genre, writer, epoch, and director's poetics. In addition to the direct connection with the course Acting, Stage Movement provides knowledge on the relation movement-voice and movement-speech, their inspiring collaboration and intertwining.			
Outcome of the course An actor who is able to create and perform their own creation, larger completed units, which contain the experience and results of the work on the course and exploited numerous opportunities to interact with other professional-artistic courses, using a conscious body as a part of overall acting expression.			
Content of the course: Work on the pieces of modern drama (the second half of XX century) that can be represented with predominantly physical acting means. Example, S. Beckett Act Without Words I, E. Ionesco Salutations.			
Literature: In addition to the following literature the teacher provides watching video and film clips, arranges watching plays and organizes meetings with the prominent artists. - Anne Dennis, The Articulate Body, Institute for Theatre, Film, Radio and TV, FDA, Belgrade, 1997 - Jacques Lecoq, Le Theatre du geste, mimes et acteurs, Bordas, Paris, 1987 - Jacques Lecoq, Le Corps poetique, Actes sud-papiers, Paris, 1997 - Etienne Decroux, Words on mine, Mime Journal, 1985 - Eugenio Barba , Nicola Savarese, A dictionary of theatre anthropology, Institute for Theatre, Film, Radio and TV, FDA, Belgrade, 1996 - Jerzy Grotowski, Towards a poor theatre, Izdavacki-informativni centar studenata, Belgrade, 1976 - Mario Apollonio, Storia della Commedia dell'Arte, Cekade, Zagreb, 1985 - Dusan Rnjak, Pozoriste Komedije del arte, , Academy of Arts, Novi Sad i Inter Yu Press, Belgrade, 1995			
No. of active teaching classes: 3		Lectures: 2	Workshops/exercises: 1
Teaching methods Group tutoring. Lectures, watching plays, video and films, meetings with prominent artists in the domain of the course.			
Mark (max. no. of points 100)			
Pre-exam obligations	points	Final exam	points
Activity during the course	10	written exam	
Workshops	10	oral exam	50
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Voice Technique I			
Lecturer: PhD Marina Markovic, tenured professor; MGR Teodora Stankovic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the first year of Undergraduate Studies Acting			
Goal of the course: The formation of the voice as a main means of communication and expression. Developing individual voice features and mastering the voice and acting techniques/skills. Lectures and exercises should refer students to the most important segments of voice settings. The goal is to achieve the tasks of acting in accordance with the natural properties of the voice.			
Outcome of the course: Student are fully (theoretically and practically) introduced to the complex processes of respiration and phonation. They consciously control the process of adequate breathing, with the increased capacity of the breath and the breath managing. They establish the proper relation between the articulated body and consciously guided vocal apparatus/voice. Students gain controls of breath and voice emission, they become aware of voice expression, develop the range of voice, volume, power, dynamics and resonance. They are able to freely and spontaneously accomplish acting tasks in accordance with the course Acting.			
Content of the course:			
<i>Lectures:</i>			
Different approaches to voice education of actors through the history of theatre; the anatomy of vocal apparatus; physiological processes of respiration, phonation and resonance; basic phenomena of phonation: voice setting, registers and resonators, voice dynamics, the position of phonatory apparatus for the production of voice.			
<i>Workshops and exercises:</i>			
The release of the voice; relax, relaxation; consciously mastering adequate breathing techniques; breath control; appoggio exercises; exercises for the articulatory-resonant apparatus; voice settings; exploring the individual possibilities of voice, power, volume; emission of voice in the space - voice improvisation, exercises for voice dynamic, texts. Voice improvisations.			
