



University of Arts in Belgrade  
Faculty of Dramatic Arts

DOCTORAL STUDIES

DRAMATIC AND AUDIOVISUAL ARTS

Field	Dramatic and audiovisual arts
Type and level of studies	Doctoral studies in Art, II degree of studies
Modules	ACTING, THEATRE AND RADIO DIRECTING, DRAMATURGY, FILM AND TV DIRECTING, CREATIVE TV AND FILM PRODUCTION, CAMERA, FILM EDITING, SOUND RECORDING AND DESIGN
Scope of studies	180 ECTS
Duration of studies	3 years
Diploma title	Doctor of arts - Dramatic and audiovisual arts
Number of students	20
Language of the study program	Serbian
Web address	<a href="http://www.fdu.edu.rs">www.fdu.edu.rs</a>
Enrollment requirements	The requirement for admission to doctoral studies of Dramatic and audiovisual arts are completed master studies with an average mark above 8.5 and a mark of at least 9 from the main artistic subject, and with an exceptional tendency towards the artistic and research work.
The objective of the study program	The objective of the study program of doctoral art studies of DRAMATIC AND AUDIOVISUAL ART is to train a candidate for deeper understanding and performance of the artistic process, from making and modifying a plan, developing, theoretical processing, to the realization of the artistic and research work and its defense, presentation and promotion. The process of developing personal poetics and original artistic style implies a long-term process of improvement, necessary for the achievement of superior artistic achievement. These studies enable the student to achieve high quality and innovative artistic work that shows a professionally high standard in the field of dramatic and audiovisual art, recognizable in the local and international community.

## The structure of the study program

The study program of Doctoral Studies in Dramatic and Audiovisual Arts lasts for three years - six semesters, with a volume of 180 ECTS.. It represents a continuation of studies in the field of dramatic and audiovisual arts, for students who have achieved 300 ECTS in undergraduate and master academic studies. In the field of dramatic and audiovisual arts, the following artistic areas are studied: ACTING, THEATRE AND RADIO DIRECTING, DRAMATURGY, FILM AND TV DIRECTING, CREATIVE TV AND FILM PRODUCTION, CAMERA, FILM EDITING, SOUND RECORDING AND DESIGN Students in the first four semesters have mandatory subjects: Methods of artistic research paper, Methods of performative arts analysis, Theory of writing theoretical paper and Poetics. Out of 9 elective subjects (subjects that determine the profession more closely) students select 4 in the first, second and third semester. In the fourth semester, the subject called Preparation of a Doctoral Art Project is taught, and during all six semesters a Study Research Paper is mandatory. Student submits the topic of artistic projects and receives a mentor after the 3rd semester. Preparation and realization of the project last from 4th to the end of 6th semester. Studies are finalized through a presentation of the artistic project, the written part of the project and public, oral defense (theater performance, film, television, sound or visual installation and theoretical paper which must have at least 25,000 words).

Title obtained upon the completion of studies is: Doctor of Arts - and in diploma supplement it is added: dramatic and audiovisual arts.

## The purpose of the study program

The study program of doctoral studies should provide the highest level of education in the field of dramatic and audiovisual arts. The purpose of this program is to develop tendencies in the doctoral student in systematic and critical knowledge of research methods and techniques, and in order to develop innovative, creative, original artistic-research procedures in the process of artistic work.

This program enables the doctoral student to achieve deepened and enriched artistic maturity, competent and argumentative communication in dramatic and audiovisual arts as well as critical setting of his/her own artwork in the historical, theoretical and contemporary context; developing the ability to perform successfully in artistic and cultural life at national and international level.

This level of development in the academic community and society creates a personnel base for the highest professional tasks and achievements in the field of art. Studies provide the doctoral student with the highest level of professionalization of individual artistic poetics. Final work is the synthesis of all knowledge and skills gained during the previous levels of artistic studies and independent artistic practice, and written paper, under the supervision of a mentor, enables the candidate to articulate the theoretical-scientific dimension of personal art work.

The doctor in the field of dramatic and audiovisual arts is able to shape, articulate, theoretically conceive, realize and present the original artistic project, as well as to independently continue the process of personal artistic development and encourage the development of other artists from the same or related field. This creates a special profile of experts who, on a wider scale, influence the development of art and culture in a social context.

## The objectives of the study program

The objectives of the study program are: to achieve the highest level of creative, professional practice in dramatic and audiovisual arts; mastering and applying traditional, modern and specific methods and techniques; the ability to evaluate various contents of the artwork and artistic practice.

The main objective of the study program is the realization of an art project that will be publicly presented, and it should represent an innovative contribution to the development of dramatic and audiovisual arts. Also, the

realized art project should be an active and innovative improvement of art pedagogy in certain segments of dramatic and audiovisual art.

The top competencies that students of doctoral art studies acquire are socially justified and useful and represent a contribution to the knowledge and understanding of contemporary art practice - work on the development of personal artistic production, work on popularization and promotion of art and culture, work in the field of higher education in the field of arts are just some of the specific areas in which competencies acquired through doctoral art studies are applied. The objective of these studies is the development of creative abilities, mastering the specific, practical skills necessary for the future development of an artistic career, whether within the academic community or in the field of free artistic activities.

## Obtained competences

Upon completion of doctoral art studies, the student should be fully qualified for the independent and research process resulting in an artistic work in the field of dramatic and audiovisual arts, and whose characteristics are a high degree of content, theme and artistic process originality. The student should be trained for: critical verification and evaluation of works of art in the field of dramatic and audiovisual arts; for the competent interpretation of one's own work of art in the light of contemporary aesthetic trends; complete mastering the artistic research in dramatic and audiovisual arts; a high level of professional practice.

Final artwork, the accomplished project must have artistic power, originality, which is presented publicly with attached permanent record, a document, as well as a written thesis in the form of at least 100,000 computer signs. After successful presentation and defended doctoral art work in front of the committee, the student acquires the title: Doctor of Arts - Dramatic and audiovisual arts

The title of Doctor of Arts provides competencies for artistic research and pedagogical work in education, at the university and in cultural institutions.

The graduate student of doctoral art studies is ready to competently engage in the international trends of artistic and academic practice. The theoretical segment of Doctoral artwork enables the student to systematize at the highest academic level, to have a theoretical insight and connection with the practical performance of his artistic design project, as well as connecting his personal poetics with the context of artistic practice in the broader sense.

Through theoretical design and explanation of the conceptual project, the candidate is referred to studying of a broader theoretical form, consulting alternative artistic, aesthetic, historical, philosophical, psychological and other aspects, which significantly improves and expands the knowledge from the given fields and uses the widest range of synthetic methods for the development of ideas.

## Curriculum

Key segment of the curriculum is the work of art, which is performed partly independently, and partly in consultation with the mentor. With his/her professional knowledge, the mentor influences the content, form, performance and presentation of the artistic project, while the candidate has exposed the basic idea and defended it on the entrance exam. Based on the accepted idea of the project, a corresponding mentor is determined.

Preparation of a Doctoral Art Project and Doctoral Art Project are mandatory subjects and involve/imply working with a mentor. Finalization of the Art project in the third year of studies represents the rounding up of the previous educational and artistic research phases.

