



BACHELOR ACADEMIC STUDIES

Management and Production in Theater, Radio and Culture

Field	IMT - Interdisciplinary, multidisciplinary and transdisciplinary studies in the field of Art and Socio-Humanistic Sciences
Type and level of studies	Bachelor Academic Studies
Scope of studies	240 ECTS
Duration of studies	4 years
Diploma title	Bachelor of Arts in Culture and Media Management
Number of students	15
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	The fundamental objective of the studies is to provide students with knowledge of cultural, artistic and media systems and to enable them to acquire skills from these areas. Through different forms of teaching students are trained for active participation in organization and management of artistic programs and productions, cultural institutions, media and other artistic organizations and ensembles. Students are trained for work and engagement in contemporary European and global cultural and media institutions.

The structure of the study program

The study program Management and Production in Theater, Radio and Culture is designed as a program of interdisciplinary Bachelor Academic Studies in the duration of 4 years and the scope of 240 ECTS. The studies encompass the field of art and socio-humanistic sciences and the area of drama and audio-visual arts, management and business and the science of art as well.

The orientation towards interdisciplinary positioning of the program emerged as a result of the process of self-evaluation and necessity to clearly position education of undergraduate managers in culture and media in academic, artistic and professional settings.

During four-year Bachelor Academic Studies, in a rather balanced manner students can acquire knowledge from the following areas: Drama and Audio-Visual Arts (Theater Production, Fundamentals of Radio Production, Programming and Artistic Radio Production, Theater Production and Theatrical Models, Fundamentals of Film Production, Fundamentals of Television, Management of Theatrical Festivals as compulsory and Applied Music, Fundamentals of Sound Design for Scenic Events, Rhetoric, Fundamentals of Sound Recording and Design on the Radio, Copyrighting as elective subjects; Management and Business or Applied Management in the Area of Culture and Media (Introduction to Management, Introduction to Management in Culture, Human Resources Management, Management and Marketing in Culture, Finances and Accounting, Radio Research and Advertising, Copyright...) and science of art (History of World Theater and Drama, History of South Slavic Theater and Drama, History of Film, History of Art...).

In the structure of the study program classification of the subject according to status and type of subject was respected. Mandatory subjects in the program comprise about 80% and elective subjects about 20% of the entire program (50 ECTS in total), while it is important to underline that through the broad range of elective subjects students have the great opportunities to select the subjects which will stimulate their interests and also provide the required specialization in the area of theater, culture or media. In that respect, we particularly emphasize the fourth year of studies, during which the student through the special elective subjects clearly shapes and acquires additional, theoretical and professional knowledge from his/her area of interest. When it comes to the type of subjects, they are differentiated in the following manner: scientific or artistic and professional subjects (SAP, about 35%), theoretical and methodological subjects (TM, about 20%), academic and general subjects (about 15%) and professional and applicative subjects (PA about 30%).

Educational process in compulsory and elective subjects is implemented through lectures defined by the prescribed curriculums, individual, group and collective work with students, cooperation with professional and vocational organizations and institutions and work on artistic and scientific projects. Within the study program various fora and thematic seminars are organized, through which students familiarize with numerous prominent theater and radio theoreticians and practitioners, managers in cultural institutions and organizations, theaters and media, decision makers who debate with students on topics from their working areas.

The crucial part of the educational process on this study program includes practical exercises and practice during which student have the opportunity to actively participate in organizational and production on the radio, work on promotion and organization on numerous cultural manifestations and projects, scientific research projects, preparation and implementation of professional theatrical plays and the greatest international festivals in the country - BELEF, BITEF, FEST. The projects which have already been run for years, having emerged as a part of students' initiative, are in the spotlight, and these include: Festival of International Student Theater (FIST) and Festival of Student Film (FSF).

The purpose of the study program

The study program of Bachelor Academic Studies - Management and Production in Theater, Radio and Culture is characterized by high degree of scientific, artistic and theoretical foundations and practical applicability in the areas of dramatic arts, culture and electronic media. The program provides acquisition of the competencies essential for development of artistic (theater), media (radio) and production and practice in the field of culture and cultural policy (Government bodies, cultural institutions and organizations). In that respect the process of education aims to educate students and train them theoretically and empirically in the areas of theater and radio production, management in culture so as to actively participate with acquired knowledge in management and production, to contribute to preservation and development of national identity, cultural diversity and cultural heritage, to generally improve the quality of contemporary cultural and media production and in international cultural cooperation. In creation of this study program the starting point were the studies of Organization, which have been organized in the Faculty ever since 1961. Over the years the studies were modified pursuant to contemporary directions of development and achievements in the area of scientific theory and artistic practice, along with necessities and processes of transformation of society. Since the 1990s the programs of mandatory subjects of this study program have been reformed and supplemented in order to react to the new socio-political and economic conditions which had immense consequences on the area of culture, media, even artistic currents (strategic thinking and planning, introduction of evaluation and transparency in business of the institutions, greater demand for diversification of funding sources etc.). With the new transition wave since the year 2000, it was

necessary to conduct new harmonization and supplements to the curriculum, since the process of European integration of our country demanded new competitions of art, media and culture managers: knowledge and skills of communicating with European artists and cultural centers, European funds which became accessible for development of our art, culture and media (new subjects were introduced, such as International Cultural Cooperation or training units dedicated to European cultural institutions, European norms governing media etc.).

Upon completion of Bachelor Academic Studies, Bachelor of Arts in Culture and Media Management possesses theoretical knowledge of production from the area of dramatic arts and media and culture management, and also possesses the wide range of skills required for specific completion of organizational and productional tasks in cultural institutions and organizations (museums, galleries, libraries, cultural centers, funds), theaters, radio and TV stations and advertising agencies. Practically speaking, students may occupy the following positions: organizer, stage manager and producer of theatrical plays, projects, programs and radio and TV shows; producers, analysts and creative associates in the area and institutions dealing with advertising and public relations; program managers, editors in chief of radio stations; managers of theaters or certain organizational segments thereof; organizers and producers of the projects, media and culture research, project managers in culture, program editors and managers of cultural institutions and organizations, decision makers in culture.

Study program of Bachelor Academic Studies Management and Production of Theater, Radio and Culture is clearly graded and well-adjusted to the social needs and economic transformation of the country, which is clearly visible in the number of graduate students holding key positions in cultural institutions, public and commercial media, ministries, political and civil society organizations, public and private higher education institutions in the country, region and Europe. With their knowledge and skills they are at the same time interpreters and analysts of cultural and artistic development, and also the active creators of programs and projects with very positive effects on national development of dramatic arts, culture and media, including international promotion thereof.

The objectives of the study program

The main objective of four-year Bachelor Academic Studies is to provide students with fundamental knowledge of production in the area of dramatic arts, particularly theater, electronic media with emphasis on radio and culture management. Apart from acquiring said knowledge, students should be trained to position artistic, media and cultural production in general social context, crossing dual task of these productions which is partly visible in gaining public and cultural interests and top artistic standards on the one hand, and to accomplish advertising goals and provide market sustainability on the other.

At the same time, the objective of the program is to provide students with knowledge on the system of culture, art and media in Serbia, Europe and the world which are necessary for acquiring skills from the area of management and production of theater, radio and culture and their active implementation in raising capacities on an national and international level through the projects strongly connected with cultural diplomacy and international cooperation.

Through lectures, work on projects, workshops, fora, professional visits to the relevant institutions and meetings with professional, practice and research students are trained for active participation in organization and management of artistic productions, cultural institutions, media and other artistic organizations and ensembles, and also to be leaders in cultural development of the country. In the first year of studies students acquire fundamental knowledge and learn basic terms from various fields of study, gradually participate in theatrical projects, conceptualize and create animation projects, produce short news and artistic media and radio forms. In the second year of studies the aim is to research the cultural policy instruments based on theory, to deal with the current production practice of radio stations with particular emphasis on artistic production, which results in creation of television show productions and studying of theatrical production models, based on which students participate in artistic projects with students of other study programs of the Faculty. The fundamental objective of the third year of studies is to acquire knowledge from the area of strategic analysis and creation of strategic plans of cultural institutions, advertising and public relations and theatrical production, all this contextualized in a unique project - Festival of International Student Theater (FIST) created by students as their own production and managerial project in all segments. The objective of the fourth year of studies is to synthesize acquired knowledge and to position it, as well as to contextualize it within the social and normative system, system of culture and cultural policy and international relations, trying to profile students' interests through projects, practice and scientific research. During this year of studies the stronger bond is made with the referent institutions - theaters, cultural institutions, radio and TV stations, advertising agencies where our graduate students are mostly employed.

The crucial objective of the program is to direct the future professionals in performing arts, electronic media and culture towards theoretically and empirically founded research approach as the prerequisite for successful management of theater, radio and culture, and also to develop an analytical approach and an ethical stand point of a professional towards events in cultural, artistic and media practice.

Through education process students acquire knowledge related to the following:

- organization and production of dramatic, artistic and media contents;

- management in culture, art and media (understanding of surroundings, strategic planning, human resources management; functions of management: planning, organization, control...);
- economics and funding in culture, fundraising and entrepreneurship in culture;
- cultural policy, theory and history of culture, art and media.

At the same time, students will develop the following skills and abilities:

- skills of conceptualization, operationalization and evaluation of the projects - independent actions through work on projects;
- creation, starting and management of independent organizations and associations, artistic ensembles, troupes;
- active shaping and implementation of cultural and media policy.

Apart from the defined theoretical foundations, the study program is developed in empirical direction as well, requiring students from day one to adopt cultural, artistic and media practice and to be trained to act in European and global cultural and media conditions, following and applying state-of-the-art productional and technological achievements they encountered during studies.

Obtained competences

Description of general and subject-specific competences of students

Upon completion of Bachelor Academic Studies, Bachelor of Arts in Management of Culture and Media obtained the following competences:

- he/she learnt and in practice successfully applies knowledge from the field of managing the individual sectors of art, cultural and media institutions (plans, controls and monitors work, evaluates the program and the achieved results); organizes fundraising (knows financial resources, international organizations and foundations, sponsorship potentials); creates and implements advertising activities and public relations;
- manages human resources - professional and artistic ensemble, supports development of careers; works with volunteers and fan clubs; organizes work of the councils, managing and program boards;
- organizes and manages the entire work process in program production in media (organization of recording, postproduction...) and manages artistic and cultural projects (plays, festivals, exhibitions, events, concerts etc.) - design of the project, plan, budget, fundraising plan, implementation, control, evaluation;
- conceptualizes and negotiates inter-sector projects (cultural industries, cultural tourism, international projects), is familiar with copyright protection and neighboring rights, along with the manner of action in international cultural relations;
- applies the methods and techniques of strategic management (strategic analysis), coordinates creation of strategic plan, implementation, control and evaluation;

Description of learning outcomes:

- the student obtained theoretical and vocational knowledge and skills from this field;
- the student developed professional self-awareness and possibility of solving dilemmas in the domain of professional decision-making and professional ethics;
- the student applies research methods in solving specific problems, also including systematical analysis of the situation and audience (survey, interviews, focus groups);
- the student acquired the habit of monitoring and applying novelties in his/her profession (permanent users of web platforms for culture management, magazines, participants of conferences and seminars);
- the student understands the nature and function of state administration and public administration in the field of culture; the student developed the capacity of analyzing its objectives and priorities, along with the use of cultural policy instruments;
- the student developed analytical and critical opinion, thus he/she is able to independently analyze the problems in surroundings and to develop the project which will respond to the needs of such surroundings (artists, general public and audience);
- the student developed various skills necessary for a manager and producer in everyday work: communication, negotiation, persuasion, leadership, team work etc.

Upon completion of Bachelor Academic Studies, the student may continue his/her education through one-year Master Academic Studies.

Curriculum

During four-year Bachelor Academic Studies, students learn the subjects conceived and structured so that students could obtain fundamental knowledge in the field of management and business as the necessary support in learning both management and production in the field of theater, radio and culture. The subjects are the following: Introduction to Management, Human Resources Management, Finances and Accounting, Copyright... These subjects and knowledge acquired therefrom represent the base on which the array of specific subjects will be founded, combining the said theoretical framework of specificities in the fields of art, culture and media. This category of subjects includes Introduction to Culture Management, Culture Management and Advertising, Theater Production and Theatrical Models, Management of Theatrical Festivals, Business Communication...

In interdisciplinary conception of this study program, the subjects from the field of dramatic and audio-visual arts are the integral part thereof, including: Fundamentals of Radio Production, Theatrical Production, Fundamentals of Film Production, Fundamentals of Television, Sound Recording and Design for Scenic Events, Copyrighting, Rhetoric, Applied Music..., or science of art: History of World Drama and Theater, History of South Slavic Drama and Theater, History of Film, History of Art...

The subjects on this study program are specified according to the prescribed percents and classification: scientific or artistic and professional, professional and applicative, theoretical and methodological and academic and general subjects.

According to the type, the subjects are divided into compulsory and elective, which participate with 20%, i.e. about 50 ECTS in the study program, providing students the opportunity to select the subjects which will stimulate their interests, and also provide the required specialization or focus on some of the crucial aspects of art (theater), media (radio) and culture management. In that respect, we emphasize the elective subject Project, with scope of 6 classes, with students selecting whether they will opt for the field of theater, radio or culture.

All subjects attended and taken by students with the accompanying number of ECTS are registered in degree supplement, which is the mandatory document for future professional engagement of graduate students and definition of their competencies.