Literature:			
<i>Compulsory literature, periodicals:</i>			
- Marina Markovic, <i>Glas glumca</i> , CLIO, Belgrade, 2002			
- Ljiljana Grujic-Erenrajh, <i>Glasovno obrazovanje glumca</i> , University of Arts, Belgrade, 1995			
- Marina Markovic, article <i>Dah - disanje, osnov glumacke kreativnosti</i> , in Almanac of FDA, Belgrade, 2000, pp. 147 – 157			
<i>Recommended literature:</i>			
-Marina Markovic, article <i>Odnos tehnicke pripreme i igre u radu na tehnicu glasa</i> , in Almanac of FMA, Belgrade, 2005, pp. 129 – 136			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Methods: artistic-research, theoretical. Topic-based lectures and discussions; demonstration method; analysis of the literature; exercises - individual and group work. Special forms of teaching: program of practice, cooperation with the head of the class, listening to audio materials, cooperation with related courses.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	10
Workshops	20	oral exam	30
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Voice Technique II			
Lecturer: PhD Marina Markovic, tenured professor; MGR Teodora Stankovic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 7			
Condition: Attending the second year of Undergraduate Studies Acting and fulfilled exam obligation in Voice Technique I			
Goal of the course The goal of lectures, discussions and exercises is to develop the skills of transforming actors's voice in accordance to the voice of the character. Movement should relieve the voice, enabling secure and expressive voice emission in the space. Free, spontaneous and organized movements in the space relieve primary tension and opens specific resonant spaces. The program is aligned with the curriculum course - Acting.			
Outcome of the course: Students consciously convert breath into sound; they are fully prepared to put their voice in the function of the character, to control the processes of respiration, phonation, and resonance, to play with articulation changes and vary tone/voice features. Students consciously control voice in complex stage circumstances. They fully activate resonators that enable the production of strong, voluminous, movable voice. They spontaneously react with voice to changes of pace and rhythm of movement in space, to striking different scene postures and poses.			
Content of the course: <i>Lectures:</i> Voice features, the scope and pace of voice. Actors' voice and voice of their characters. Consideration of the relations of voice and movement (rhythm and tempo ~ parallel and opposite); removal of personal psychological barriers. Harmonization of basic acting skills: voice, movement and speech. Theoretically and technically speaking, introduction to process of working in a radio studio. <i>Workshops and exercises:</i> Establishing a scheme-model of individual voice training. Dynamic exercises. Coordination of voice, movement and body position in space. Voice transformation on the text of comedy. The relation of voice and movement (spontaneous-set) and the application on different texts. The introduction of complex movements aligned or opposed to the voice and the selected text. Voice improvisations.			
Literature: <i>Compulsory literature, periodicals:</i> - Marina Markovic, <i>Glas glumca</i> , CLIO, Belgrade, 2002 - Jerzy Grotowski, <i>Towards a poor theatre</i> , Izdavacko-informativni centar studenata, Belgrade, 1976 - Cicely Berry, <i>Voice and the Actor</i> , Studio Lirica, Belgrade, 2008 <i>Recommended literature:</i> - Michail Checkov, <i>Method Acting</i> , NNK Internacional, Belgrade, 2004 <i>Presentation:</i> Lectures in PPS, audio and visual material			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Artistic-research, theoretical method. Topic-based lectures and discussions; demonstration method; analysis of the literature; exercises - individual and group work. Special forms of teaching: program of practice, audio and visual methods.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	10
Workshops	20	oral exam	30
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Acting			
Course title: Voice Technique III			
Lecturer: PhD Marina Markovic, tenured professor; MGR Teodora Stankovic, associate professor, MGR Aleksandar Miletic, independent expert associate			
Status of the course: Compulsory			
Number of ECTS: 7			
Condition: Attending the third year of Undergraduate Studies Acting and fulfilled exam obligation in Voice Technique II			
Goal of the course: Lectures and workshops should refer students to a variety of voice transformations in relation to the requirements of the genre. The goals are: to increase the range of voice, voice dynamics development, using different resonators. The goal of the program/seminar which is realized in the radio studio is working on a variety of texts and mastering the technical parameters. Sheet music literacy and work on the musical articulation contribute to the development of acting - singing expression within a particular genre and subtypes.			
Outcome of the course: Students consciously and fully control the processes of respiration, phonation, and resonance. The power and expression of voice enable them to play with voice transformations, to exactly and with the inspiration meet the requirements of the genre. Students master the program of seminar Actor on Radio and apply the skills acquired in this medium. They acquire a satisfactory level of independence in the preparation and presentation of poems and songs.			