In the first four semesters, there are mandatory subjects: Methods of artistic research paper, Methods of performative arts analysis, Theory of writing theoretical paper and Poetics. From the list of 9 artistic elective subjects, the student should, in accordance with the field of his particular artistic interest, choose 4 subjects in each of the first three semesters of the studies. Study research work, which is present in all years of study, enables students to work with teachers in the study program, according to the needs and directions of interest in artistic research in order to realize an art project.

The candidate submits the theme of the art project and proposes the mentor by enrolling in the fourth semester of the studies. The topic is submitted to the Art Council of the Faculty of Dramatic Arts. The Art Council forms a commission for the evaluation of the theme, which consists of three teachers, one member of the commission is outside the Faculty and the University of Arts. The Council makes a decision on the foundation of the Doctoral Art Project. Upon acceptance of the theme by the Teaching-artistic Council of the Faculty, this Council proposes it for adoption to the Senate of the University of Arts. By approving the theme of a Doctoral art project, the student is appointed a mentor from the list of mentors in the study program, and in accordance with the theme. The mentor manages the production of a Doctoral art project.

Upon completion of the studies, the student obtained 160 ECTS by passing mandatory and elective subjects and 20 ECTS for the presentations and defense of his artistic project.

## Subject list

Acting 1  
Acting 2  
Acting 3  
Sound design 1 - sound perception  
Sound design 2 - sound and space  
Sound design 3 - sound and picture  
Dramaturgy 1  
Dramaturgy 2  
Dramaturgy 3  
Cinematographic picture 1 - light and color  
Cinematographic picture 2 - space and movement  
Cinematographic picture 3 - visual design  
Creative film and television production 1  
Creative film and television production 2  
Creative film and television production 3  
Methods of performative arts analysis  
Methods of artistic research paper  
Poetics  
Theatre and radio production 1  
Theatre and radio production 2  
Theatre and radio production 3  
Theatre and radio directing 1  
Theatre and radio directing 2  
Theatre and radio directing 3  
Preparation of Doctoral Art Project  
The technique of writing theoretical art paper  
Film and television editing 1  
Film and television editing 2  
Film and television editing 3  
Film and television directing 1  
Film and television directing 2  
Film and television directing 3

## Curriculum

No.	Subject code	Name of the subject	Subject status	Active teaching		ECTS
				L	Independent Research Paper	
<b>FIRST YEAR</b>						
<b>First semester</b>						
1.	D51	Methods of artistic research paper	M	2		4
2.		Study research paper	M		10	10
Elective part 1 (select from 4 to 9):				8		16
3.	D35	Acting 1	E	2		4
4.	D38	Sound design 1 - sound perception	E	2		4
5.	D41	Dramaturgy 1	E	2		4
6.	D44	Cinematographic picture 1 - light and color	E	2		4
7.	D47	Creative film and television production 1	E	2		4
8.	D53	Theatre and radio production 1	E	2		4
9.	D56	Theatre and radio directing 1	E	2		4
10.	D61	Film and television editing 1	E	2		4
11.	D64	Film and television directing 1	E	2		4
<b>Total number of active classes and credits throughout the year</b>				<b>10</b>	<b>10</b>	<b>30</b>
<b>Second semester</b>						
1.	D50	Methods of performative arts analysis	M	2		4
2.		Study research paper	M		10	10
Elective part 2 (select from 4 to 9):				8		16
3.	D36	Acting 2	E	2		4
4.	D39	Sound design 2 - sound and space	E	2		4
5.	D42	Dramaturgy 2	E	2		4
6.	D45	Cinematographic picture 2 - space and movement	E	2		4
7.	D48	Creative film and television production 2	E	2		4
8.	D54	Theatre and radio production 2	E	2		4
9.	D57	Theatre and radio directing 2	E	2		4
10.	D62	Film and television editing 2	E	2		4
11.	D65	Film and television directing 2	E	2		4
<b>Total number of active classes and credits in second semester</b>				<b>10</b>	<b>10</b>	<b>30</b>
<b>Total number of active classes and credits in the first year</b>				<b>600 classes</b>		<b>60 ECTS</b>
<b>SECOND YEAR</b>						
<b>Third semester</b>						
1.	D60	The technique of writing theoretical art paper	M	2		4
2.		Study research paper	M		10	10
Elective part 3 (select from 4 to 9):				8		16
3.	D37	Acting 3	E	2		4
4.	D40	Sound design 3 - sound and picture	E	2		4
5.	D43	Dramaturgy 3	E	2		4

6.	D46	Cinematographic picture 3 - visual design	E	2		4
7.	D49	Creative film and television production 3	E	2		4
8.	D55	Theatre and radio production 3	E	2		4
9.	D58	Theatre and radio directing 3	E	2		4
10.	D63	Film and television editing 3	E	2		4
11.	D66	Film and television directing 3	E	2		4
<b>Total number of active classes and credits in the third semester</b>				<b>10</b>	<b>10</b>	<b>30</b>
<b>Fourth semester</b>						
1.	D52	Poetics	M	2		4
2.	D59	Preparation of Doctoral Art Project	M	8		16
3.		Study research paper	M		10	10
<b>Total number of active classes and credits in the fourth semester</b>				<b>10</b>	<b>10</b>	<b>30</b>
<b>Total number of active classes and credits in the second year</b>				<b>600 classes</b>		<b>60 ECTS</b>
<b>THIRD YEAR</b>						
<b>Fifth semester</b>						
1.		Study research paper	M		20	20
<b>Total number of active classes and credits in the fifth semester</b>					<b>20</b>	<b>20</b>
<b>Sixth semester</b>						
1.		Study research paper	M		20	20
2.		Doctoral art project	M			20
<b>Total number of active classes and credits in the sixth semester</b>					<b>20</b>	<b>40</b>
<b>Total number of active classes and credits in the third year</b>				<b>600 classes</b>		<b>60 ECTS</b>
<b>Total number of active teaching and credits for the study program</b>				<b>1800 classes (600 lectures + 1200 Independent Research Papers)</b>		<b>180 ECTS</b>

## Enrollment

A competition for enrollment in Doctoral Studies of Dramatic and Audiovisual Arts is published publicly, in accordance with the law, and the entrance exam and evaluation of the candidates is conducted by the admission committee. The admission committee is appointed by the Teaching\*artistic council of the Faculty.

Enrollment requirements for this study program are: Completed Master Academic Studies in Drama and Audiovisual Arts (300 ECTS) or completed undergraduate studies in dramatic arts, the lowest average mark 8.5 in the previous cycle of study, mark 9 from the main artistic subject, with a preference for artistic research, two recommendations of eminent creators from the artistic field of dramatic and audiovisual art. Explication, the idea of the Art project should be presented to the admission committee. The candidate submits a list of his/her publications, as well as critics and reviews of those papers.

The committee, based on the points the candidate obtained, makes a ranking list of candidates and makes a proposal for enrolling candidates for studies at the Central Committee of the Faculty.

The process of evaluating candidates is done with the maximum level of transparency and public insight, and the publication of the results of the entrance exam is defined by the deadlines and the rights of the candidates' objections.

The decision on enrollment is made by the FDA Teaching and Arts Council.

The enrollment quota is conveyed to the possibilities of the institution and the needs for the highest artistic education.

### Entrance exam

The conditions for enrollment in doctoral academic studies are defined by the Law on the University, the Statutes of the UA and the FDA, as well as by the Rules on enrollment in the II and III degree of academic studies at the University of Arts.