List of subjects

Copyright
English Language I
English Language II
Esthetics
History of South Slavic Theater and Drama I
History of South Slavic Theater and Drama II
History of World Theater and Drama I
History of World Theater and Drama II
History of World Theater and Drama III
History of Art I
History of Art II
History of Film k
Radio Research and Advertising
Copyright a
Cultural Policy
Mass Communication Media
International Cultural Relations
Culture Management and Marketing
Human Resources Management
Management of Theatrical Festivals
Fundamentals of Sound Design for Scenic Events
Fundamentals of Theatrical Production
Fundamentals of Radio Production
Fundamentals of Sound Recording and Design on the Radio
Fundamentals of Television I
Fundamentals of Television II
Fundamentals of Film Production
Theater Production
Theater Production and Theatrical Models
Business Communication
Applied Music
Programming and Artistic Radio Production
Project - Culture Management
Project - Theater Production
Project - Radio Production
Psychology I
Psychology II
Radio in Contemporary Media Surroundings
Rhetoric I
Russian Language I
Russian language II
Russian Language and Culture (Theater, Film, Music and Painting) I
Russian Language and Culture (Theater, Film, Music and Painting) II
Theory of Culture
Introduction to Management
Introduction to Culture Management
Finances and Accounting

Curriculum

Ref. No.	Code of the Subject	Name of the subject	Semester	Type of the Subject	Status of the Subject	Active Teaching			Other Classes	ECTS	
						L	P	Additional Lecture Forms (ALF)			
First Year											
1.	125	Fundamentals of Theatrical Production	1, 2	Scientific or Artistic and Professional (SAP)	C	2	2	0	0	10	
2.	126	Fundamentals of Radio Production	1, 2	Scientific or Artistic and Professional (SAP)	C	2	2	0	0	10	
3.	144	Introduction to Culture Management	1, 2	Scientific or Artistic and Professional (SAP)	C	2	2	0	0	10	
4.	255	History of World Theater and Drama I	1, 2	Theoretical and Methodological (TM)	C	2	2	0	0	6	
6.	143	Introduction to Management	1	Academic and General (AG)	C	2	0	0	0	4	
7.	145	Finances and Accounting	2	Professional and Applicative (PA)	C	2	0	0	0	4	
8.	FLI	Foreign Language I	1, 2	AG	E	2	0	0	0	4	
9.	EP I	Elective Part I	1, 2		E	6	0	0	0	12	
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18	8			60	
Total number of active teaching for the year						26x30=780			780	60	
Second Year											
1.	129	Theater Production and Theatrical Models	3, 4	Scientific or Artistic and Professional (SAP)	C	2	2	0	0	10	
2.	131	Programming and Artistic Radio Production	3, 4	Professional and	C	2	2	0	0	10	

				Applicat ive (PA)						
3.	111p	Cultural Policy	3, 4	Acade mic and General (AG)	C	2	2	0	0	10
4.	109p	Copyright	4	AG	C	2	0	0	0	4
5.	256	History of World Theater and Drama II	3, 4	Theoret ical and Method ological (TM)	C	2	2	0	0	6
6.	119	Human Resources Management	3	Theoret ical and Method ological (TM)	C	2	0	0	0	4
7.	FLII	Foreign Language II	3, 4	AG	E	2	0	0	0	4
8.	EP I	Elective Part I	3, 4		E	6	0	0	0	12
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18	8			60
Total number of active teaching for the year						26x30=780			780	60
Third Year										
1.	128	Theater Production	5, 6	Scientifi c or Artistic and Profess ional (SAP)	C	2	2	0	0	10
2.	110	Radio Research and Advertising	5, 6	Theoret ical and Method ological (TM)	C	2	2	0	0	10
3.	118p	Culture Management and Marketing	5, 6	Scientifi c or Artistic and Profess ional (SAP)	C	2	2	0	0	10
4.	112	Mass Communication Media	5, 6	Acade mic and General (AG)	C	2	0	0	0	4
5.	094	Fundamentals of Film Production	5, 6	Profess ional and Applicat ive (PA)	C	2	0	0	0	4
6.	253	History of South Slavic Theater and Drama I	5, 6	Theoret ical and Method ological (TM)	C	2	0	0	0	6
7.	283	Theory of Culture	5, 6	AG	C	2	0	0	0	4
8.	EP I	Elective Part I	5, 6		E	6	0	0	0	12
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						20	6			60
Total number of active teaching for the year						26x30=780			780	60
Fourth year										
1.	121	Management of Theatrical Festivals	7, 8	Profess	C	4	0	0	0	10

				ional and Applicat ive (PA)						
2.	136	Radio in Contemporary Media Surroundings	7, 8	Scientifi c or Artistic and Profess ional (SAP)	C	4	0	0	0	10
3.	113p	International Cultural Relations	7, 8	Scientifi c or Artistic and Profess ional (SAP)	C	4	0	0	0	10
4.	254	History of South Slavic Theater and Drama II	7, 8	Theoret ical and Method ological (TM)	C	2	0	0	0	6
5.	265	History of Film k	7, 8	Theoret ical and Method ological (TM)	C	2	0	0	2	6
6.	091	Fundamentals of Television I	7	Profess ional and Applicat ive (PA)	C	2	0	0	0	2
7.	092	Fundamentals of Television II	8	Profess ional and Applicat ive (PA)	M	2	0	0	0	2
8.	EP II	Elective Part II	7, 8		E	1	5	0	0	14
g267Total number of classes (lectures/practice + ALF/other classes) and credits for the year						19	5		2	60
Total number of active teaching for the year						24x30=720			720	60
Total number of active teaching classes, other classes and credits for all years of studying						780+780+780+720=3060			3060	240

List of Elective Subjects

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
Elective Part I				36
1.	251	Esthetics	1-6	4
2.	257	History of World Theater and Drama III	1-6	6
3.	260	History of Art I	1-6	4
4.	261	History of Art II	1-6	4
5.	061a	Copyright a	1-6	4
6.	231	Fundamentals of Sound Design for Scenic Events	2, 4, 6	2
7.	235	Fundamentals of Sound Recording and Design on the Radio	1, 3, 5	2
8.	013	Business Communication	1-6	4
9.	238	Applied Music	1-6	4
10.	269	Psychology I	1-6	4
11.	270	Psychology II	1-6	4

12.	014	Rhetoric I	1-6	4
13.	273	Russian Language and Culture (Theater, Film, Music and Painting) I	1-6	4
14.	a273	Russian Language and Culture (Theater, Film, Music and Painting) II	1-6	4
15.	FLI	Foreign Language (other) I	1-6	4
16.	FLII	Foreign Language (other) II	1-6	4
Elective Part II				14
1.	132	Project - Culture Management	7, 8	14
2.	133	Project - Theater Production	7, 8	14
3.	134	Project - Radio Production	7, 8	14
Total ECTS				50

Theoretical and Methodological Subjects in the Study Program

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	253	History of South Slavic Theater and Drama I	5, 6	6
2.	254	History of South Slavic Theater and Drama II	7, 8	6
3.	255	History of World Theater and Drama I	1, 2	6
4.	256	History of World Theater and Drama II	3, 4	6
5.	265	History of Film k	7, 8	6
6.	110	Radio Research and Advertising	5, 6	10
7.	112	Mass Communication Media	5, 6	4
8.	119	Human Resources Management	3	4
Total ECTS				48

Scientific or Artistic and Professional Subjects in the Study Program

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	125	Fundamentals of Theatrical Production	1, 2	10
2.	126	Fundamentals of Radio Production	1, 2	10
3.	144	Introduction to Culture Management	1, 2	10
4.	129	Theater Production and Theatrical Models	3, 4	10
5.	128	Theater Production	5, 6	10
6.	118p	Culture Management and Marketing	5, 6	10
7.	136	Radio in Contemporary Media Surroundings	7, 8	10
8.	113p	International Cultural Relations	7, 8	10
Total ECTS				80

Professional and Applicative Subjects in the Study Program

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	121	Management of Theatrical Festivals	7, 8	10
2.	091	Fundamentals of Television I	7	2
3.	092	Fundamentals of Television II	8	2
4.	094	Fundamentals of Film Production	5, 6	4
5.	131	Programming and Artistic Radio Production	5, 6	4
6.	145	Finances and Accounting	3, 4	10
Total ECTS				32

Enrollment

The conditions and procedure for enrollment of students on the first year of Bachelor Academic Studies at the study program Management and Production in Theater, Radio and Culture are precisely and thoroughly stipulated in the unique competition held by the higher education institution.

The candidates applying for this study program should possess degree on completed secondary education. Following the application, the candidates take aptitude exam, pursuant to the General Policies and Procedures of the higher education institution. The exam includes verification of the following:

- general knowledge, through the test,
- abilities of analytical and critical thinking, through the written work on the certain subject and
- aptitude for production and managerial tasks, evaluated through the interview - oral part of the exam.

The ranking of candidates for enrollment in Bachelor Academic Studies is determined based on the grade point average during their secondary education and the results achieved in each phase or overall aptitude exam. The overall exam procedure is highly transparent.

For the purpose of better preparation of the candidates to pass aptitude exam, the professors and professorial fellows of this and all other study programs of the higher education institution during April and May organize free consultations with all interested candidates, and closely explain the procedure during the aptitude exam and its individual phases, as well as with broad and field-specific literature which may help them during preparations.

Entrance exam

1. All candidates that apply for this study program take the aptitude exam as a necessary condition for enrollment. Aptitude exam, individually for each study program, includes: assessment of talent, that is, required knowledge in the field of parent and related subjects; assessment of the mental and physical abilities, affinities and personality traits necessary for artistic work or certain profession in the field of dramatic arts which are taught at the Faculty of Dramatic Arts. The assessment is performed through practical tasks, oral exams, written works, tests and interviews.

2. The first year of Bachelor 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 he/she 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 enrollment in first year of Bachelor Academic Studies is determined based on the grade point average during their secondary education and the results achieved on aptitude exam. The candidate can score maximum of 100 points.

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

The candidate's score on aptitude exam is evaluated in the range between 0 and 80 points.

5. The right to be ranked on the single ranking list is obtained by the candidate who passed aptitude exam. The Faculty determines the order of the candidates who passed the aptitude exam according to the total number of scored points achieved, including: the students who are funded by the government and the self-financed students.

6. The candidate can be enrolled as a student who is funded by the government if he/she is ranked up to the approved number of students who can be enrolled as government-funded, which is determined by this competition and has a total of at least 51 points. The candidate can be enrolled as the self-financed student if he/she is ranked up to the number approved for enrollment of the self-financed students, which is determined by this contest, having scored more than 30 points.

7. In case two candidates scored the same number of points, priority is given to the candidate who gained a higher number of points on the aptitude exam.

Assessment and progress of the students

The final grade for each subject of this study program is formed by continuous monitoring of students' work and achieved results during the semester and the current academic year, along with the results achieved within pre-exam activities and on the exam.

The total student workload consists of attending lectures and practice, consultations, independent work under supervision, independent work, preparation of seminar papers, research and creation of final (MA) thesis.

The points are allocated for each of the predefined components of the study program, and by passing the exam the student earns the certain number of ECTS defined in the study program. The number of ECTS is determined based on the student's workload in mastering the certain subject and application of the single methodology of the Faculty for all study programs.

The exams are taken orally and/or in writing, and, according to the Law on Higher Education, the exam terms are the following: January, April, June, September and October term. Upon fulfilling pre-exam obligations, the students are entitled to pass the exam. The student's success in mastering a particular subject is continuously monitored during classes and is expressed in points. Each subject is evaluated with 100 points, and by fulfilling pre-exam obligations and taking the exam the student can earn a maximum of 100 points. The minimum volume of pre-exam obligations that can be fulfilled during the semester is 30, while the maximum is 70. Pre-exam obligations, depending on the year and subjects, balance requirements from the field of practical or theoretical knowledge and the student's engagement. Each subject from the study program has a clear and available method of scoring points (table 5.2.).

Final grades in the exams are expressed in numbers from 5 to 10, with 5 not being a passing grade, and 10 being the highest grade. The student's grade is based on the total number of points that the student scored by fulfilling pre-exam obligations and passing the exam, according to the quality of obtained knowledge and skills.

The grades are recorded and entered into exam minutes, the exam application and the student's transcript booklet. The student is informed about the grade immediately after the exam or no later than 7 days after the exam.