Content of the course: <i>Lectures:</i> Genres and their characteristics in terms of voice transformation. Sheet music literacy and elements of rhythm. Special lectures are dedicated to the theatre model of B. Brecht. <i>Workshops and exercises:</i> A complex, individual training (range of voice, dynamics development, adaptation of musical articulation, the acquisition of security in respect to a specified tempo and rhythm). Voice improvisations. Specific exercises for resonators and registers of voice, determining the intonation, vocal analysis, etc. The program introduces students to the method of vocal processing of songs.			
Literature: <i>Compulsory literature, periodicals:</i> - Marina Markovic, <i>Glas glumca</i> , CLIO, Belgrade, 2002 - Marina Markovic, clanak <i> Glasovne transformacije glumca u zavisnosti od zahteva zanra</i> , in Almanac of FMA, Belgrade, 2001, pp. 31 –36 - Bertold Brecht, <i>Dialectical theatre</i> , Belgrade, Nolit, 1966 <i>Recommended literature:</i> - Rajko Maksimovic, <i>Osnovi notnog pisma</i> , Faculty of Dramatic Arts, Belgrade, 2000			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Topic-based lectures and discussion; demonstration method; analysis of the literature; exercises - individual and group work; Special forms of teaching: program of practice, audio and visual methods. The examples shown (films, plays, concerts) should enable students to master the basic elements of vocal technique.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	10
Workshops	20	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper	10		

Study program: Undergraduate Studies Acting			
Course title: Voice Technique IV			
Lecturer: PhD Marina Markovic, tenured professor; MGR Teodora Stankovic, associate professor, MGR Aleksandar Miletic, independent expert associate			
Status of the course: Compulsory			
Number of ECTS: 7			
Condition: Attending the fourth year of Undergraduate Studies Acting and fulfilled exam obligation in Voice Technique III			
Goal of the course is to introduce students with more complex tasks in the genre of musical theater and film musicals. The use of voice as an actor means allows the student to professionally and creatively perform in public (media). Development of voice potential, applications, and demonstration of both voice and vocal technique; mastering complex rhythmic models.			
Outcome of the course: Students are ready for independent, individual voice and vocal analysis and interpretation of the text or songs. Students have skills for performing in a variety of stage-musical forms. They can perform the tracks from: singing pieces and contemporary pieces. Students mostly mastered specific elements of vocal techniques adapted to acting and singing performances in the media			
Content of the course: <i>Lectures:</i> Lectures and exercises introduce students to working on the voice and vocal technique adapted to the needs of actors. Special attention is paid to: equalization of vote in full volume, flexible use of registers and voice resonators. Special lectures: a. methods of work on the interpretation of the text or songs; b. skills of transforming voice in relation to the requirements of the genre and the characteristics of media appearance. <i>Workshops and exercises:</i> The voice and vocal technique and work on the interpretation; voice transformations in different tasks. Elements of the special program: the analysis of musical texts, stage setting of songs, harmonization and coordination of voice, speech, singing and recitative with movement and dance. Students prepare and show tasks in certain subtypes of the genre (a singing piece, musical, light opera, song in the contemporary piece, etc.).			
Literature: <i>Compulsory literature:</i> - Marina Markovic, <i>Glas glumca</i> , CLIO, Belgrade, 2002 - Marina Markovic, clanak <i>Glasovna i vokalna priprema glumca-pevaca za scensko-muzicke nastupe u medijima</i> , in Almanac of FDA, Belgrade, 2006 <i>Recommended literature:</i> - Biserka i Dusan Cvejić, <i>Art of Singing</i> , Private edition, Belgrade, 1994 - Deena Kaye - James LeBrecht, <i>Sound and Music for the Theatre</i> , CLIO, Belgrade, 2004 - Internet pages, sites			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Study program- topic-based lectures and discussion. Discussions during lectures. The analysis of literature. Demonstration method; Exercises - individual and group work; Special forms of teaching: work with the repetiteur. Work with related courses. Methods: research-artistic, auditive, visual.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	10
Workshops	15	oral exam	40
Colloquium/colloquia	25	.....
Pre-exam paper			