Applicants who have completed master academic studies in the field of dramatic and audiovisual arts with a total of at least 300 ECTS credits in previous studies with an average mark of at least 8.5 and mark 9 at the final exam, as well as candidates who have completed undergraduate studies in the field of dramatic and audiovisual arts under the regulations that were valid until the entry into force of the Law on Higher Education, with an average mark of at least 8.5 and mark 9 at the final exam.

The qualification test for checking preferences and abilities consists of two parts:

1. Review and analysis of submitted and delivered documents and practical papers.
2. Discussion with the candidate in order to check the creative and artistic potential for continuing education at doctoral studies.

At the entrance exam, the candidate can win a maximum of 100 points, as follows:

- Maximum of 30 points based on previous academic success. General academic success is multiplied by 3. General academic success means the sum of the average grades from all subjects during the entire study is taken into account. General success is calculated by rounding up to two decimals.
- Maximum of 70 points on the qualification test for checking preferences and abilities, as follows:
  - a. Maximum of 25 points, based on previous art paper.
  - b. Maximum of 45 points, based on the based on interview with the candidate and checking his/her creative and artistic potentials.

The right to rank in the unique ranking list is obtained by the candidate who passed the entrance exam. The Faculty determines the order of the candidates who have passed the entrance examination according to the number of total points achieved, and ranks them as:

- Budget-financed students
- Self-financed students

The candidate can be enrolled as a student who is budget-funded 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 80 points at the entrance examination.

The candidate can be enrolled as a student who pays scholarship if in the unique ranking list the candidate is placed up to the number approved for enrollment of students who are self-financed and which is determined by this competition, and has won at least 60 points in the entrance exam.

In the case that two candidates have the same number of points in ranking, the advantage is given to the candidate who obtained more points in the qualification examination for checking preferences and abilities.

## Student's assessment and progress

The students' progress is monitored by the subject professors and mentors, and they use marks to evaluate the degree of the progress achieved. The work of the students is constantly monitored and the assessment is carried out according to the established procedure, based on the obtained points for exam and pre-examination obligations. The minimum volume of pre-examination obligations that can be completed during the semester is 30%, and the maximum is 70%. Each exam is evaluated with 100 points. Marks are expressed in numbers from 5 to 10, where 5 is not a passing mark, and 10 is the highest mark. The marks are recorded and entered into the exam records, the exam application and the student's index. The mark is formed during the total work on the subject during one semester. The order of passing the exam and student's workload is defined by the studies' program, and the final defense of the art project and the written part of the paper allows obtaining the diploma of the doctor of art. Doctoral artwork is assessed on the basis of values and indicators of artistic contribution after presentation and defense before the committee.

The mentor who monitors the work of the candidates from all other subjects has a special responsibility, in contact with all teachers s/he should find the optimal balance between the mandatory and elective subjects. Doctoral dissertation from the field of dramatic and audiovisual arts has, as a primary part, an art project that is finalized, presented and publicly defended, and the secondary part is a written part of the dissertation which has the function of monitoring, articulating and documenting the artistic process from a theoretical point of view.

Artistic doctoral studies differ substantially from scientific ones, first of all, in the proportions between the theoretical (written) and the artistic (realized in front of the audience) part of the work, because the theoretical part is the follow-up rather than a basic element. The public defense of doctoral artwork differs from the scientific one, because it refers to a theater performance, a film, a multimedia project, audio and / or video installation, etc. The written part represents the document, theoretical support to the research project in some aspects and in the process of creation. Doctoral art work/paper must be original, significant and innovative in its field. Teaching takes 6 semesters, the first 3 include mandatory and elective subjects, and the other 3 are within the mandatory subject Doctoral art project - work with a mentor.

## Table of courses

<b>Course title: ACTING 1</b>			
Lecturer: Biljana Aleskic, tenured professor; Dragan Petrovic, tenured professor; D.A. Srdjan Karanovic, associate professor; Marija Milenkovic, associate professor			
<b>Status of the course:</b> Elective			
<b>Number of ECTS:</b> 4			
<b>Condition:</b> Doctoral art studies enrollment			
<b>Goal of the course</b> Lectures and discussions are intended to help students in the preparation and realization of their PhD project.			
<b>Outcome of the course</b> Enabling students to perform creative, professional work during the realization of the most complex acting tasks.			
<b>Content of the course</b> Preparation for the realization of complex, multi-layered and highly demanding acting structures within the framework of the proposed PhD art project 1. Researching temporal, spatial, social, national and philosophical components of multi-layered acting task (within the project preparation stage) 2. Analysis of drama situations, characters, genre, style and elements of the proposed acting task of the project. 3. Structuring of collaborative teams based on thematic focus of a highly demanding acting project.			
<b>Recommended Literature:</b> K. S. Stanislavsky – »Sistem«, Belgrade, Partizanska knjiga, 1982 Bertolt Brecht – »Dialectical theatre«, Belgrade, Nolit, 1966 Jerzy Grotowski – »Towards a poor theatre«, Belgrade, ICS, 1976 Mata Milosevic – »Moja gluma«, Belgrade, Teatron, 1977 Mata Milosevic – »Moja rezija«, Novi Sad, Sterijino pozorje, 1982 K. S. Stanislavsky – »Etika«, Belgrade, Gea, 1996 Boro Stjepanovic – »Gluma 1-2-3«, Novi Sad, Sterijino Pozorje Michael Chekhov – »On the Technique of Acting«, Belgrade, NNK Internacional, 2005 Lee Strasberg – »A Dream of Passion (The Development of the Method)«, Belgrade, FDA, 2004 Peter Brook – »Threads of time«, Belgrade, Zepter Book World, 2004 Vladimir Jevtovic – »Siromasno pozoriste«, Belgrade, FDA Vladimir Jevtovic – »Uzbudljivo pozoriste«, Belgrade, Gea, 1997 Vladimir Jevtovic – »Odbrana glume«, Belgrade, Festival of monodrama and mime, 2009 Almanacs, Belgrade, FDA After the selection of the artistic project - PhD work of art students create together with the mentor, the appropriate literature, video and audio material etc. are chosen			
<b>No. of active teaching classes:</b> 2		<b>Lectures:</b>	<b>Workshops:</b>
<b>Teaching methods</b> Individual tutoring. Rehearsals. Discussions with the lecturer, consultations with associates.			
<b>Mark (max. no. of points 100)</b>			
<b>Pre-exam obligations</b>	<b>points</b>	<b>Final exam</b>	<b>points</b>
Activity during the course	20	written exam	
Workshops	20	oral exam	60
Colloquium/colloquia		.....	
Pre-exam paper			