Table of courses

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Copyright a			
Lecturer: PhD Mario Lukinovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the second semester of the second year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: The course provides an overview of contemporary solutions in the field of copyright and related rights, primarily at the level of national legislation. In addition, the aim is to introduce students to the most advanced solutions in the international sources and international conventions, as well as in the European Union, given the pretension of Serbia to join this international organization as soon as possible. With this in mind, the subject is designed with the aim of providing the students with basic knowledge about the organization and functioning of the legal system generally, different legal disciplines related to copyright law and economic aspects of the usage of copyright and other intellectual property rights, since students do not study any other relevant law disciplines at this faculty.			
Outcome of the course: Understanding and performing copyright related law activities and duties related to forms of disloyal and monopolistic behavior of subjects on the market that encompasses these rights.			
Content of the course: 1. The concept of intellectual property rights; 2. Intellectual property rights, divisions and sources; 3. The concept, origin, historical development and definition of copyright law; 4. The term of copyright works and the conditions of protection of copyright works /Categories of copyright works; 5. Authors and co-authors/copyright holders; 6. Contents of the author subjective copyright law (moral and property rights)/Special rights of authors (the right to the owner of the work, the right to a special fee); 7. The limitations on the property rights of the author/suspension of the right/duration of copyright; 8. Colloquium; 9. Transfer of copyright/Authors' contracts; 10. Concept and types of related rights/Copyright and related rights; 11. The exercise of copyright; 12. The exercise of copyright through organizations for collective management of rights; 13. Civil law protection/Criminal justice protection; 14. The International Convention on Copyright and Related Rights/Protection of copyright and related rights in the European Union; 15 Exam			
Literature: - K. Damjanovic, V. Maric: <i>Intelektualna svojina</i> , Pravni fakultet Univerziteta Union, - <i>Law on Copyright and Related Rights</i> , 2011			
No. of active teaching classes: 2	Lectures: 2	Workshops: /	
Teaching methods: 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
Colloquium/colloquia	20	.....
Pre-exam paper	20		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
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 Management and production in theatre, radio and culture			
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 Management and production in theatre, radio and culture			
Course title: Aesthetics			
Lecturers: PhD Divna M. Vuksanovic, tenured professor; PhD Vlatko M. Ilic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Thematic and critical introduction to the fundamental problems and matters of aesthetics as the science of sensory knowledge, beauty and art is the basic goal of the course. Additionally, the goal of the course is to, based on the definition of the concept, subject and methodology of general aesthetics, introduce students to the specifics of particular aesthetic disciplines such as: aesthetics of film, photography, stage and performing arts, music and sound, fine arts and architecture, electronic and new media, etc., as well as to introduce them to the possibilities of application of aesthetics in other areas of human life and spirit (art criticism, aesthetic environment, media, fashion, design...).			
Outcome of the course: In terms of expected learning outcomes, it is particularly important to develop the ability for theoretical-critical or creative thinking about the aesthetic topics as a whole, as well as to encourage the development of skills for problematizing a variety of aesthetic phenomena, from different interpretative, theoretical and personal (subjective) perspectives.			
Content of the course			
<i>Lectures</i>			
Course content is comprised of the basic postulates presentation from which problems related to the issues of foundations of aesthetics as a scientific discipline stem, aesthetics that deals with matters of sensory knowledge, art, taste, aesthetic categories and values, as well as the topic that is associated with special art and media field, art criticism, and everyday life, that is, (aesthetic) reality itself, through aesthetic research.			
<i>Workshops</i>			
The workshops will be carried out within the mentor-guided students' research projects (in the form of authored video works or essays on topic Reading aesthetic phenomena), whose presentations are part of the exam obligations of the course attendees.			
Literature:			
- <i>Sta je estetika?</i> , Almanac of Serbian Society of Aesthetics, Belgrade, 20			
- <i>Polozaj lepog u estetici</i> , Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Mali Nemo, Belgrade, Pancevo, 2005			
- <i>Estetika i umetnicka kritika</i> , Almanac of Serbian Society of Aesthetics, 2004			
- <i>Estetika, umetnost, moral</i> , Almanac of Serbian Society of Aesthetics, Belgrade, 2002			
- Sreten Petrovic, <i>Estetika</i> , Narodno knjiga/Alfa, Belgrade, 2000			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode/acquisition of knowledge is dialogic method, which includes animation (maieutic) abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Other forms of communication, in the context of a case study, include research, as well as the method of presenting aesthetic phenomena.			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final exam
60 points			
Activity during the course	30	project presentation	30
Attendance	10	oral exam	30

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Finance and Accounting			
Lecturer: PhD Mrdja N. Nebojsa, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the second semester of the first year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: Introduction to the basic categories of finance and accounting			
Outcome of the course: During the course, students will learn: what are bookkeeping and accounting; what do financial statements contain and how to use them; why is auditing of financial statements performed and how it is done, how are the investment decisions planned; how to calculate financial indicators of investments justification; how to make business plans; how are the financial and non-financial aspects of business linked together in business plans; how to treat different types of expenditures in the profit planning; and how to estimate GDP of the enterprise.			
Content of the course: What are the financial statements, Accounting, Auditing of financial statements, Analysis of financial statements, Investment planning, Financial aspects of investment decisions, Structure of financing sources, Discounted cash flows, Business plans, Expenditures structure and profit planning, Financial aspects of business plans, Financial projections and budgeting, and Evaluation of GDP of the enterprise.			
Literature: - Grossman Theodore & John Leslie Livingstone, The Portable MBA in Finance & Accounting, 2009 - Mrdja, Nebojsa, Finansijske projekcije i poslovno upravljanje, Belgrade, Cigoja stampa, 2008 - Additional literature for certain practical questions will be subsequently prepared in the form of readers.			
No. of active teaching classes: 2		Lectures: 2	Workshops: /
Teaching methods: Teaching is done through lectures and consultations. Students are actively involved in the learning process through discussion and homework.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course		written exam	40
Workshops		oral exam	30
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: The History of Film k			
Lecturers: 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	30points	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 Management and production in theatre, radio and culture			
Course title: The History of South Slavic Theatre and Drama I			
Lecturer: PhD Nebojsa Romcevic, tenured professor			
Status of the course: Compulsory			
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 South Slavic 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: Folklore and Theatre/South Slavic theatre in the Middle Ages (ecclesiastical theater)/Theatre in Dubrovnik in the era of humanism/The beginnings of theatre life in Dubrovnik and Hvar during the Renaissance (Dz. Drzic, N. Najleskovic, H, Lucic)/M. Drzic, life and work/M. Drzic, pastorals (Tirena, Venus and Adonis, Plakir)/M. Drzic, comedies (Uncle Maroye, The Miser, Novela od Stanca)/M. Drzic, Hekuba/ M. Benetovic, The Lady of Hvar/Anonymous comedies in the 17 th century in Dubrovnik/P. Kanavelic, Vucistrah/Melodrama (Gundulic I., J. Palmotic)/The influence of French theatre in the 18 th century/V. Stuli, Kate Kapuralica; M. Bruerovic, Vjera iznenada/Baroque theatre of Serbs/ School theatre of Serbs (E. Kozacinski, Traedokomedija)/The theatre with Serbs in the early 19 th century/Stefan Stefanovic, The Death of Uros the Fifth/Life and work of Joakim Vujic (foundation and work of the Knjazevsko-srbski teatar) 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/J. S. Popovic; comedies: The Evil Woman; The Patriots, J. S. Popovic; tragedies: Svetislav i Mileva; Stefan Decanski/ foundation of Serbian National Theatre in Novi Sad / Establishment of the National Theatre in Belgrade/Laza Kostic, Maksim Crnojevic, Pera Segedinac/Djura Jaksic, Elizabeth, the Princess of Montenegro/Kosta Trifkovic; The Franco-Prussian War; My Congratulations; The Love Letter, Capricious Girl/ Pucki igrokazi (I. Okrugic-Sremac, Sacurica i subara)/Croatian modern era (J. Kosor, Flame of Passion; J. Polic-Kamov, Monks' Orgy)/Ivo Vojnovic, The Trilogy of Dubrovnik, Equinox /D. Brzak, J. Veselinovic, Djido/I. Cankar, The King of Betajnova, The Servants/Acting and directing at the end of the 19 th century			
Literature: Nikola Batusic: <i>Povjest hrvatskog kazalista</i> , Zagreb, Skolska knjiga, 1978; Borivoje Stojkovic: <i>Istorija srpskog pozorista od srednjeg veka do modernog doba</i> , Belgrade, Museum of Theatrical Arts of Serbia, 1979; Miroslav Pantic: <i>Iz knjizevne proslosti</i> , Belgrade, SKZ, 1978 (The text "Dubrovacko pozoriste sedamnaestog veka"); Franjo Svec: <i>Komicki teatar Marina Drzica</i> , Zagreb, Matica hrvatska, 1969; Frano Cale: "O zivotu i djelu Marina Drzica", the foreword to the edition <i>Drziceva Djela</i> , Zagreb, Liber, 1979; Petar Marjanovic, <i>Mala istorija srpskog pozorista</i> , The Theatre Museum of Vojvodina, Novi Sad, 2006; 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, Stojkovic Borivoje, <i>Istorija srpskog pozorista od srednjeg veka do modernog doba (drama i opera)</i> , 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	written exam	
Workshops		oral exam	60
Colloquium/colloquia	30	.....

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: The History of South Slavic Theatre and Drama II			
Lecturer: PhD Nebojsa Romcevic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies, finished course The History of South Slavic Theatre and Drama I			
Goal of the course: The main goal of the course is to introduce students to the history of South Slavic 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 beginning of the 20 th century, to World War II until the present.			
Content of the course: The National Theatre in Belgrade; repertoire, directing and acting/ 2-6 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'; The Treasure of Medjuluzje/ M. Krleza, The Legend, Christopher Columbus, Michelangelo/M. Krleza, Feast of Kraljevo, Adam and Eve/M. Krleza; Golgotha, In the Camp, Wolfhound/M. Krleza, The Glembays, In Agony, Leda/Directing and acting in the period from the beginning of the 20th century until World War II/ 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; Savonarola and His Friends/V. Lukic, The Long Life of King Oswald; Affair of The Innocent Annabelle/B. Mihajlovic- Mihiz, Banovic Strahinja/R. Marinkovic, Gloria/D. Smole, Antigone/M. Matkovic At the End of the Road/ D. Kis, Misa u a-molu/ D. Mihajlovic, When Pumpkins Blossomed/I. Bresan, play Hamlet in the Village of Mrdusa Donja/ S. Snajder, Croatian Faust/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/Lj. Simovic, he Wife of Hassan-Aga; The Miracle in Sargan; The Travelling Troupe Sopalovic/ S. Kovacevic, It Is the New Age/ G. Stefanovski, Wild Flesh /D. Jovanovic The Liberation of Skoplje/B. Srbljanovic, Family Stories; Locusts/ The history of directing, in the period from the end of World War II to the present/The most recent drama production in Serbia			
Literature: Nikola Batusic: <i>Povjest hrvatskog kazalista</i> , Zagreb, Skolska knjiga, 1978; Borivoje Stojkovic: <i>Istorija srpskog pozorista od srednjeg veka do modernog doba</i> , Belgrade, Museum of Theatrical Arts of Serbia, 1979; Miroslav Pantic: <i>Iz knjizevne proslosti</i> , Belgrade, SKZ, 1978 (The text "Dubrovacko pozoriste sedamnaestog veka"); Branko Hecimovic: <i>13 hrvatskih dramaticara, Od Vojnovica do Krlezina doba</i> , Zagreb, Znanje, 1976; P. Marjanovic, <i>Jugoslavenski dramski pisci 20. veka</i> , The Academy of Arts in Novi Sad, 1985; P. Marjanovic, <i>Mala istorija srpskog pozorista</i> , Theatre Museum of Vojvodina, 2005; R. Vuckovic: <i>Moderna drama</i> , Sarajevo, Veselin Maslesa, 1982; The last seven volumes of edition <i>Srpska knjizevnost - Drama</i> (forewords, bibliographies, data on texts and performances, the selected literature), Nolit, 1987			
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	written exam	
Workshops		oral exam	60
Colloquium/colloquia	30	.....

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: History of World Theatre and Drama I			
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> Exercises in which recordings of contemporary staging of the studied dramas are watched and directors' interpretation and stage language of these plays are thoroughly analyzed.			
Literature: <i>Compulsory primary literature:</i> 30 dramas from Aeschylus to Calderón de la Barca <i>Recommended secondary 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>Rasnov covek iz Književnost, mitologija, semiologija</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	10	written exam	15
Workshops/exercises	10	oral exam	50
Colloquium/colloquia	15	.....
Pre-exam paper			

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: History of World Theatre and Drama II			
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 I			
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> Exercises in which recordings of contemporary staging of the studied dramas are watched and directorial interpretation and stage language of these plays are thoroughly analyzed.			
Literature: <i>Compulsory primary literature:</i> 30 dramas from William Congreve to Eugène Ionesco <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>Njemacka knjizevnost I</i> ; Svjetlost/Nolit, 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 (I/II)</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	10	written exam	15
Workshops/exercises	10	oral exam	50
Colloquium/colloquia	15	.....