<b>Course title: ACTING 2</b>			
Lecturer: Biljana Aleskic, tenured professor; Dragan Petrovic, tenured professor; D.A. Srdjan Karanovic, associate professor; Marija Milenkovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Fulfilled exam obligations in Acting 1			
<b>Goal of the course</b> Lectures and discussions are intended to help students in the preparation and realization of their PhD project.			
<b>Outcome of the course</b> Enabling students to perform creative, professional work during the realization of the most complex acting tasks.			
<b>Content of the course</b> ACTING, preparation for the realization of complex, multi-layered and highly demanding acting structures within the framework of the proposed PhD art project 1. Program planning phase of complex acting project practical realization. 2. Elaboration of all the elements of the proposed project (stage movement, speech, singing, fighting, acrobatics, costume, make-up) 3. Synchronization of structuring elements of the complex theater project (tone, music, light effects, stage, scenography, the use of film and television techniques).			
<b>Recommended Literature:</b> K. S. Stanislavsky – »Sistem«, Belgrade, Partizanska knjiga, 1982 Bertolt Brecht – »Dialectical theatre«, Belgrade, Nolit, 1966 Jerzy Grotowski – »Towards a poor theatre«, Belgrade, ICS, 1976 Mata Milosevic – »Moja gluma«, Belgrade, Teatron, 1977 Mata Milosevic – »Moja rezija«, Novi Sad, Sterijino pozorje, 1982 K. S. Stanislavsky – »Etika«, Belgrade, Gea, 1996 Boro Stjepanovic – »Gluma 1-2-3«, Novi Sad, Sterijino Pozorje Michael Chekhov – »On the Technique of Acting«, Belgrade, NNK Internacional, 2005 Lee Strasberg – »A Dream of Passion (The Development of the Method)«, Belgrade, FDA, 2004 Peter Brook – »Threads of time«, Belgrade, Zepter Book World, 2004 Vladimir Jevtovic – »Siromasno pozoriste«, Belgrade, FDA Vladimir Jevtovic – »Uzbudljivo pozoriste«, Belgrade, Gea, 1997 Vladimir Jevtovic – »Odbrana glume«, Belgrade, Festival of monodrama and mime, 2009 Almanacs, Belgrade, FDA After the selection of the artistic project - PhD work of art students create together with the mentor, the appropriate literature, video and audio material etc. are chosen			
<b>No. of active teaching classes: 2</b>		<b>Lectures:</b>	<b>Workshops:</b>
<b>Teaching methods</b> Individual tutoring. Rehearsals. Discussions with the lecturer, consultations with associates.			
<b>Mark (max. no. of points 100)</b>			
<b>Pre-exam obligations</b>	<b>points</b>	<b>Final exam</b>	<b>points</b>
Activity during the course	20	written exam	
Workshops	20	oral exam	60
Colloquium/colloquia		.....	
Pre-exam paper			

<b>Course title: ACTING 3</b>			
Lecturer: Biljana Aleskic, tenured professor; Dragan Petrovic, tenured professor; D.A. Srdjan Karanovic, associate professor; Marija Milenkovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Fulfilled exam obligations in Acting 2			
<b>Goal of the course</b> Lectures and discussions are intended to help students in the preparation and realization of their PhD project.			
<b>Outcome of the course</b> Enabling students to perform creative, professional work during the realization of the most complex acting tasks.			
<b>Content of the course</b> ACTING, preparation for the realization of complex, multi-layered and highly demanding acting structures within the framework of the proposed PhD art project 1. Focusing on the authorial, innovative and original element of the PhD art project 2. Mapping of the flow of events in the authentic theatre act - the play. 3. Composition of the project: pace and rhythm of the play, unity of acting and directing, content and form, author style.			
<b>Recommended Literature:</b> K. S. Stanislavsky – »Sistem«, Belgrade, Partizanska knjiga, 1982 Bertolt Brecht – »Dijalektika u teatru«, Belgrade, Nolit, 1966 Jerzy Grotowski – »Towards a poor theatre«, Belgrade, ICS, 1976 Mata Milosevic – »Moja gluma«, Belgrade, Teatron, 1977 Mata Milosevic – »Moja rezija«, Novi Sad, Sterijino pozorje, 1982 K. S. Stanislavsky – »Etika«, Belgrade, Gea, 1996 Boro Stjepanovic – »Gluma 1-2-3«, Novi Sad, Sterijino Pozorje Michael Chekhov – »On the Technique of Acting«, Belgrade, NNK Internacional, 2005 Lee Strasberg – »A Dream of Passion (The Development of the Method)«, Belgrade, FDA, 2004 Peter Brook – »Threads of time«, Belgrade, Zepter Book World, 2004 Vladimir Jevtovic – »Siromasno pozoriste«, Belgrade, FDA Vladimir Jevtovic – »Uzbudljivo pozoriste«, Belgrade, Gea, 1997 Vladimir Jevtovic – »Odbrana glume«, Belgrade, Festival of monodrama and mime, 2009 Almanacs, Belgrade, FDA After the selection of the artistic project - PhD work of art students create together with the mentor, the appropriate literature, video and audio material etc. are chosen			
<b>No. of active teaching classes: 2</b>		<b>Lectures:</b>	<b>Workshops:</b>
<b>Teaching methods</b> Individual tutoring. Rehearsals. Discussions with the lecturer, consultations with associates.			
<b>Mark (max. no. of points 100)</b>			
<b>Pre-exam obligations</b>	<b>points</b>	<b>Final exam</b>	<b>points</b>
Activity during the course	20	written exam	
Workshops	20	oral exam	60
Colloquium/colloquia		.....	
Pre-exam paper			

<b>Course title: SOUND DESIGN 1 – SOUND PERCEPTION</b>		
Lecturer: D.A. Zoran Maksimovic, associate professor; PhD Boris Despot, tenured professor; Ljubisa Spegar, tenured professor; Dragutin Cirkovic, tenured professor; D.A. Slobodan Stankovic, associate professor; D.A. Dobrivoje Milijanovic, assistant professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Doctoral art studies enrollment		
Goal of the course: Goal of the course is to introduce students to advanced theoretical, innovative, creative and practical ways of conceptual thinking of a sound as the primary means of expression, through individual lectures.		
Outcome of the course: Upon course completion, students are creatively and technically enabled to make innovative decisions, both in terms of design and in terms of sound analysis as a means of expression in works of art.		
<b>Content of the course:</b> <i>Lectures</i> <ul style="list-style-type: none"> <li>• Man and sound - physics, physiology and psychology of sound</li> <li>• Audio system as an artist's tool</li> <li>• Parameters of sound perception</li> <li>• Descriptive and expressive role of sound</li> <li>• Manipulation of sound parameters</li> <li>• Perception of sound on a subconscious level</li> <li>• Establishment of feelings and states of sound</li> <li>• Evaluation of the sound image quality</li> </ul> <i>Additional classes</i> Practical exercise designed to explore the changes of perception and synaesthetic effect, based on the manipulation solely within the audio component of AV piece of work.		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Henry J. Watt: <i>The Psychology of Sound</i>, (1917), Cambridge University Press</li> <li>• Roederer, Juan C.: <i>Introduction to the Physics and Psychophysics of Music</i> (1979) Springer-Verlag, New York</li> <li>• Deutsch, Diana: <i>The Psychology of Music</i> (1982), Academic Press</li> <li>• Fastl, Hugo and Zwicker, Eberhard: <i>Psycho-acoustics</i> (2007) Springer</li> <li>• Carterette, Edward and Friedman, Morton: <i>Handbook of Perception</i> (1978), Academic Press</li> <li>• Altman, Rick: <i>Sound Theory, Sound Practice</i> (1992) Routledge, New York</li> <li>• Blaha, Ivo: <i>Dramaturgija zvuka u audio – vizuelnom delu</i> (2008) Academic Film Center, Belgrade</li> <li>• Merc, Rihard: <i>Kriterijumi za procenu kvaliteta zvučne slike</i> (2000), Almanac FDA 4</li> <li>• Maksimovic, Zoran: <i>O dizajnu zvuka</i> (2007) Almanac FDA 11-12</li> <li>• Maksimovic, Zoran: <i>Pregled teorija o zvuku na filmu</i> (2008) Almanac FDA 13-14</li> <li>• Chion, Michel: <i>AudioVision</i> (1994) Columbia University Press, New York</li> <li>• Sider, Larry: <i>Soundscape - The School of Sound lectures 1998-2001</i> (2002), Wallflower press, London</li> <li>• Sider, Larry: <i>Soundscape - The School of Sound lectures 2003-2007</i> (2008), Wallflower press, London</li> <li>• Pinker, Steven: <i>How the Mind Works</i> (1997), W. W. Norton, New York</li> <li>• Zaza, Anothony James , <i>Audio Design: The Narrative Functions of Sound</i>, (1985), Moss Publications, Beverly Hills</li> <li>• Moor, B. C. J: <i>An Introduction to the Psychology of Hearing</i> (1982), Academic Press, London</li> <li>• Levitin, Daniel J: <i>This Is Your Brain On Music – The science of a Human Obsession</i> (2007) A Plume Book, New York</li> <li>• Silverman, Kaja: <i>Acoustic Mirror : The Female Voice in Psychoanalysis and Cinema</i> (1990) Indiana University Press</li> </ul>		
No. of active teaching classes:	Lectures: 2	Workshops:
Teaching methods: Monologic method (lectures), dialogic (heuristic) and practical exercises method		
Mark (max. no. of points 100) Pre-exam obligations 50 points, exam 50 points		