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
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 Management and production in theatre, radio and culture			
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 Management and production in theatre, radio and culture			
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, History of Art, 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 Management and production in theatre, radio and culture				
Course title: Audience Research and Radio Marketing				
Lecturer: PhD Maricic, Dj. Nikola, PhD Nikolic M. Mirjana, PhD Martinoli A. Ana, MA Spasojevic Milica				
Status of the course: Compulsory				
Number of ECTS: 10				
Condition: Attending the third year of Undergraduate Studies Management and production in theatre, radio and culture				
Goal of the course: Goal of the course is to enable students understand the position and importance of electronic media and their programs in relation to parameters such as: the public, the audience, job market and competition, and to conceptualize marketing positioning of radio stations.				
Outcome of the course: The subject has high practical applicability and prepares students for an active professional work in different types of electronic media - from public service through commercial media to civil society.				
Content of the course: 1-3. Basic concepts - public, the public, the mass audience, auditorium, audience, the listening group. 4. Mass society, mass culture, mass media. 5. Sociology of electronic and new media. 6. Radio and the public, the mass auditorium, listening audience. 7. Classification and types of programs in relation to a listening group. 8. Monitoring of radio programs - subjective and objective factors. 9. Classification and types of research. 10. Rating. 11. Auditorium and listening audience research. 12. Organizations and agencies that conduct research. 13. The impact of the research results on the design and creation of media content. 14. The professional verification of radio programs - criticism of radio program. 15. Definition of concepts - marketing, propaganda, advertising, PR - public relations - in the field of electronic media. 16. Comparative analysis of electronic media in terms of commercial and non-profit advertising. 17. Strategic planning of marketing on electronic media programs. 18. Market segmentation. 19. Creating a competitive advantage of certain electronic media - analysis of the competition, competitive strategies (market-leader, market-challenger, market-follower, market-nicher). 20 Corporate identity of the media - definition, method of construction, communication channels, evaluation, the role of program production elements (kickers, jingles). 21. Public relations - corporate and social responsibility, internal communications, crisis PR. 22. Sponsorship and promotion. 23. Marketing research - research of the media market. radio. 24. Organization of marketing service of electronic media and relations with other organizational aspects. 25. The sale of electronic media programs. 26. Market positioning of electronic media. 27. Media planning - strategies. 28. Competitiveness of radio stations in media environment. 29. Presentations of projects. 30 Exam. Workshops: The emphasis is on the strong linkage between theoretical starting points and empirical practice through the process in which students independently create audio-identity of radio stations (kickers, jingles), radio advertisements; Students know how to successfully create the promotion marketing positioning of radio stations.				
Literature: - Blend, Michael and Mondesir Simone: Promoting Yourself on Television and Radio, CLIO, Belgrade, 1995 - Cazeneuve, Jean, Sociologie de la connaissance et radio-télévision, BIGZ, Belgrade, 1983 - Kinnebrock, Wolfgang: Marketing mit Multimedia: neue Wege zum Kunden, CLIO, Belgrade, 2000 - Kotler, Philip, Wong Veronica, Saunders John, Armstrong Gary: Principles of Marketing, Mate, Belgrade, 2007 - McQuail, Denis, Mass Communication Theory: An Introduction, Glas, Belgrade, 1976 - Media Promotion and Marketing for Broadcast, Cable and the Internet, edited by Susan Tyler Eastman, Douglas A. Ferguson, Robert A. Klein, CLIO, Belgrade, 2004 - PhD Timotic, Milan: Metode merenja auditorijuma radija i televizije, RTS, Belgrade, 1998 - Habermas, Jirgen: Strukturwandel der Öffentlichkeit, Kultura, Belgrade, 1969 Kotler, Philip, Wong Veronica, Saunders John, - Culic Dragana: Kreativna radio reklama, PONT, Belgrade, 1996				
No. of active teaching classes: 4		Lectures: 2	Workshops: 2	
Teaching methods: <i>Ex cathedra</i> teaching, exercises for realization of practical tasks that follow the content of lectures, colloquium - knowledge test and pre-exam paper.				
Mark (max. no. of points 100)				
Pre-exam obligations		60 points	Final exam	40 points
Activity during the course		20	written exam	
Workshops		20	oral exam	40
Colloquium/colloquia			
Pre-exam paper		20		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Copywriting a			
Lecturer: Mirko M. Stojkovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of Undergraduate/Master Studies			
The goal of the course is for students to learn and adopt the basic concepts in the field of copywriting and learn how to apply them in practice.			
Outcome of the course: Upon course completion, students are expected to be enabled to perform copywriting tasks in marketing, advertising and/or branding agencies, as well as to have developed theoretical basis for analytical thinking about propaganda.			
Content of the course: During the course, students are introduced to the development of advertising and marketing mechanisms and are taught how to recognize them and apply while performing tasks that are prepared and analyzed through dramaturgical workshops.			
Literature - On Brand, Wallace Olins (Profil, Belgrade, 2004) - No logo, Naomi Klein (Samizdat B92, Belgrade, 2003) - adage.com			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures and exercises - dramaturgical workshops; Analysis of works and exercises; topic-based demonstrations. Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	25
Workshops		oral exam	15
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Cultural Policy			
Lecturers: PhD Djukic G. Vesna, tenured professor; PhD Copic Z. Vesna, assistant professor – visiting professor; Nina Mihaljinac, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the second year of Undergraduate Studies and fulfilled exam obligations in Introduction to Management in Culture			
The goal of the course is to introduce students to the theory and history of cultural policy in Serbia and abroad, focusing on instruments and strategies of contemporary public practical policies, and enable them to acquire the necessary knowledge, skills and abilities of professional activity.			
Outcome of the course: Students are enabled to understand the role of statutory authorities and para-statal bodies that have political, legal and financial authority to make decisions on cultural life and cultural development of society at all levels of public administration and local government, know the process of adoption and practical implementation of important decisions and are capable of active participation in the planning and management of cultural development.			
Content of the course: 1-9. The theory of cultural policy: key concepts, levels, models and instruments; 10. The history of cultural policy: stages of development, from ancient Greece to the present day; 11-17. Strategies of contemporary cultural policies in Europe and the world: connecting, achieving sustainability, programming and organizational competitive strategies; 18-28. Modern cultural policy in Serbia at the national, provincial and city levels.			
Literature: 1. Djukic V., Drzava i kultura: studije savremene kulturne politike (2012) Belgrade: FDA, Belgrade (pp.1-371); 2. Djukic Dojcinovic V., Tranzicione kulturne politike: konfuzije i dileme (2003) Belgrade: Zaduzbina Andrejevic; 3. Djukic V., Strateske dileme savremene kulturne politike u Srbiji – koliko smo daleko od uravnotezenog delovanja (2013) Kultura, vol. 140, pp.252-271; 4. Djukic V., Izazovi pozorisne politike u Srbiji: finansiranje u funkciji vrednosno-idejnih ciljeva (2013) FDA Almanac, Belgrade: Faculty of Dramatic Arts, pp. 171-181			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: interactive lectures and exercises: the study of literature, research and analysis of contemporary cultural policy www.culturalpolicies.net , participation in public debates and study visits.			
Mark (max. No. Of points 100)			
Pre-exam obligations	30 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops	20	oral exam	50
Workshops	20	.....

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: The Media of Mass Communication			
Lecturers: PhD Sestic Dragicevic, D. Milena, PhD Martinoli, A. Ana			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Presentation of the key concepts of media studies and communication theory, observed through a variety of social, economic and institutional frameworks. The goal is to acquire the ability to understand the symbolic and material creations - production formats, genres and media texts - through selected, representative media theory. The focus of the course is transferred from the concept of mass to the concept of networking, and to the comprehension of trends from national to global media production and distribution process.			
Outcome of the course: Using all relevant and current acquired knowledge, skills and abilities, students should be able to critically analyze contemporary media landscape and modern media production, recognize different media forms and genres, understand the different forms of modern media production and institutional media organization and recognize the key legal frameworks that regulate the media market, upon completion of the course.			
Content of the course			
Lectures			
1. Media and Mass Communication, defining the mass media; 2. Print media, Newspapers, magazines, tabloids; 3. Books, reading habits of the audience; 4. Comic book and graphic novel; 5. Advertising; 6. Public relations, lobbying and spinning as forms of communication; 7. Electronic media - radio and television - change of the cultural pattern; 8. Cinematography 9. Popular Music; 10. Photography as a mass media genre - Press photo; 11. New digital technology and influence on the media industry; 12. Media economics; 13. Creating a media policy; 14. Models of media institutions; 15. The <i>debate - media in Serbia today</i> ; <i>II semester:</i> 1. Programming - creating daily, weekly, monthly and seasonal program scheme; 2. Media effects and impacts; 3. Active audience; 4. Media and production of meaning - Stereotypes; 5. Construction and representation of the national identity - the creation of national stereotypes; 6. The construction of gender identities; 7. Construction and representation of marginalized and sub-cultural identities; 8. Media forms and genres (in relation to the basic media functions); 9. Media forms and genres (feature formats); 10. Mass media forms and genres 2 (the documentary genre); 11. Production of news; 12. Citizen journalism - participation - crowdsourcing; 13. Social Networks - a new cultural pattern 14. Ethical dilemmas - freedom of expression and communication; 15. <i>The debate - Media in the Global World: hybridization of formats - hybridization of identity</i> ;			
Practical knowledge: Workshops include the analysis of selected media content and the analysis of selected market and audience research.			
Literature			
- Briggs and Cobley, <i>The media: an introduction</i> , CLIO, Belgrade, 2010 - Stuart Price, <i>Media Studies</i> , CLIO, Belgrade, 2011 - John Lloyd, <i>What the Media are Doing to Our Politics</i> , Samizdat B92, Belgrade, 2008 - Joseph Turow, <i>Media Today 1 and 2</i> , Belgrade, CLIO, Belgrade, 2012 - Burke and Briggs, <i>A Social History of the Media</i> , Belgrade, CLIO, 2005 - McQueen, <i>Television</i> , CLIO, Belgrade, 2006 - Singler and Viringa, <i>Radio</i> , CLIO, Belgrade, 2002			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods:			
Interactive lectures, analytical tasks; pre-exam paper and its public presentation, discussions and debates.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Workshops	30	written exam	
Pre-exam paper(s)	30	oral exam	40

Study program: Undergraduate Studies Management and production in theatre, radio and culture				
Course title: International Cultural Relations				
Lecturers: PhD Dragicevic Sestic D. Milena, tenured professor, PhD Djukic G. Vesna, tenured professor, Mihaljinac S. Nina, teaching assistant				
Status of the course: Compulsory				
Number of ECTS: 10				
Condition: Attending the fourth year of Undergraduate Studies Management and production in theatre, radio and culture and fulfilled exam obligations in Management and Marketing in Culture				
The goal of the course is to provide students with knowledge about the history of international cultural relations, as well as with an insight into contemporary trends of international cooperation (cultural diplomacy, cultural exchange, international cultural trade and the impact of globalization, networking); to provide students with knowledge about international organizations in the field of culture (UNESCO, Council of Europe, the European Union and its cultural programs) and international conventions; to enable students to design and lead international projects.				
Outcome of the course: gaining knowledge and skills needed to analyze the international relations in culture; acquiring the ability to design and create international/cross-border co-production and collaborative projects; acquiring the necessary skills to manage projects at the international level (operating in networks and consortia), knowledge about the resources and methods of fundraising at the international level				
Content of the course: <i>Lectures</i> - Cultural relations, cooperation and cultural diplomacy - basic concepts; 2-5. Historical models of international cooperation in culture; 6. The instruments of international cultural cooperation; 7. Cultural dimension of European integration and transnational forms of organization: The European Union and the Creative Europe program. 8-10. International organizations in the field of culture, European cultural networks; 11-12. International events as platforms for exchange, cooperation and trade; Balkan cultural cooperation. Ethical dilemmas of international cultural relations. 13. International projects - co-production; principles of management the international projects in culture; 14-15. Cultural diplomacy of Serbia - resources and strategy. <i>Workshops</i> - International cooperation projects design, elaboration and public debate.				
Literature -Dragicevic Sestic M. Stojkovic B. (2011) <i>Kultura: menadzment, animacija, marketing</i> (6th edition) Belgrade: CLIO(pp. 287-320) -Rogac Mijatovic, Ljiljana, <i>Kulturna diplomatija i medjunarodni kulturni odnosi</i> , Institute for Theatre, Film, Radio and Television, CLIO, Belgrade, 2014 -Francoise Chaube and Martin Lorraine, <i>International Cultural Relations: history and context</i> , CLIO, Belgrade, 2014 -Wyszomirski M., Schneider, C. et al., <i>Cultural diplomacy</i> , Balkankult fondacija, 2006 - Meinhof Ulrike, Triandafilidoy, Anna, <i>Transcultural Europe</i> , CLIO, Belgrade, 2008. - Dragicevic Sestic, Milena, <i>Between a Rock and a Hard Place, Cultural Policies of and towards Serbia</i> , (137-159), Batora J, Mokre, M., <i>Culture and External Relations</i> , Ashgate, Farnham, 2011.				
No. of active teaching classes: 4		Lectures: 2	Workshops: 2	
Teaching methods: lectures; debates and discussions; visits (to international organizations, cultural centers, etc.), project-based learning in institution/organization.				
Mark (max. no. of points 100)				
Pre-exam obligations		60 points	Final exam	40 points
Activity during the course		10	written exam - test	40
Workshops		30	oral exam	
Pre-exam paper		20	

Study program: Undergraduate Studies Management and production in theatre, radio and culture				
Course title: Management and Marketing in Culture				
Lecturers: PhD Dragicevic Sestic D. Milena, tenured professor, PhD Dragojevic Sanjin, assistant professor – visiting professor, Mihaljcinac Nina, teaching assistant				
Status of the course: Compulsory				
Number of ECTS: 10				
Condition: Attending the third year of Undergraduate Studies Management and production in theatre, radio and culture and fulfilled exam obligations in Cultural Policy				
<p>The goal of the course is that students understand the importance and the logic of strategic approach to organizational development of institutions and cultural organizations, the basics of strategic analysis, understand the organizational environment, learn to apply the methods of organizational diagnosis and to plan and lead the development of cultural organizations and control the quality of their work; to introduce students to the specific role of marketing and public relations in the strategic, institutional and project management in culture, in order to promote greater efficiency in raising visibility, audience development and sustainability.</p>				
<p>Outcome of the course: Students will gain competence in strategic thinking and analysis, in organizations development management, in the process of raising the capacity and organization development through the selection and application of appropriate strategies; they will learn how to plan and manage resources and the process of organizational learning; they will acquire the knowledge and skills of research and management of marketing and public relations in culture; they will be familiar with the process of developing marketing, PR and fundraising plan, and know how to apply for funding and evaluate the success of marketing and PR activities.</p>				
<p>Content of the course: <i>Lectures:</i> 1. Organizational development - basic concepts of increasing capacity; 2-5. Methods of strategic analysis; 6-7. Development scenarios, types and selection of strategies; 8-10. The content of the strategic plan and the planning of development resources; 11-13. Management of artistic and cultural organization, HR and career development; 14-15. Ethical dilemmas of strategic management and marketing. 16-20. Marketing management in culture; 21-25. Public relations of institutions and cultural organizations; 26-28. Fundraising. 29-30. Strategic analysis, strategic plan including the marketing and PR concept - presentation and evaluation. <i>Workshops</i> - group work: performing the strategic analysis and making a strategic plan for cultural organizations, conceptualization and implementation of promotional activities of the project selected, development of marketing, PR and fundraising strategy of FIST.</p>				
<p>Literature</p> <ul style="list-style-type: none"> - Dragicevic Sestic, M., Dragojevic, S. <i>Menadzment umetnosti u turbulentnim okolnostima</i>, CLIO, Belgrade, 2011. (3rd and 4th chapter) - Dragicevic Sestic, M., Stojkovic B. (2011) <i>Kultura: menadzment, animacija, marketing</i> (6th edition) Belgrade: CLIO (pp. 87-112, 221-286, 323-337) - Adizes, I. <i>Managing Corporate Lifecycles</i>, Prometej, Novi Sad, 1994 - Torrington D. et al., <i>Human Resource Management</i>, Data status, Novi Sad, 2004 (chapter on leadership) - Colbert F. <i>Marketing Culture and the Arts</i>, CLIO, Belgrade, 2010 				
No. of active teaching classes: 2		Lectures: 2	Workshops: 0	
Teaching methods: lectures; workshop for the application of strategic analysis methods to concrete examples; presentation of individual analysis strategy results including a discussion of the solutions, the design of the marketing and PR campaign; workshops for negotiation and fundraising for the FIST.				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final exam	50 points
Activity during the course		10	written exam	
Performing strategic analysis with determination of the development direction; development of marketing and PR plan		40	oral exam	50

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Human Recourses Management			
Lecturer: Tijana Mandic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the second year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: Acquiring necessary knowledge for understanding and application of such management process and enabling students to perform different activities within these processes. Training of future managers for making optimal decisions, implementation and evaluation of those decisions.			
Outcome of the course: Mastering knowledge in the field of human resources management and competence of students for their practical application in the field of art, culture and media.			
Content of the course: 1. Human resources management in global world; 2. Strategic aspects of human resources management; 3. Basic theoretical models; 4. Identifying and analyzing workload in terms of equal opportunities; 5. Design and analysis of tasks and duties; 6. Planning and recruitment of human resources; 7. Human resources selection; Orientation and training; 8. Staff development and career planning; 9. Training and development of human resource management; Compensation and Evaluation; 10. Employee rights and discipline. Relationships with trade unions; 10. Relationship of employees with the management; 11. Communication: internal and external; 12. Stress and trauma in the workplace; 13. Specifics of working with drama artists and employees in the media; 14. Research of human resources management in culture, art and media - presentation of result specification of human resources.			
Recommended Literature: - Orlic Ranko (2005): Kadrovski menadzment. Zoran Damnjanovic i sinovi, Belgrade. - Mandic Tijana (2003): Komunikologija Psihologija komunikacija. KLIO, Belgrade. - Mathis R.L; Jackson H.J (2000): Human Resource Management. South Western College. Ohio. - Mondy R.W; Noe R.M and Premeaux S.R; (2002) Prentice Hall. New Jersey.			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: lectures, workshops and research.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	60
Workshops	30	oral exam	
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Management and production in theatre, radio and culture				
Course title: Theater Festivals Management				
Lecturer: PhD Sailovic L. Sasa, assistant professor				
Status of the course: Compulsory				
Number of ECTS: 10				
Condition: Attending the fourth year of Undergraduate Studies Management and production in theatre, radio and culture and fulfilled exam obligations in Theatre Production				
Goal of the course: The goal of the course is mastering theoretical and practical knowledge required for the theater festival management. Students need to learn and design in practice the concept of the festival, the production of appropriate festivals content, secure the personnel, technical, material, spatial and financial resources for the performance of the festival and learn how to create and practically apply the appropriate set of marketing activities.				
Outcome of the course: Students are expected to take on the performance of a specific duty at the Festival of International Student Theater and apply all of the acquired theoretical knowledge during its execution. The final outcome is the specific festival program a student is in charge of, or performing some of the management or organizational festival functions (festival director, the director of the individual sectors, producer of festival production or related facilities).				
Content of the course: <i>Lectures</i> 1. Festival mission/task 1.1. The importance of the festival for the wider community and contribution to the development of theatre industry; the importance of international cooperation; 1.2. A method of presenting the festival mission/task; 2. Festival objectives; 2.1. Measurability of festival objectives; 2.2. Encouragement of festival objectives; 2.3. The importance of objectives for the existence of the festival; 2.4. The time limit, peculiarity and general awareness of the festival objectives; 3. The planning process and the type of festival plans; 3.1. Policies, rules and procedures as permanent festival plans; 3.2. Production plans of the program; 3.3. The operational plan for the realization of the entire festival; 3.4. Financial plan; 4. Organizational festival functions 4.1. The organization of the festival program production, 4.2. Financial functions, 4.3. Festival marketing 4.4. Research and development function, 4.5. Logistics; 5. The organizational structure of the festival, 5.1. Jobs description and systematization of jobs; 5.2. Horizontal and vertical expansion of the organization; 6. Communication and information system within the organizational structure of the festival; 6.1. Type and importance of information; types of messages; 6.2. Vertical and horizontal communication flows and their directions; 7. Authority and delegation of responsibilities 8. Personnel Management in the festival practice 8. 1. The role and importance of selectors and the festival jury and methods of their choice, 8.2. Selection, training, monitoring and rewarding the staff necessary for the festival performance; 9. Control management function and its application in the festival practice; 9.1. Standards for the festival processes control; 9.2. Control cycle. <i>Workshops:</i> 1. Theatrical performance production; 2. Performing one of the managerial duties in the FIST; 3. Practical work in professional theatre.				
Literature: - Wren A, Daniel, Voich, Dan, Management: Process, Structure and Behaviour, PS Grmec – Privredni pregled, Belgrade, 2001 - Sailovic Sasa, Anatomija festivala – Festival internacionalnog studentskog teatra, a textbook in preparation.				
No. of active teaching classes: 4		Lectures: 4	Workshops: 0	
Teaching methods: <i>Ex cathedra</i> teaching, exercises in those areas that require the acquisition of practical skills and knowledge. Practical work in the theater and in FIST.				
Mark (max. no. of points 100)				
Pre-exam obligations		40 points	Final exam	60 points
Activity during the course		10	written exam	40
Workshops			oral exam	20
Colloquium/colloquia			
Pre-exam paper		30		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
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 Management and production in theatre, radio and culture			
Course title: The Basics of Film Production			
Lecturer: MGR Daleore B. Ana, associate professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the third year of Undergraduate Studies Management and production in theatre, radio and culture			
<p>The goal of the course is to introduce students to a creative film production through the prism of the history of film art, markets and economies. Students are familiarized with the overview and analysis of the development of basic organizational forms of cinematography in the world and in the former Yugoslav countries. The emphasis is particularly on contemporary film production that students are introduced to through the production of the feature fictional film. Students are familiar with all the stages of the production of the feature fictional film and the film crew as the basic organizational-working unit for the production of a film, following the path from an idea to the film premiere.</p>			
<p>Outcome of the course: Upon course completion, students should master and successfully use the basic concepts of film production and cinematography profession in practice and also to continue to successfully 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).</p>			
<p>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, definition of the concepts of cinematography and film, the development of organizational cinematography forms in the world and in the former Yugoslavia until World War II, 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 fictional film (division into sectors), advertising and placement of the film.</p>			
<p>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 - Kosanovic, Dejan: <i>Poceci kinematografije na tlu Jugoslavije 1896 -1918</i>, Film Institute and Univeristy of Arts, Belgrade, 1985 - Parkinson, David: <i>History of Film</i>, Dereta, Belgrade, 2014</p>			
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 Management and production in theatre, radio and culture			
Course title: The Basics of Theatre Production			
Lecturer: PhD Colic Biljanovski D. Dragana, tenured professor, PhD Ristic Maja, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the first year of Undergraduate Studies Management and production in theatre, radio and culture			
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 sector; 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, notable founders and manager of the theatre, as well as to the reform of the theatre system and the creation of the theatre legislation			
Outcome of the course: Upon the 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. At the same time they should be familiar with the development of theatre production models in the world and the Balkans.			
Content of the course includes the topics: Place and role of theatre in culture. Social function of theatre and its specifics. Role of the theatre in public, civil and private sector; Basic characteristics of theatre productions; Defining the organization, organizational structure; theory of organizations; Defining traditional, sector and project organization; Technological process of the work on a theatre play; Phases in theatre play production process; The role of the art sector in the theatre institution – dramaturg, actor, director, set and costume designer. Organizer, director of the theatre as the main producer in the theatre; The specifics of the technological process of opera and ballet performances; Technical sector and its function in the theatre. History of theatre productions: ancient Greek theatre as the first model of city-state theatre institution; production of medieval theatre, Marin Drzic as the producer and organizer of theatre in Dubrovnik; William Shakespeare as theatre producer and the founder of the theatre, J. B. P. Moliere as theatre producer; Royal and Court Theater Burgtheater in Vienna (1776-1918), J. W. Goethe (1749-1632) as the producer of the court and the national theatre in Weimar (1791-1917); Milan Grol, as the theatre manager and reformer of the theatre system, the creator of Theatre Act 1911; Milutin Cekic, the head of the theatre and theatre decentralization system of the Kingdom of SHS and Yugoslavia; Branislav Dj. Nusic, the manager and founder of the theatre 1900-1928, Head of the Ministry of Education Art Department, 1919-1924; Management and production of Yugoslav and Serbian theatre after the World War II.			
Literature: - Stojkovic, S. B.: Istorija srpskog pozorista do modernog doba, MPUS, Belgrade, 1979 - Kovijanic, G.: Gradja Arhiva Srbije o Narodnom pozoristu u Beogradu 1835-1914, Archive of Serbia, Belgrade, 1971 - Tomandl, M: Srpsko pozoriste u Vojvodini, Matica srpska, Novi Sad, 1953 - M. Djuric, Istorija helenske knjizevnosti, Zavod za udzbenike, Belgrade, 1982 - Molinari C, Storia del teatro, Vuk Karadzic, Belgrade, 1982 - Harwood R, History of Theatre, CLIO, Belgrade, 1998 - D` Amico S. Storia del teatro drammatico, Nakladni zavod, Zagreb, 1972 - Lukic, D. Produkcija i marketing acenskih umjetnosti (organizacija, planiranje, proizvodnja, marketing u kazalistu), Hrvatski centri IT, UNESCO, Zagreb, 2006 - Biljanovski C. D.: Sanjari srpskog nacionalnog teatra/Dreamers Of The Serbian National Theatre (srpsko-englesko), Narodno pozoriste, Belgrade, 2005 - Biljanovski, C. D. : Nusic pozorisni stvaralac dvadesetog veka, Nusicevi dani, Smederevo, 2000 - Lukic, D. Kazaliste, kultura, tranzicija, Hrvatski centar ITI, Zagreb, 2011			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: <i>Ex-cathedra</i> teaching, exercises that include the analysis of theatre plays, presentations, project simulations, writing and presentation of pre-exam papers.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	20	oral exam	40
Colloquium/colloquia	20	.....
Pre-exam paper	10		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: The Basics of Sound Recording and Design for Radio			
Lecturer: D.A. Slobodan D. Stankovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: is that students learn the basic principles of shooting and editing of voice and voice-music programs, the realization of programs outside the studio and recording modes and design of radio-dramatic, experimental and artistic radiophonic programs.			
Outcome of the course Upon course completion, students are expected to be able to apply the acquired knowledge in recording and sound design in all forms of radio broadcasts and programs.			
Content of the course: The course The Basics of Sound Recording and Design for Radio combines theoretical and practical approaches to recording and sound design for radio. It deals with working with sound in local and national radio stations. It studies all forms of radiophonic expression, both in the studio and on the set.			
Literature: - A. Nisbett: <i>Audio techniques for Radio, Television, Film and Recording</i> , University of Arts, Belgrade, 1990 - Osnovic, Fece, Tibai: <i>Akustika i tonsko snimanje</i> , JRT, 1990 - M. Singler, C. Viringa: <i>Radio</i> , CLIO, Belgrade, 2000 - S. Alten: <i>Audio in Media</i> , Wadsworth PC, Albany, NY 1999			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Topic-based lectures. Discussion during lectures. The analysis of the played examples of radio broadcasts.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
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, CLIIO, 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 Management and production in theatre, radio and culture			
Course title: The Basics of Television Industry II			
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. Introduction to the technological process of the production of television programs. 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: Ability to work in TV team on tasks that require the application of a broad spectrum of knowledge. Introduction to the technological process of production of television shows. 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>			
Analysis of performance of basic production checkpoints on television - definition, content of the work, functioning, collaboration with other production structures, a way of fitting into the technological process, organizational connections to other points. Stages of labor in the production of television programs (planning, creative and operational-technical preparation, implementation, finalization and broadcasting). A television crew (characteristics compared to the production structure of a project) and television professions.			
Literature:			
- Popovic, Zoran, Produkcija televizijskih emisija, FDA, 2003			
- Blumental, Howard, This Business Of Television, Billboard Books, New York 2006			
- Zettl, Herbert, Television Production Handbook, San Francisco State University, 2006			
No. of active teaching classes: 2		Lectures: 2	Workshops:
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 Management and production in theatre, radio and culture				
Course title: The Basics of Radio Production				
Lecturer: PhD Maricic Dj. Nikola, tenured professor, PhD Nikolic M, Mirjana, tenured professor, PhD Martinoli A. Ana, assistant professor, MA Spasojevic Milica				
Status of the course: Compulsory				
Number of ECTS: 10				
Condition: Attending the first year of Undergraduate Studies Management and production in theatre, radio and culture				
Goal of the course: Introducing students to the basic theoretical concepts and practical ideas of radio and radio production. This is the basic subject, which introduces students to all future studies of electronic media production.				
Outcome of the course: After passing the exam, students should know the basic characteristics of the radio as a medium and social subsystem, the basic radiophonic means of expression and form, function, historical origins and contemporary moment. At the same time they need to be enabled to contextualize its position in relation to other media, comparing the advantages and disadvantages, knowing the technical characteristics of broadcasting radio programs. As a result of successfully mastered exercise program, students should have the ability to perform tasks of supervisor, organizer and collaborator in program activities in radio station editorial.				
Content of the course: 1. Definition and classification of media. 2. Electronic media, broadcasting, radio. 3. Characteristics of radio and comparison with other traditional and new media. 4. Radio as a social and technical subsystem. 5. Radio as information and communication system. 6 Types, forms and models of communication. 7. The technical aspects of production and reproduction of radio signals. 8. New technologies in the production, transmission and reception of audio-visual content. 9. Definition of basic concepts - production, management, organization of radio. 10. Acoustic means of radio expression - speech, music, sound effects, silence. 11/12. The production forms and genres in radio programs - monologic, dialogic, polyphonic. 13. Authentic radiophonic forms and genres. 14/15. Program radio functions - informative, entertaining-recreational, educational, derived functions. 16. The history and the beginnings of radio development. 17. Directions of research in the field of radio after 1888 and Hertz experiments. 18. Radio in the United States - the establishment of KDKA, 1920. 19. Origins and Development of the European radio - BBC. 20. The phenomena of radio in the Balkans. 21. The program-production and technical characteristics of the first radiophonic station in the Kingdom of Yugoslavia, 1926 - 1941. 22. Radio Belgrade 1929 - 1941 23 Radio during World War II. 24/25. The development of radio in Serbia during 1944 - 1990. 26 Broadcasting industry in Serbia since 1990. 27. Modern media legislation in Serbia 28 Classification of modern program and production models of radio stations in Serbia. 29th Colloquium. <i>Practical skills:</i> Students should acquire knowledge and skills that will enable them to create short radio programs of simpler structure.				
Literature: - PhD Bajic, Dejan, Radio talasi, Zavod za izdavanje udzbenika SRS, Belgrade, 1963 - Crisell, Andrew, Understanding radio, Routledge, London, New York, 1996 - PhD Radojkovic, Miroljub, PhD Stojkovic Branimir: Informaciono-komunikacioni sistemi, CLIO, Belgrade, 2004 - Blaha, Ivo: Osnove dramaturgije zvuka, FDA and RTS, Belgrade, 1993 - McLeish, Robert, Radio Production, Focal Press, 1998 - Shingler, Martin i Wieringa, Cindy, Radio, CLIO, Belgrade, 2000 - Veljanovski, Rade: Javni RTV servis u sluzbi gradana, CLIO, Belgrade, 2005 - Maricic, Nikola, Profili radija, Radio Belgrade, Belgrade, 1994 - Nikolic, Mirjana, Radio u Srbiji 1924 - 1941, Zaduzbina Andrejevic, Belgrade, 2006				
No. of active teaching classes: 4		Lectures: 2	Workshops: 2	
Teaching methods: <i>Ex cathedra</i> teaching, exercises for realization of practical tasks that follow the content of lectures, colloquium - knowledge test and pre-exam paper				
Mark (max. no. of points 100)				
Pre-exam obligations		70 points	Final exam	30 points
Activity during the course		10	written exam	
Workshops		20	oral exam	30
Colloquium/colloquia		20	
Pre-exam paper		20		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Business Communication			
Lecturer: PhD Marina Markovic, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Fulfillment of conditions for enrollment in the required year and the corresponding semester of Undergraduate Studies, of the required study program.			
Goal of the course: The goals of the theoretical and practical approach to business communication are: understanding, voluntary adoption and implementation of codes of conduct in the business environment and in society; the adoption of high set, generally accepted standards of business communication and business etiquette rules.			
Outcome of the course: Students are capable of working in a team; develop individual potentials and independence in all aspects of business communication. They develop creativity within the framework of the planned business and social activities. Students understand the generally accepted standards of behavior and business operations, and give them a distinctive character. Students acquire knowledge, skills and abilities that can be applied in business.			
Content of the course: <i>Lectures:</i> The concept of business communication. Business communication - interdisciplinary approach. Business communication skills. The main forms of business communication - situational analysis. Leadership - successful leader. <i>Workshops:</i> Techniques and methods for public speaking. Techniques and skills of presentation. Business correspondence. Introduction to business etiquette. Ethical behavior, business ethics.			
Literature: <i>Compulsory</i> - Marina Markovic, Poslovna komunikacija sa poslovnim bontonom, CLIO, Belgrade, 2008 - Tijana Mandic, Komunikologija. Psihologija komunikacije, CLIO, Belgrade, 2003 <i>Recommended</i> - Morris, Desmond, <i>Manwatching: A Field Guide to Human Behaviour</i> , Yugoslavia, Belgrade, 1979 - David Robinson, <i>Business Etiquette-Your Complete Guide to Correct Behaviour in Business</i> , Grmec-Privredni pregled, Belgrade, 2000			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Topic-based lectures. Discussions during lectures. Pre-exam paper up to 5 pages. Oral elaboration of the pre-exam paper. Individual mentor-guided work – presentation preparation. Methods: theoretical, practical, empirical.			
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	25	.....
Pre-exam paper	15		