<b>Course title: SOUND DESIGN 1 – SOUND AND SPACE</b>		
Lecturer: D.A. Zoran Maksimovic, associate professor; PhD Boris Despot, tenured professor; Ljubisa Spegar, tenured professor; Dragutin Cirkovic, tenured professor; D.A. Slobodan Stankovic, associate professor; D.A. Dobrivoje Milijanovic, assistant professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Fulfilled exam obligations in Sound Design 1 – Sound Perception		
Goal of the course: Goal of the course is to introduce students to advanced theoretical, innovative, creative and practical ways of sound design in the performance media space, through individual lectures.		
Outcome of the course: Upon course completion, students are creatively and technically enabled to make innovative decisions, both in terms of sound design and in terms of sound image analysis in works of art.		
<b>Content of the course:</b> <i>Lectures</i> <ul style="list-style-type: none"> <li>• The spatial dimensions of sound and sound image</li> <li>• Sound space: diegetic, transcendent, immanent sound...</li> <li>• Architecture of sound and space</li> <li>• Scene sound and stage space</li> <li>• Sound as a tool for interaction</li> <li>• Sound design in performing arts</li> <li>• Sound design in multimedia art</li> <li>• Transposition of sound through media</li> </ul> <i>Additional classes</i> Practical exercise with the aim of creating a sound space on static photographic images.		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Altman, Rick: Sound Theory, Sound Practice (1992) Routledge, New York</li> <li>• Kaye, Deena and Lebrecht, James: Sound and Music for the Theatre – The Art and Technique of Design (2009) Focal Press</li> <li>• Benade, Arthur H (1976). Fundamentals of Musical Acoustics. Oxford University Press, New York</li> <li>• LaBelle, Brandon and Roden, Steve: Site of Sound: Of Architecture and The Ear (2005) Errant Bodies Press in association with Smart Art Press</li> <li>• Lord, Peter and Templeton, Duncan: The Architecture of Sound (1986) Architectural press, London</li> <li>• Stark, Hunter Scott: Live Sound Reinforcement (1996), MixBooks, Emeryville, CA</li> <li>• Truax, Barry: Acoustic Communication (2000) Ablex Pub Corp</li> <li>• Zettl, Herbert : Sight Sound Motion. Applied Media Aesthetics (1999 ) Wadsworth, Belmont</li> <li>• Russ, Martin: Sound Synthesis and Sampling (2008). Focal Press, London</li> <li>• Licht, Alan: Sound Art: Beyond Music, Between Categories (2007) Rizzoli, New York</li> <li>• Schafer, R. Murray: The Soundscape (The Tuning of the World) (1993) Destiny Books, London</li> <li>• Root-Bernstein, Robert and Michele: Sparks of Genius – 13 thinking tools of the world's most creative people (1997). A Mariner Book, New York</li> </ul>		
No. of active teaching classes:	Lectures: 2	Workshops:
Teaching methods: Monologic method (lectures), dialogic (heuristic) and practical exercises method		
<b>Mark (max. no. of points 100)</b> Pre-exam obligations 50 points, exam 50 points		

<b>Course title: SOUND DESIGN 3 – SOUND AND IMAGE</b>		
Lecturer: D.A. Zoran Maksimovic, associate professor; PhD Boris Despot, tenured professor; Ljubisa Spegar, tenured professor; Dragutin Cirkovic, tenured professor; D.A. Slobodan Stankovic, associate professor; D.A. Dobrivoje Milijanovic, assistant professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Fulfilled exam obligations in Sound Design 1 – Sound Perception and Sound Design 1 – Sound and Space		
Goal of the course: Goal of the course is to introduce students to advanced theoretical, innovative, creative and practical ways of creating sound image in audiovisual media, through individual lectures.		
Outcome of the course: Upon course completion, students are creatively and technically enabled to make innovative decisions, both in terms of sound design and in terms of sound image analysis in audiovisual works of art.		
<b>Content of the course:</b> <i>Lectures</i> <ul style="list-style-type: none"> <li>• Sound as a representation of dramatic action</li> <li>• Theoretical aspects of sound design in audiovisual media</li> <li>• Syneasthetic sound parameters</li> <li>• Sound symbols as a means of sound design</li> <li>• Sound design form and style</li> <li>• Reconstruction of the sound image</li> <li>• The dramaturgy of sound and perception of audiovisual works</li> <li>• Three-dimensional - multi-dimensional sound</li> </ul> <i>Additional classes</i> Reconstruction of the sound image of AV works according to set parameters and guidelines of the genre, aesthetics, style and epoch		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Altman, Rick: Sound Theory, Sound Practice (1992) Routledge, New York</li> <li>• Altman, Rick: Yale French Studies no 60, Cinema/sound special issue (1980)</li> <li>• Blake, Larry: Film Sound Today (1984) Reveille Press, Hollywood</li> <li>• Chion, Michel: AudioVision (1994) Columbia University Press, New York</li> <li>• Chion, Michel: The Voice in Cinema (1998) Columbia University Press, New York</li> <li>• Chion, Michel: An Art Sound, The Movie (2009) Columbia University Press, New York</li> <li>• Davis, Dane Articles on film sound design <a href="http://www.filmsound.org">www.filmsound.org</a></li> <li>• Kenny, Tom: Sound for Picture: The Art of Sound Design in Film and Television (1999), Hal Leonard Publ. Corp.</li> <li>• Murch, Walter Articles on film sound design <a href="http://www.filmsound.org">www.filmsound.org</a></li> <li>• Murch, Walter In the Blink of an Eye</li> <li>• Murch, Walter and Michael Ondaatje Conversations</li> <li>• Nisbett, Alec: The Sound Studio: Audio techniques for radio, television, film and recording (2003) Focal Press, Oxford</li> <li>• Shrivastava, Vinay: Aesthetics of Sound: Critical Analysis of Sound Design in Television and Motion Pictures (1996) Kendall/Hunt Publ. Company</li> <li>• Sonnenschein, David: Sound Design - The Expressive Power of Music, Voice, and Sound Effects in Cinema (2001) Michael Wiese Productions</li> <li>• Thom, Randy Articles on film sound design <a href="http://www.filmsound.org">www.filmsound.org</a></li> <li>• Yewdall, David L: The Practical Art of Motion Picture Sound (2007) Focal Press</li> <li>• Weis, Elisabeth &amp; Belton John: (edit) Film Sound - Theory and Practice (1985) Columbia University Press</li> <li>• Holman, Tomlinson: Surround Sound (2007) Focal Press, Oxford</li> <li>• Ramsey, Frances: Spatial Audio (2001) Focal Press</li> </ul>		
No. of active teaching classes:	Lectures: 2	Workshops:
Teaching methods: Monologic method (lectures), dialogic (heuristic) and practical exercises method		
Mark (max. no. of points 100)		
Pre-exam obligations 50 points, exam 50 points		