Study program: Undergraduate studies Management and production in theatre, radio and culture			
Course title: Theatre Production			
Lecturer: PhD Maja D. Ristic, assistant professor and PhD Sasa L. Sailovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the third year of Undergraduate studies Management and production in theatre, radio and culture and fulfilled exam obligations in Theatre Production and Theatre Models			
Goal of the course: The goal of the course is to master the most important theories of reception of an artwork and its constructive application to the analysis and interpretation of theatre plays. Students should learn about the skills of a play analysis (production, theatre, aesthetic) and the management process of its creation.			
Outcome of the course: Students are expected to master the most important theories of reception of theatre plays and learn to analyze the idea of dramatic works, the idea of the play, the relation of the characters, the importance and compliance of mise-en-scène to the content and purpose of the project, the productive characteristics of theater audience and impact on the performance itself. Based on this knowledge, students should be able to independently (as producers and stage managers) manage the process of production and presentation of theatre plays which means that they are able to choose or order a text with the clear explanation of the decision, select associates, organize a production method, ensure funding and distribution of plays.			
Content of the course: <i>Lectures:</i> 1. Research of the reception of theatre plays (defining the concept of reception); 2. Theories of reception (Victoria D. Alexander Jean Caune, Denis Diderot, An Ubersfeld, Milenko Misailovic, Nikola Batusic, Roland Barthes). 3. Demographic, socio-cultural behavioral patterns and lifestyles as well as possible impacts on the audience's experience of theatre plays; 4. Horizons of expectations as a factor of analysis and interpretation by the audience. 5. The traditional view of the understanding of art and theatre - cultural capital of Pierre Bourdieu. Subjectivity (irrational and emotional experiences) 5. Analysis of the theatre: first impressions. 6. Conceptual basis; 6. The relation of the characters towards the task; 7. Analysis of actors' roles (styles); 8. The analysis of the genre and style of theatre plays (the style of plays as a way of displaying, personal style of the actor, the impact of environment and time); 9. The analysis of plays' composition; 10. The analysis of mise-en-scène (the position and arrangement, the compliance in accordance with the idea, style, genre, and the rhythm of the play; 11. The importance of the parts and the line of action; 12. The analysis of sound and other effects; 13. Compliance of décor and costume with the idea of the play, stage space; 14. Production analysis of the casting; 15. Dependence of the theater play on the audience. 16. Management of theatre projects; 17. The job description of the stage manager and their role in managing the theatre project; 18. Making the stage managing book; 18. The participants in the process of theatre play production; 19. The planning of the production method; 20. The place and role of theatre producers in the theatre system; 21. Theatre play production as a stand-alone production project; 22. Production access to the selection of the text the associates; 23. Management of theatre projects finances; 24. Marketing channels of theatre plays; 25 Theatre market; 26. Organization of the sales power in the theatre; 27. Calculation of the ticket price; 28. Distribution of tickets; 29. The system of distribution of plays in Serbia and abroad; 30. The place and role of the producer in the theatre system of Serbia. <i>Workshops:</i> Making the stage managing book and stage managing conducting of plays; 2. Plan development for theatre plays productions; 3. Production costs calculation and defining the ticket price; 4. Development of production statement (explanation of the text and artistic ensemble selection).			
Literature: - Ristic, Maja, Publika mjuzikla, Zaduzbina Andrejevic, 2014 (pp. 69-86) - Alexander D. Victoria, Sociology of the Arts, CLIO, Belgrade, 2007 (pp. 283-344) - Klajn Hugo, Osnovni problemi rezije, University of Arts, Belgrade, 1995; (pp. 41-48, 72 – 86, 142 – 171; 191 – 200; 254 258; 270-280) - Danka Mandzuka Muzdeka, Projektna organizacija u pozoristu, FDA and OMEGA PLUS, Belgrade, 2000; (pp. 85 – 166) - Filip Kotler, Upravljanje marketingom, Informator, Zagreb, 1999; (pp. 637 – 670 i 814 – 857) - Sasa Sailovic, Od inspicijenta do stejdz menadzera i nazad – o neophodnosti uskladjivanja procesa obuke inspicijenta sa medjunarodnim standardima. (text for FDA Almanac)			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: <i>Ex-cathedra</i> lectures, case studies (treatment of certain topic units through analysis of the specific examples of contemporary theatre practice), exercises within those areas which require the acquisition of practical skills			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	

Workshops	10	oral exam	60
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Theatre Production and Theatre Models			
Lecturer: PhD Colic Biljanovski D. Dragana, tenured professor; PhD Ristic D. Maja, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the second year of the Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: The goal is to introduce students to the most important models of contemporary theatre in Serbia, Europe and the USA.			
Outcome of the course: Upon course completion, students should know and differ the specifics of different theatre production models.			
Content of the course includes the topics: 1. The formative phases of the Serbian National Theater (1861 - 1918). 2. The foundation and production characteristics of Knjazevsko-Kraljevsko Narodno pozoriste in Belgrade 1868 - 1914 3. Memorandum of Jovan Djordjevic (1868 - 1971). 4. Production characteristics of national theatres (formation of the national theatre in Hamburg (1737). 5. The foundation of Burgtheater in Vienna (1741). 6. The foundation of Comédie-Française (1680) in Paris. 7. Contemporary production characteristics of national theatres in Europe (21st century). 8. The program and organizational specifics of the national theater Dramaten in Stockholm today. 9. Productive specifics of the theater Schaubühne in Berlin, as a city theatre. 10. The development of regional theatres in Europe (France, Italy). 11. The activity of Globe Theatre after the reconstruction in 1995, 12. The theatre in the USA (models, organization) 13. The emergence and development of musicals; 14. Musicals as the most complex theatre form; 15. Production of spectacles; 16. Theatre West End in London; 17. A theatre group, as the most efficient model of theatre; 18. A troupe, as a form of commercial theatre; 19. The production features of the theatre: Jerzy Grotowski, Peter Brook; 20. The categorization of theaters in Serbia (2000 - 2014) 21. Theatre Festivals in Serbia; 22. A theatre troupe, as the most efficient model of theatre; 23. A troupe, as a form of commercial theatre; 24. The role of puppets in contemporary theatre. 25. Production of puppet plays. 26. Educative role of theatre; 27. Stage space 28. The influence of stage space to the organization of audience. 29. The impact of new media on the theatre; Workshops: Project design, simulation exercises, the analysis of the literature			
Literature: - Tomandl, Mihovil, Srpsko pozoriste u Vojvodini (I - II), Matica Srpska Novi Sad, 1956 - Ristic, Maja, Publika mjuzika, Zaduzbina Andrejevic, Belgrade, 2014 (pp. 26 – 32) - Ristic, Maja, Muzicko pozoriste: od povrsne zabave, ekstravagance, melodrame, do totalnog pozorista, Zbornik Matice srpske za scenske umetnosti (edited by Zoran T. Jovanovic), no. 46, Novi Sad, 2014			
No. of active teaching classes:		Lectures:	Workshops:
Teaching methods: <i>Ex-cathedra</i> teaching, exercises, writing pre-exam papers, exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	20	oral exam	40
Colloquium/colloquia	20	.....
Pre-exam paper	10		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Applied Music			
Lecturer: Boris Despot, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Training students in the field of the basics of music elements and general music history. Training students in the field of the basics of musical forms and the way of meaningful use and application of existing music in the original works, as well as the perception of music styles and specific problems.			
Outcome of the course: Knowledge of the history of music basics and music styles. Knowledge of musical forms basics and understanding the problems of use and application of music in AV works.			
Content of the course: Basic concepts of sound. Spatial and temporal art. Notation. Musical instruments. Musical forms. The types of music. The history of classical music - prehistoric and ancient civilizations music. The history of classical music - music of the Middle Ages. The history of classical music - music of the Renaissance. The history of classical music - Baroque music. The history of classical music - classicism. The history of classical music - romanticism. The history of classical music - music of the XX century. The history of classical music – post-modern. The history of classical music - contemporary music. Contemporary music genres: blues, gospel, jazz, rock and roll, pop and rock, rap and hip-hop, electronic music. Traditional music (world music). Music and Technology. Music in the theatre - opera and ballet. Music in the theatre - musical and operetta. Music in the theatre - contemporary theater. Music and radio - radio drama. Music and radio - radiophonic expression. Music and TV music television program. Music and TV - music television presentation. Film music - silent film. Film music - talkies. Film music - musical film, cartoons.			
Literature			
<ul style="list-style-type: none"> - Baronijan, V. (1981): Muzika kao primenjena umetnost, University of Arts, Belgrade - Despic, D. (1998): Muzicki instrumenti, University of Arts, Belgrade - Despic, D. (1997): Teorija muzike, Zavod za udzbenike, Belgrade - Simjanovic, Z. (1993): <i>Primenjena muzika</i>, Bikic studio, Belgrade - Tajcevic, M. (1962): <i>Osnovna teorija muzike</i>, Prosveta, Belgrade - Pericic, V. and Skovran, D. (1991): <i>Nauka o muzickim oblicima</i>, University of Arts, Belgrade - Maksimovic, R. (2000): <i>Osnovi notnog pisma</i>, Institute for Theatre, Film, Radio and Television, FDA, Belgrade - Taruskin, R. (2009): <i>Oxford History of the Western Music</i>, OUP, USA - Taylor, E. (2008): <i>Music Theory in Practice</i>, OUP Oxford - Cooke, M. (2008): <i>A History of Film Music</i>, Cambridge University Press - Bennett, R. (1987): <i>History of Music</i>, Cambridge University Press - Bennett, R. (1992): <i>Investigating Musical Styles</i>, Cambridge University Press - Cook, N. (1994): <i>A Guide to Musical Analysis</i>, OUP, Oxford 			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Monologic (lectures), dialogic (heuristic).			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	25	written exam	
Workshops		oral exam	50
Colloquium/colloquia	25	.....

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Programming and Artistic Radio Production			
Lecturer: PhD Maricic Dj. Nikola, PhD Nikolic M. Mirjana, PhD Martinoli A. Ana, MA Spasojevic Milica			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the second year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course is that students learn the basic concepts of planning and programming the content in the programs of radio stations, to gain insight into the organizational structure of the radio stations, as well as to learn about the stages of program production of radio stations of different levels and types. At the same time, they acquire the knowledge about the art production of acoustic contents in or outside the radio stations.			
Outcome of the course: Upon course completion, students will gain the necessary skills and abilities to take an active role in the process of programming and planning the production and program of radio stations. They are expected to have acquired knowledge about analytical thinking of radio market, the capability to identify, analyze and actively participate in the production of various forms of creative radio programs. The acquired knowledge can be applied at many levels - from the simulation of production of creative forms within a specific exercise program, to participation in the production of these contents in professional conditions, as well as their presentation on the relevant competitions and festivals.			
Content of the course: Lectures: 1. Defining the concept of production on the radio - radio production. 2. Typical software-content production units - program, program- channel, block, show, sections, and radio feature. 3-7. Music and news as elements of programming. 8-12. The basic phases of the production of radio programs. Planning and coordination of radio stations - seasonal plan, program schedule, daily planning, hot clock. 13. Programming. 14. Formatting of radio stations. 15. The factors of programming. 16. Defining the concept of creative radio production. 17-19. Functions and production specifics of basic forms of creative radio production - credits, jingles, radio commercials, radio drama, documentaries, music programs, and phonograms (sound recording devices). 20-22. Feature programs and their aesthetics - radio drama, reportage, feature and documentary radio drama, radio plays and other radiophonic works. 23-24. Production of music contents on the radio. The role of the artistic ensembles - music and drama, the creative production. 25-26. The production of a phonograph - sound recording device. 27. Live broadcasts as a specific form of creative production. 28 Festivals as a form of presentation and evaluation of creative forms of radio production. 29. Colloquium 30. Exam Workshops: Within the workshops, students are expected to independently analyze the program of the specific radio station in the market, from the point of programming. In the second semester, students are expected to realize their own topic-based credits, jingles and radio advertising, as well as to describe the entire creative process that leads to the final products of the production.			
Literature: - Crisell, Andrew, <i>Understanding radio</i> , Routledge, London, New York, 1996 - Geller, V, 2007, <i>Creating Powerful Radio - Getting, Keeping & Growing Audiences, News, Talk, Information & Personality - Broadcast, HD, Satellite & Internet</i> , Elsevier, Boston - Martinoli, Ana, <i>Strategije programiranja komercijalnog radija</i> , FDA, 2015 - McLeish, Robert, <i>Radio Production</i> , Focal Press, 1998. - Siegel, Bruce H; <i>Creative Radio production</i> , Focal Press, Boston, London, 1992 - Simic Mitrovic, Darinka: <i>Da Capo All Infinito</i> , Radio Belgrade, Belgrade, 1988			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Lectures, exercises, the analysis of the program content of selected stations, presentations of analyses and debates, work in the radio studio			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	30	oral exam	40
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Project – Management in Culture			
Lecturer: PhD Dragicevic Sestic D. Milena, tenured professor, PhD Djukic G. Vesna, tenured professor, PhD Copic, Vesna, assistant professor– visiting professor, Mihaljinac, S. Nina, assistant			
Status of the course: Elective			
Number of ECTS: 14			
Condition: Attending the fourth year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: Students should apply the knowledge acquired during the previous years of studies in the field of project management, strategic management, PR and marketing in culture, cultural policies and international cultural cooperation, designing the whole concept of representation and promotion of Serbia on the international cultural or artistic event at their own choice (Venice Biennale, Biennale of Architecture, World's EXPO Book fair in Frankfurt, but also within the FIST...).			
Outcome of the course: Students have acquired insight into the current forms and results of international cooperation in Serbia and the world, and noted the key potential for its development; they have acquired the skills for positioning and project management in culture at the international level and they understand the importance of such projects in the process of creating a cultural identity of the city/state/region, etc.			
Content of the course: <i>Workshops:</i> (30 weeks in five blocks of six classes) 1. International cultural publicity, forms of international cultural relations between Serbia and the world (current international projects, exchanges, etc.); 2. Cultural policy of Serbia in the field of international cooperation (conventions and agreements, key participants, the priorities of cooperation); 3. Representation (construction) of national/collective identity; 4. International PR and marketing; 5. Evaluation of proposals and forms/ the results of international representation of Serbia <i>Workshops:</i> interviews with the key participants and drafting a proposal for the international project			
Literature: - Dragicevic Sestic Milena. Politike secanja i disonantno nasledje Balkana, Balkanske sinteze no. 1, 2014, Nis, pp. 63 -78 - Dragicevic Sestic Milena, Education for Cultural Cooperation – one step towards transnational European Space, International Conference: Education: Art & Media, Almanac of the Faculty of Dramatic Arts, Belgrade, 2008 - Stepanov, Sava, Umetnost bet granice, Zavod za kulturu Vojvodine, Novi Sad, 2014 - Sava Stepanov, Venecijanske refleksije (umetnici iz Vojvodine na izlozbuma Bijenala u Veneciji), Zavod za kulturu Vojvodine, Novi Sad 2013 - Vagapova, N, Bitef – pozoriste, festival, zivot, Bitef theatre, Altera and Sluzbeni glasnik, Belgrade 2010			
No. of active teaching classes: 6		Lectures: 0	Workshops: 6
Teaching methods: workshops, debates, interviews, presentation of projects, analysis, discussion and evaluation of projects, project-based learning and learning through research.			
Mark (max. no. of points 100)			
Pre-exam obligations		60 points	Final exam
Activity during the course			written exam
Workshops		20	oral exam
Colloquium/colloquia			40
Pre-exam paper		40	

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Project – Theatre Production			
Lecturer: PhD Sasa L. Sailovic, assistant professor			
Status of the course: Elective			
Number of ECTS: 14			
Condition: Attending the fourth year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: Students should master self-management of plays as stage managers in professional theatres and as producers, produce a theatre play which will be premiered at the Festival of International Student Theatre.			
Outcome of the course - Students have fully mastered the production process of theatre plays and are trained to conduct it independently, performing the role of a stage manager. As producers and according to strict parameters, they are trained to select and order a dramatic text, gather the author and technical team, provide the funds, organize and monitor the production process of the play and to prepare and implement an advertising campaign and provide more rerun shows in professional conditions.			
Content of the course: <i>Workshops:</i> (30 weeks in five blocks of six classes) 1. The work of a stage manager in the theatre - the organization of rehearsals and preparation of a stage managing book; 2. Technical production of a theatre play (production of decor, costumes and props, lighting and tone); 3. Managing the play during the performance; 4. Production decisions on play production; 5. Provision of conditions for the production of the play; 6. Marketing of the play and rerun shows. <i>Workshops:</i> work in professional theatres and independent production of plays			
Literature: - Danka Mandzuka Muzdeka, Projektna organizacija u pozoristu, FDA and Omega plus, Belgrade, 2000 - Lawrence Stern, Alice R. O'Grady, Stage Management, Pearson, Allyn & Bacon, 2006			
No. of active teaching classes: 6		Lectures: 0	Workshops: 6
Teaching methods: exercises, practical work on the play production in professional conditions			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course		written exam	
Workshops	60	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Project – Radio Production			
Lecturer: PhD Maricic, Dj. Nikola, PhD Nikolic M. Mirjana, PhD Martinoli A. Ana, MA Spasojevic Milica			
Status of the course: Elective			
Number of ECTS: 14			
Condition: Attending the fourth year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: Students should apply the knowledge acquired during the previous years of studies in the field of planning and programming, program and creative production, in the process of designing a new radio station, using, in addition to theoretical knowledge, critical and empirical analysis of the media market and legislative media framework.			
Outcome of the course: Students have mastered the application of acquired knowledge in the field of programming and planning of radio content, they are able independently design a radio station in the form of a program elaborate, taking into account all internal and external factors.			
Content of the course: 1-2. Analysis of the radio market in Serbia 3. Analysis of the application of media laws in the field of contemporary radio in Serbia 4. Introduction to forms of program evaluation of the work of radio stations 5-6. Development of the program elaborate of radio stations <i>Workshops</i> - Interviews with the management of selected radio stations and key participants of the media scene in Serbia, as a form of data collection for the preparation of the program elaborate of the station. Study visit to the selected radio station, electronic media, and advertising agency in accordance with the established framework of the project. Compulsory activities related to work within the student, internet, and radio stations.			
Literature: - PhD Maricic, Nikola: Menadzment radija, RTS - Radio Belgrade and Institute of FDA, Belgrade, 2007 - PhD Maricic, Nikola: Anatomija radija (Almanac), RDU RTS - Radio Belgrade and Institute of FDA, Belgrade, 2007 - Shingler, Martin and Wieringa, Cindy: Radio, CLIO, Belgrade, 2000 - Veljanovski, Rade: Javni RTV servis u sluzbi gradjana, CLIO, Belgrade, 2006 - Crisell, Andrew, Understanding Radio, Methuen, 1986			
No. of active teaching classes: 6		Lectures: 0	Workshops: 6
Teaching methods: workshops, debates, interviews, project presentations, analysis, discussion and evaluation of projects, project-based learning and learning through research.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course		written exam	
Workshops	20	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper	40		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Psychology I			
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			
Goal of the course: Introducing students to research and issues that have shaped modern psychology, understanding of the key topics of cognitive and social psychology, then the psychology of emotions and motivation, with the possibility of developing critical thinking in historical and cultural context and creative application of the acquired psychological knowledge.			
Outcome of the course: At the end of the course, students are expected to be able to analyze relevant theories and research that have influenced the development of psychological science, to understand the principles and mechanisms that incorporate various aspects of its application, as well as for the contextualization of psychological insight within the field of drama and performing arts.			
Course content consists of postulates from which originate the problems related to questions of the foundation of psychology as a scientific discipline, as well as the presentations of selected studies that have changed thinking throughout the twentieth century and inspired artists throughout the world. The thematic framework of the winter semester: Psychology as a science: who, when, where, how and what is the reason for all of this?/Dilemmas of psychological science: systems and orientations in the 20th century/Observation: whole \neq Σ parts?/Learning: how do we learn?/Memory: Why do we forget?/Structure of intelligence: is there one or more of them?/Critical thinking: on what basis do we judge and conclude?/Creative thinking: how new idea arises?/Share of the unconscious: what lies beneath?/The attitude and expectations: from the Rosenthal effect to projective identification/Individual and group: how much influence can others have?/The situation dictates: from which role do we act?/Attitudes and behavior: when and why do we change them?/Search for an optimal experience: what is happiness?/Psychology and art: the crossing points and disagreements The thematic framework of the spring semester: Introduction to the psychology of motivation (historical background/overview and questions)/Drive theory and instinctual interpretations/Undriven motivation/Personal and social motives/Frustrations and conflicts/Defense mechanisms/Psychology of emotions (basic concepts and questions)/Physiological theories of emotions (James-Lange, Cannon-Bard, Leda...)/Cognitive theories of emotions (Arnold, Lazarus...)/Expression and perceptions of emotions/Altered states of consciousness/Sleeping and dreaming (physiological portrait and research)/Psychological theories of sleep (Freud, Jung, Szondi...)/Cognitive tasks of sleep/Integrative processes: towards the formation of personality			
Literature - Ziropadja, Lj. (2012) Uvod u psihologiju. Third revised edition. Belgrade: Cigoja - Banyard, P. & Grayson, A. (2000). Introducing Psychological Research. (second edition).NY: Palgrave - Ognjenovic, P. i Skorc, B. (2005) Nase namere i osecanja: Uvod u psihologiju motivacije i emocija. Belgrade: Gutenbergova galaksija - PPT, Reader Psychology I			
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
Activity during the course		20	written exam
Workshops		10	oral exam
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 Management and production in theatre, radio and culture			
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 Management and production in theatre, radio and culture			
Course title: Radio in Contemporary Media Environment			
Lecturer: PhD Nikolic M. Mirjana, PhD Martinoli A. Ana, MA Spasojevic Milica			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the fourth year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: In the final year of undergraduate studies, the goal is to introduce students to contemporary aspects of radio production, the position of the radio in correlation with others, particularly digital media, current trends of planning, programming and production of current daily and artistic production, current situation regarding the normative development of radio industry, new production and organizational models of media production. The emphasis is placed on connecting the lectures to the current practice, for which purposes students are introduced to the most current trends, with the aim of preparing them for professional activities in the media, especially radio stations.			
Outcome of the course: After passing the exam, students should possess the most current information related to contemporary program, organizational, normative, financial and technical characteristics of radio production in domestic, European and world conditions. At the same time, in terms of knowledge, skills and practical capabilities, students should be able to draft and manage the work of radio stations of all types and organizational models and to adequately manage all its resources.			
Content of the course: 1. The place of the radio in the global media environment 2-4. Normative regulation of electronic media - domestic and foreign experiences 4-7. Contemporary trends in planning and programming of radio programs/stations 8-10. New technologies in the production and placement of radio programs 11-13. Internet radio and new media platforms 14-15. Radio drama in the new media environment 16. Marketing and promotion in the radio market conditions 17- 22. Conceptualization and project engagement in the realization of the program of student radio stations 23-27. Current media and radio practice - case studies of Radio Belgrade (public service); commercial radio stations and media of civil sectors 28-29. Presentation of pre-exam papers 30. Exam			
Practical knowledge: Students have full and complete knowledge which enable them to manage the work of radio stations and their organizational segments - program, techniques, human resources, marketing, placement and program sales... At the same time, they should be prepared to conceptualize, establish and manage a new traditional or a new media format - internet radio, you tube channel, social network, site, portal ...			
Literature: - Veljanovski, Rade: Javni RTV servis u sluzbi gradjana, CLIO, Belgrade, 2005 - Radojkovic Mirosljub, Stojkovic, Branimir: Informaciono-komunikacioni sestemi, CLIO, Belgrade, 2009 - Radio-difuzija u Srbiji: sadasnjest i buducnost, edited by Rade Veljanovski, Cigoja, Belgrade, 2012 - Zakon o elektronskim medijima RS, 2014; Zakon o javnim medijskim servisima RS, 2014; Zakon o javnom informisanju i medijima RS, 2014			
No. of active teaching classes: 4		Lectures: 4	Workshops:
Teaching methods: <i>ex-cathedra</i> teaching, exercises through which practical tasks of the realization of the program the student radio are realized, a pre-exam paper and its public presentation, discussions and debates.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	20	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Rhetoric I			
Lecturer: Ljiljana Mrkic Popovic, tenured professor, Dijana Marojevic Dilic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of studies			
The goal of the course is to introduce students to the basic rhetoric theories and enable them to design their own linguistic expression.			
Outcome of the course: Students have mastered the knowledge of rhetoric theory as well as the technique of creating speech unit.			
Content of the course			
<i>Lectures</i>			
The course deals with the analysis of the relationship between theory and speech, written unit structure and the preparation for elocution, forms of communication and rhetoric cycles.			
<i>Workshops</i>			
Practical exercises in the field of rhetoric should direct students towards mastering rhetorical skills.			
Literature			
- Dr Branivoj Djordjevic, <i>Gramatika dikcije</i> , University of Arts, 1984			
- Aristotle, <i>Rhetoric</i> , Belgrade, 1987			
- Quintilian, <i>On Education of an Orator</i> , Veselin Maslesa, 1985			
- J. M. Lotman, <i>The Structure of the Artistic Text</i> , Belgrade, 1976			
- Sreten Petrovic, <i>Retorika</i> , Belgrade, 2002			
- Ljubomir Tadic, <i>Retorika</i> , Belgrade, 1995			
- Emilio Betti, <i>Hermeneutics as the general methodology of the Geisteswissenschaften</i> , Novi Sad, 1998			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode/acquisition of knowledge is a dialogic method or method of interaction between lecturers and students. The interactivity in work is achieved through the participation of students in exercises and creative workshops, which are organized as a form of teaching.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	20	written exam	
Workshops		oral exam	40
Colloquium/colloquia	20	.....
Pre-exam paper	20		