<b>Course title: DRAMATURGY 1</b>			
Lecturer: Stevan B. Koprivica, tenured professor, MGR Bosko S. Milan, tenured professor, Prokic Z. Nenad, tenured professor, Biljana Srbijanovic, tenured professor, Srdjan N. Koljevic, tenured professor, D.A. Mirko M. Stojkovic, tenured professor, Djordje D. Milosavljevic, associate professor, Milena J. Markovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Doctoral art studies enrollment			
<b>Goal of the course</b> Developing competencies for understanding and analyzing dramatic techniques: identifying the main formative elements of dramatic techniques (theme, dramatic structure, plot, characters, dialogue, rhythm, etc.), systematized use of the literature relating to certain dramatic techniques (Freitag, Archer, Falkenstein, Baker, Kulundzic, Styan, etc.) and radio dramaturgy. Developing competencies for dramaturgical and aesthetic analysis of a director or scriptwriter film and TV opus: recognising dramaturgical and aesthetic constants in the creative script (topic, idea, story, characters, style, genre, etc.), systematized use of the literature (studies, essays, criticism, interviews, etc.) relating to the analyzed filmmaker.			
<b>Outcome of the course</b> Application of the acquired analytical and theoretical knowledge to the analysis of dramatic techniques			
<b>Content of the course</b> 1. week: PhD students gain theoretical and methodological insight into dramaturgical area of the dramatic techniques analysis and are introduced to the compulsory and wider literature. 2-6 week: Analysis of dramatic techniques on paradigmatic examples of theater and radio plays, along with the ORAL PRESENTATION OF PhD STUDENTS (10 minutes). 7: Introduction to the literature, methods of work and dramaturgical and aesthetic area for analysis of fiction cinema and TV films. 8-12 weeks: Dramaturgical and aesthetic analysis of the film and TV opus of a director or a scriptwriter, along with the ORAL PRESENTATION OF PhD STUDENTS (10 minutes). 13-14 week: Consultations for the preparation of exam paper BY CHOICE: (1) about a dramatic technique on the example of a theater or radio drama, or about one feature cinema or TV movie (15 pages). 15 week: DISCUSSION ON ANNOTATED BIBLIOGRAPHY concerning the topic of the exam work (at least 10 units).			
<b>Recommended Literature</b> At the beginning of the semester, the lecturer announces the list of the compulsory and wider literature			
No. of active teaching classes: 2		Lectures: 2	Research paper:
<b>Teaching methods</b> Topic-based lectures with examples; discussions during lectures.			
<b>Mark (max. no. of points 100)</b>			
<b>Pre-exam obligations</b>	<b>Points 70</b>	<b>Final exam</b>	<b>Points 30</b>
Activity during the course	20	written exam paper defense	
Presentation	30		
Annotated bibliography	20		

<b>Course title: DRAMATURGY 2</b>			
Lecturer: Stevan B. Koprivica, tenured professor, MGR Bosko S. Milan, tenured professor, Prokic Z. Nenad, tenured professor, Biljana Srbijanovic, tenured professor, Srdjan N. Koljevic, tenured professor, D.A. Mirko M. Stojkovic, tenured professor, Djordje D. Milosavljevic, associate professor, Milena J. Markovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Doctoral art studies enrollment			
<b>Goal of the course</b>			
Developing competencies for understanding and analyzing main dramatic theories: recognition of dramatic theories on paradigmatic examples of dramatic literature, systematized use of dramatic theories literature (Aristotle, Horace, Castelvetro, Boileau, Diderot, Sarsej, Lessing, Maeterlinck, Brecht and others). Developing competencies for dramaturgical and aesthetic analysis of a film and TV opus and of a director or scriptwriter: recognising dramaturgical and aesthetic constants in the creative script (topic, idea, story, characters, style, genre, etc.), systematized use of the literature (studies, essays, criticism, interviews, etc.) relating to the analyzed filmmaker.			
<b>Outcome of the course</b>			
Application of the acquired analytical and theoretical knowledge to the dramaturgical and aesthetic analysis of world and Serbian theatre dramas and radio dramas and analysis of a director or scriptwriter cinema and TV films opus.			
<b>Content of the course</b>			
1. week: PhD students gain theoretical and methodological insight into the dramaturgical area of dramatic theory and are introduced to the compulsory and wider literature. 2-6 week: Analysis of main dramatic theories on paradigmatic examples of dramatic literature, along with the ORAL PRESENTATION OF PhD STUDENTS (10 minutes). 7. week: Introduction to the literature, methods of work and dramaturgical and aesthetic area for analysis of cinema and TV films opus of a director or scriptwriter. 8-12 weeks: Dramaturgical and aesthetic analysis of cinema and TV film, along with the ORAL PRESENTATION OF PhD STUDENTS (10 minutes). 13-14 week: Consultations for the preparation of exam paper BY CHOICE about one of the dramatic theories on the example of a drama, or about a filmmaker opus (15-20 pages). 15 week: DISCUSSION ON ANNOTATED BIBLIOGRAPHY concerning the topic of the exam work (at least 10 units).			
<b>Recommended Literature</b>			
At the beginning of the semester, the lecturer announces the list of the compulsory and wider literature			
<b>No. of active teaching classes: 2</b>		<b>Lectures: 2</b>	<b>Research paper:</b>
<b>Teaching methods</b>			
Topic-based lectures with examples; discussions during lectures.			
<b>Mark (max. no. of points 100)</b>			
<b>Pre-exam obligations</b>	<b>Points 70</b>	<b>Final exam</b>	<b>Points 30</b>
Activity during the course	20	written exam paper defense	
Presentation	30		
Annotated bibliography	20		

<b>Course title: DRAMATURGY 3</b>			
Lecturer: Stevan B. Koprivica, tenured professor, MGR Bosko S. Milan, tenured professor, Prokic Z. Nenad, tenured professor, Biljana Srbljanovic, tenured professor, Srdjan N. Koljevic, tenured professor, D.A. Mirko M. Stojkovic, tenured professor, Djordje D. Milosavljevic, associate professor, Milena J. Markovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the second year of doctoral art studies			
<b>Goal of the course</b>			
Developing competencies for understanding and analyzing of contemporary forms of drama theatres: paradigmatic examples of contemporary drama theatre, systematized use of the literature. Developing competencies for dramaturgical and aesthetic analysis of film or TV series genre: recognising dramaturgical and aesthetic constants in genres and TV series (dominant topics, ideas, stories, characters, style, genre, etc.), systematized use of the literature (studies, essays, criticism, interviews, etc.).			
<b>Outcome of the course</b>			
Application of the acquired analytical and theoretical knowledge to the dramaturgical and aesthetic analysis of contemporary forms of drama theatre and radio drama and analysis of fictional cinema and TV films by genres.			
<b>Content of the course</b>			
1. week: PhD students gain theoretical and methodological insight into the area of contemporary forms of drama theatre and are introduced to the compulsory and wider literature. 2-7 week: Analysis of contemporary forms of drama theatre on paradigmatic examples of dramatic texts or theatre plays, along with the ORAL PRESENTATION OF PhD STUDENTS (10 minutes). 8-12 weeks: Dramaturgical and aesthetic analysis of a film genre or TV series, along with the ORAL PRESENTATION OF PhD STUDENTS (10 minutes). 13-14 week: Consultations for the preparation of exam paper BY CHOICE about one of the dramatic theories on the example of a drama, or about a film and TV director opus (15-20 pages). 15 week: DISCUSSION ON ANNOTATED BIBLIOGRAPHY concerning the topic of the exam work (at least 10 units).			
<b>Recommended Literature</b>			
At the beginning of the semester, the lecturer announces the list of the compulsory and wider literature			
<b>No. of active teaching classes: 2</b>		<b>Lectures: 2</b>	<b>Research paper:</b>
<b>Teaching methods</b>			
Topic-based lectures with examples; discussions during lectures.			
<b>Mark (max. no. of points 100)</b>			
<b>Pre-exam obligations</b>	<b>Points 70</b>	<b>Final exam</b>	<b>Points 30</b>
Activity during the course	20	written exam paper defense	
Presentation	30		
Annotated bibliography	20		

<b>Course title: CINEMATOGRAPHY IMAGE 1</b>		
Lecturer(s): Dragan Jovanovic, tenured professor, Miladin Colakovic, tenured professor, Vladan Pavic, tenured professor, Ivan Sijak, associate professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Doctoral art studies enrollment		
<b>Goal of the course</b> Goal of the course is to introduce students to the advanced and practical ways of creating cinematographic image in the field of light and colour, through individual classes.		
<b>Outcome of the course</b> Upon course completion, students will be technically and creatively enabled to reach innovative decisions in the field of creating cinematography image as well as in the field of image analysis in film works.		
<b>Content of the course</b> <i>Lectures</i> Light and lighting instruments as a dramatic representative; Descriptive and transformative role of light; Expression of ideas through lighting; Naturalism and built in light; Reconstruction of lighting (the impact of the past); The establishment of the atmosphere (feeling - states); Understanding colour; Perceptive factors (meaning, energy, relativity); Colour as a transition factor; Colour functions (informative, compositional, expressive); Coloured leitmotif; Desaturation theory (Colouring images) <i>Workshops</i> Required individual tasks and their analysis.		
<b>Recommended Literature</b> Poetika kompozicije, semiotika ikone, B. A. Uspenski, Nolit 1979 Novo citanje ikone, Dejan Sretenovic, Geo poetika ISBN 86-83053-30-X Esthétique de la photographie, François Soulages, Artget ISBN 978-86-7996-017-7 La chambre claire, Roland Barthes, Artget ISBN 978-86-7996-070-2 Perception and Imaging, Richard D. Zakia Reflections, Benjamin Bergery, ASC Press, 2002 Motion Picture and Video Lighting, Blain Brown, Focal Press, ISBN 0 240 80249 7 Exploring the color image, Eastman Kodak Company, 1996 Lighting for Film and Electronic Cinematography, Dave Viera, Wadsworth, Inc., ISBN 0 534 12810 6 Writing with Light, Vittorio Storaro, Aperture, ISBN 1 931788 03 0		
<b>No. of active teaching classes:</b> 2	<b>Lectures:</b>	<b>Workshops:</b>
<b>Teaching methods</b> Lectures with demonstrations, workshops, recording of tasks – individual analyses, film and film inserts projections - analyses		
<b>Mark (max. no. of points 100):</b> Pre-exam obligations 70 points (activity during lectures 20, workshops 50), Exam obligations 30 points.		

<b>Course title: CINEMATOGRAPHY IMAGE 2</b>		
Lecturer(s): Dragan Jovanovic, tenured professor, Miladin Colakovic, tenured professor, Vladan Pavic, tenured professor, Ivan Sijak, associate professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Doctoral art studies enrollment		
<b>Goal of the course</b> Goal of the course is to introduce students to the advanced and practical ways of creating cinematographic image in the field of movement, the passage of time and filmic time, through individual classes.		
<b>Outcome of the course</b> Upon course completion, students will be technically and creatively enabled to reach innovative decisions in the field of creating cinematography image as well as in the field of image analysis in film works.		
<b>Content of the course</b> <i>Lectures</i> CREATING AN IMAGE IN THE SPHERE OF TWO-DIMENSIONAL Aspects of a frame (shot, and framing) Image size and the relative energy (persons; objects) Energy, magnetism, and the asymmetry within the frame Distribution of graphics mass Balance and level of balance (stable; unstable; neutral) CREATING AN IMAGE IN THE SPHERE OF THIRD DIMENSION Depth and volume Graphic (artistic) factors of depth Relative sizes and overlapping planes Linear and aerial perspective Lens and distortion <i>Workshops</i> Required individual tasks and their analysis.		
<b>Recommended Literature</b> <ul style="list-style-type: none"> <li>• Vizualni studiji-umjetnost i mediji u doba slikovnog obrata, edited by Kresimir Purgar</li> <li>• Writing with Light, Vittorio Storaro, Aperture, ISBN 1 931788 03 0</li> <li>• Perception and Imaging, Richard D. Zakia</li> <li>• Reflections, Benjamin Bergery, ASC Press, 2002</li> <li>• Picture Composition, Peter Ward, Focal Press, 2002</li> <li>• John Berger, Ways of Seeing, Penguin, 1990</li> <li>• The Art of the Cinematographer, Leonard Maltin, Dover Publications, Inc., 1978</li> <li>• New Cinematographers, Alexander Ballinger, ISBN: 978-1-85-669334-9, Collins Design, New York</li> </ul>		
No. of active teaching classes: 2	Lectures: 2	Workshops:
<b>Teaching methods</b> Lectures with demonstrations, workshops, recording of tasks – individual analyses, film and film inserts projections - analyses		
<b>Mark (max. no. of points 100):</b> Pre-exam obligations 70 points (activity during lectures 20, workshops 50) Exam obligations 30 points.		