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
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 Management and production in theatre, radio and culture			
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 Management and production in theatre, radio and culture			
Course title: Russian Language and Culture (Theatre, Film, Music and Fine Arts) I			
Lecturer: PhD Enisa Uspenski, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Students are introduced to Russian culture, history of Russian theatre, film, music and fine arts.			
Outcome of the course: Students apply knowledge acquired in the field of Russian culture, film, theatre, music and fine arts, in the theoretical works of the undergraduate studies.			
Content of the course			
<i>Lectures</i>			
Introduction to selected topics in the Russian theater and film, music and fine arts.			
<i>Workshops</i>			
Writing paper and oral presentation on assigned topics.			
Literature			
- Eikhenbaum, B. M. <i>Kako je napisan Gogoljev Sinjel</i> , 1967			
- Evreinov, N. <i>Teatar u zivotu</i> , Belgrade, 2011			
- Evreinov, N. <i>Nagota na sceni</i> , in: Estetika erotskog teatra (edited by Radoslav Lazic), Belgrade, 2014			
- Mayakovsky V. <i>Kako kinematograf unistava pozoriste</i> , in Drama: radjanje moderne knjizevnosti, Belgrade, 1975 (edited by Mirjana Miocinovic)			
- Moranjak-Bamburac, N. <i>Mejerholjdov teatar</i> , in: Pojmovnik ruske avangarde 4, 1985 (in Latin)			
- Nikoljska, T. <i>Teatralizacija zivota</i> , in: Pojmovnik ruske avangarde 8, 1990 (in Latin)			
- Grojs B. <i>Soc-art</i> , in: Pojmovnik ruske avangarde, 1990 (in Latin)			
- Konstantinovic, Z. <i>Bertolt Breht – ruska avangarda</i> , in: Pojmovnik ruske avangarde 1, 1984 (in Latin)			
- Minc Z. <i>Jelena Guro, Siromasni vitez</i> , in: Pojmovnik ruske avangarde 1, 1984 (in Latin)			
- Uspenski E. <i>Teatar Oberiu na jugoslovenskoj sceni</i> . Almanac of the Faculty of Dramatic Arts. no. 10 Belgrade. 2006 pp. 61-75.			
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 Management and production in theatre, radio and culture			
Course title: Russian Language and Culture (Theatre, Film, Music and Fine Arts) II			
Lecturer: PhD Enisa Uspenski, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Students are introduced to Russian culture, history of Russian theatre, film, music and fine arts.			
Outcome of the course: Students apply knowledge acquired in the field of Russian culture, film, theatre, music and fine arts, in the theoretical works of the undergraduate studies.			
Content of the course			
<i>Lectures</i>			
Introduction to selected topics in the Russian theater and film, music and fine arts.			
Literature			
- Eikhenbaum, B. M. <i>Kako je napisan Gogoljev Sinjel</i> , 1967			
- Evreinov, N. <i>Teatar u zivotu</i> , Belgrade, 2011			
- Evreinov, N. <i>Nagota na sceni</i> , in: <i>Estetika erotskog teatra</i> (edited by Radoslav Lazic), Belgrade, 2014			
- Mayakovsky V. <i>Kako kinematografunistava pozoriste</i> , in <i>Drama: radjanje moderne knjizevnosti</i> , Belgrade, 1975 (edited by Mirjana Miocinovic)			
- Moranjak-Bamburac, N. <i>Mejerholjdov teatar</i> , in: <i>Pojmovnik ruske avangarde 4</i> , 1985 (in Latin)			
- Nikoljska, T. <i>Teatralizacija zivota</i> , in: <i>Pojmovnik ruske avangarde 8</i> , 1990 (in Latin)			
- Grojs B. <i>Soc-art</i> , in: <i>Pojmovnik ruske avangarde</i> , 1990 (in Latin)			
- Konstantinovic, Z. <i>Bertolt Breht – ruska avangarda</i> , in: <i>Pojmovnik ruske avangarde 1</i> , 1984 (in Latin)			
- Minc Z. <i>Jelena Guro, Siromasni vitez</i> , in: <i>Pojmovnik ruske avangarde 1</i> , 1984 (in Latin)			
- Uspenski E. <i>Teatar Oberiu na jugoslovenskoj sceni</i> . Almanac of the Faculty of Dramatic Arts. no. 10 Belgrade. 2006 pp. 61-75.			
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 Management and production in theatre, radio and culture			
Course title: The Theory of Culture			
Lecturer: PhD Divna Vuksanovic, tenured professor; PhD Vlatko Ilic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course is to critically examine and problematically (re)define various interpretive models that treat the theory of culture - from the definitions of culture which originate from antique period, through the interpretation that dominate the contemporary cultural theories (Frankfurt school of thought, the British cultural studies, post-structuralism and postmodernism, et al.), up to the relation between the defined culture in the traditional sense and the so-called phenomenon of new cultures arising in VR, Internet or cyber space.			
Outcome of the course: In terms of expected learning outcomes, what is emphasized is the development of the ability for theoretical, critical, and creative thinking of the world of culture in general, as well as encouraging the development of skills for problem reading of variety of cultural phenomena from different interpretative, theoretical and personal (subjective) positions of interpretations.			
Content of the course: <i>Lectures:</i> the subject is designed so that its content and methods of presenting, so to say, coincide. This means that culture, as a subject of knowledge, represents a basic postulate for presentation of the reference topics. Hence, the culture of dialogue, for example, becomes a dialogue about the topic, and game and/or creativity become the ways of foundation the subject by practical application of knowledge about the culture as creative space for play and creativity. Also, the subject describes different VRs, cyber and network phenomena as they occur, are determined and recognized in the context of the growth of information and post-information society and technically and technologically generated social, economic and cultural environments, in which former cultural processes and phenomena face the abolition/implementation, transfiguration and strong generic transformation. <i>Workshops:</i> practical part of lectures will be carried out within the students' research projects monitored by mentors (in the form of author video works or essays on the topic: Cultural phenomena: problem solving approach), whose presentations are part of the exam obligations of course attendants			
Literature: - Umetnost u kulturi, Almanac of Serbian Society of Aesthetics, Belgrade, 2008 - Adorno, Horkheimer Culture industry, Dialectic of Enlightenment, Veselin Maslesa, Svjetlost, Sarajevo, 1989, pp. 126-172 - Caillois, Man, Play and Games, Nolit, Belgrade, 1979 - Sucnjic, Dijalog i tolerancija, Cigoja, 1997, pp. 33-238 - Baudrillard, Simulacra and Simulations, Svetovi, Novi Sad, 1991 - Jones, Internet and Social Environment, Virtual Culture: The Identity of Communications in Cybersociety, Cigoja, pp. 17-59			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode/acquisition of knowledge is a method of dialogue, which includes maieutic abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Other methods of teaching include research, as well as the method of presenting student papers.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	30	project presentation	30
Workshops	10	oral exam	30

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Introduction to Management			
Lecturer: PhD Aleksic Miric M. Ana, associate professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the first year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: Introduction to Management is to introduce students to the basic principles of contemporary management, to lay the basis for further study of management disciplines and to provide them with enough practical knowledge to be able to successfully manage organizations in practice.			
Outcome of the course: Upon successful completion of the course, students will be able to understand the principles of successful management in contemporary market conditions, especially in the field of culture and media, as well as to understand the managerial roles, responsibilities and obligations in all phases of management.			
Content of the course: The course includes 5 main fields: management now and then, planning, organizing, leading and controlling. The first field provides an overview of the historical development of management as a scientific discipline defines the concepts of management and manager and analyzes the specifics, challenges and characteristics of management today. The next four fields are dedicated to each phase of the management process and analysis of the position, activities and responsibilities of managers in them. The second field analyzes the planning phase as a management process and positions of managers as planners. Topics to be studied here are: the analysis of the environment, current trends in management, goals, and strategies. The third field analyzes the position of managers as organizers. Topics to be studied are: the principles of organizational design, parameters and factors of organizational structuring. The fourth field is dedicated to leading employees as a stage of the management process. It analyzes the managerial activities in the management of human behavior in organizations. The fifth field is devoted to the role of managers as supervisors and studies the principles of traditional and contemporary control.			
Literature: - Chuck Williams, Principi menadzmenta, 2010, Data Status, Belgrade - Petkovic, M., Janicijevic, N., Bogicevic Milikic, B., Aleksic Miric, A., Organizacija, edition 2014, Centar za izdavacku delatnost, The Faculty of Economics, Belgrade			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The lectures are performed through (1) classes, that is, systematic transfer of knowledge from the literature, and (2) workshops with students through: (a) discussion of practical cases, (b) analyzing the illustration, (c) simulations and, (d) topic-based presentation, and (e) group presentations of student projects.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	yes
Workshops	20	oral exam	no
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Management and production in theatre, radio and culture			
Course title: Introduction to Management in Culture			
Lecturer: PhD Dragicevic Sestic D. Milena, tenured professor; PhD Djukic G. Vesna, tenured professor; Nina Mihaljinac, assistant, PhD Copic, Vesna, assistant professor – visiting professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the first year of Undergraduate Studies Management and production in theatre, radio and culture			
Goal of the course: To introduce students to the subject of the science, basic concepts, goals, objectives and principles of professional ethics; direct them to the study of cultural models, cultural and socio-cultural needs of the socio-cultural cycle of branch systems; to develop the skills of project planning, realization and evaluation of different types of artistic projects.			
Outcome of the course: Students have acquired basic knowledge of management in culture and insight into the opportunities for professional development; adopted the basic principles of professional ethics; they recognize and differ cultural models, cultural needs and problems of the environment; they have acquired skills of designing, developing, elaboration, coordination, realization and evaluation of the project; they have acquired teamwork skills and developed intercultural sensitivity.			
Content of the course: 1-3. The science of management in culture; 4-6. Cultural models and cultural needs; 7-10. Functional management of culture (socio-cultural cycles), 11-13. Culture and development (planning of cultural development, spatial management culture: the city and the local community); 14-15. The identification of social problems and the conceptualization of cultural projects; 16-19. The theory of project management; 20-28. Models of cultural projects; 29-30. Design and presentation of projects to the public and public debates on the results of completed projects; <i>Workshops</i> - group work: conceptualization, realization and evaluation of the project			
Literature: - Dragicevic Sestic, M., Stojkovic B. (2011) <i>Kultura: menadzment, animacija, marketing</i> (sixth edition) Belgrade: CLIO (pp. 11-33, 63-86, 113-220); - Djukic V., <i>O razvoju menadzmenta kulture i medija kao naucne discipline</i> (2011) Almanac of FDA, no. 19, Belgrade: Institute for Theater, Film, Radio i Television of the Faculty of Dramatic Arts, pp. 83-97; - Dragicevic Sestic, M. <i>Umetnost i alternativa</i> , Faculty of Dramatic Arts, Belgrade, 2012, pp. 23-198; - Dragicevic Sestic, M. and Sanjin Dragojevic, <i>Interkulturalna medijacija na Balkanu</i> , University of Arts, Belgrade, 2008; - Mihaljinac, Nina, <i>Osnovni pojmovi galerijskog menadzmenta</i> , Topy, Belgrade, 2012			
No. of active teaching classes:		Lectures:	Workshops:
Teaching methods: Interactive lectures; exercises; discussion workshops; production and presentation of project proposals; realization of the project; learning diary (blog). Pre-exam obligations: learning diary, project proposal and realization.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Project proposal	10	oral exam	50
Project realization and defense	30	.....