<b>Course title: CINEMATOGRAPHY IMAGE 3</b>		
Lecturer(s): Dragan Jovanovic, tenured professor, Miladin Colakovic, tenured professor, Vladan Pavic, tenured professor, Ivan Sijak, associate professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Attending the second year of doctoral art studies		
<b>Goal of the course</b> Goal of the course is to introduce students to the advanced and practical ways of creating cinematographic image in the field of style unity in film, through individual classes.		
<b>Outcome of the course</b> Upon course completion, students will be technically and creatively enabled to reach innovative decisions in the field of creating cinematography image as well as in the field of image analysis in film works.		
<b>Content of the course</b> <i>Lectures</i> CREATING AN IMAGE IN THE SPHERE OF VISUAL DESIGN Elements: line, shape, texture, proportion Composition and the unique aesthetic effect Dominant elements of subordination Coherence, balance and rhythm Positive and negative space Simplicity and complexity CREATING AN IMAGE IN THE SPHERE OF FOUTH DIMENSION Movement and the structure of media (film - digital video, television) Types and managing of time (objective, subjective, past, present, future) Movement and time (the passage of time and rhythm) Axes of motion (object; camera; lens) Aesthetic effects of slow and accelerated movement (absence of gravity; density photograms) <i>Workshops</i> Required individual tasks and their analysis.		
<b>Recommended Literature</b> • Poetika kompozicije, semiotika ikone, B. A. Uspenski, Nolit 1979 • Novo citanje ikone, Dejan Sretenovic, Geo poetika ISBN 86-83053-30-X • Making Pictures: A Century of European Cinematography, Created by IMAGO, ISBN: 0-8109-4385-9, Harry N. Abrams, Inc. New York • Writing with Light, Vittorio Storaro, Aperture, ISBN 1 931788 03 0 • Perception and Imaging, Richard D. Zakia • Picture Composition, Peter Ward, Focal Press, 2002 • John Berger, Ways of Seeing, Penguin, 1990 • The Art of the Cinematographer, Leonard Maltin, Dover Publications, Inc., 1978 • FILM 1: SLIKA-POKRET, Gilles Deleuze, ISBN: 978-953-56086-0-8, Bjeli Val-Biblioteka SINESTETIKA, Zagreb		
<b>No. of active teaching classes: 2</b>	<b>Lectures: 2</b>	<b>Workshops:</b>
<b>Teaching methods</b> Lectures with demonstrations, workshops, recording of tasks – individual analyses, film and film inserts projections - analysis		
<b>Mark (max. no. of points 100):</b> Pre-exam obligations 70 points (activity during lectures 20, workshops 50), exam obligations 30 points.		

<b>Course title: CREATIVE FILM AND TELEVISION PRODUCTION 1</b>		
Lecturer(s): MGR Velimir M. Dejanovic, tenured professor; Rankovic S. Radenko, tenured professor; Petkovic D. Goran, tenured professor; Daleore B. Ana, associate professor; Popovic Z. Zorana, associate professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Doctoral art studies enrollment		
<p><b>Goal of the course:</b> Development of analytical, practical, creative, and artistic competencies in the production, distribution, and marketing in the field of film and television industry. The changes of traditional production forms are emphasised, as well as practical knowledge in the field of creative production of feature fictional films, documentaries, animated films, experimental films, television series, dramas and sitcoms and also knowledge about television shows specific genres, in addition to development of theoretical and intellectual skills that future film and television artists should possess.</p>		
<p><b>Outcome of the course:</b> Upon course completion, students will be productively and creatively enabled to reach competent decisions and creative solutions in the field of film and television production as well as in the terms of specifics of film and television genres knowledge.</p>		
<p><b>Content of the course:</b> Creative film and television production is a basic segment of the contemporary production of all film and television projects, genres and forms. Production of film and television forms is shaped through the creative approach to the design, development, production, post-production, distribution, and marketing. The essence of the course is to develop creative skills in the application of existing and the development of new approaches in all phases of film and television productions.</p> <ul style="list-style-type: none"> <li>- Creative film production between conventional, analytical, synthetic and research approach.</li> <li>- Scenario as a basic starting point for any creative production in film and on television.</li> <li>- Relationship between production and scenario: comparative analysis in relation to the film topic, idea, epoch and genre.</li> <li>- Creating a production according to art, market, festivals, new technologies, co-production, co-participation.</li> <li>- History of genres in television and the development of television genres in the United States.</li> <li>- Specifics of the realization of certain television genres. Television genres in relation to the domicile cultural values</li> <li>- Development of television genres in Serbia and its specific</li> <li>- Shapes and forms of research during the preparation of television projects. Legal protection of television projects.</li> </ul>		
<p><b>Recommended Literature:</b></p> <ul style="list-style-type: none"> <li>• Curtis, James, THE CREATIVE PRODUCER, The Scorecron Press, 1993</li> <li>• Cury, Ivan, Directing and Producing for Television, 3rd Edition, Focal Press, 2006</li> <li>• Lee Jr., John J., THE PRODUCER'S HAND BOOK, Focal Press, 2000</li> <li>• Levy, Frederick, HOLLYWOOD 101: THE FILM INDUSTRY, Renaissance Book, 2000</li> <li>• Postman, Neil, Amusing Ourselves to Death: Public Discourse in the Age of Show Business, Penguin Books, 2005</li> <li>• Schreibman, Myrl A., INDIE PRODUCER HANBOOK: CREATIVE PRODUCING FROM A TO Z, Lone Eagle, 2001</li> <li>• Seger, Linda, Creating Unforgettable Characters: A Practical Guide to Character Development in Films, TV Series, Advertisements, Novels, and Short Stories, Henry Holt and Company, Inc., 1990</li> <li>• Dejanovic, Velimir M, Vreme bez slike, Television Belgrade, 2003</li> <li>• Pekovic, Goran, Menadzment komercijalne televizije, FDA, Belgrade, 1995</li> <li>• Popovic, S. Zoran, METODE ISTRAZIVANJA TELEVIZIJSKE PRODUKCIJE, FDA, Belgrade, 2009</li> <li>• Creeber, Glen (ed.) The Television Genre Book, Macmillan Publishers Limited, 2010</li> </ul>		
No. of active teaching classes: 2	Lectures: 2	Research paper:
Teaching methods: Topic-based lectures with examples; Discussions during lectures and workshops; Continual supervision of practical tasks; Realization of practical tasks.		
Mark (max. no. of points 100):		
Pre-exam obligations (activity during lectures, workshops and pre-exam paper) 70 points, and final (oral) exam 30 points.		

<b>Course title: CREATIVE FILM AND TELEVISION PRODUCTION 2</b>		
<b>Lecturer(s):</b> MGR Velimir M. Dejanovic, tenured professor; Rankovic S. Radenko, tenured professor; Petkovic D. Goran, tenured professor; Daleore B. Ana, associate professor; Popovic Z. Zorana, associate professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 4		
<b>Condition:</b> Attending the first year of doctoral art studies		
<b>Goal of the course:</b> Development of analytical, practical, synthetic, creative and artistic competencies in the production process of preparations, realization and placements of television shows. Practical skills in the process of projects realization are emphasised, as well as knowledge about specific genres of television shows.		
<b>Outcome of the course:</b> Upon course completion, students will be professionally and creatively enabled to reach production decisions in the preparation of television projects as well as during all phases immediate realization.		
<b>Content of the course:</b> - Creation of production by choice: director, director of photography, set designer, costume designer, sound designer, music composer, choreographer. - Creation of production per main actors' choice - Creation of production for the exploitation of the potential power of the auditorium at the local and global levels. - Creation of production according to the potential funding sources: developing new models of fundraising. - Simulation of creative approach to production and marketing of feature fictional film. - Simulation of creative approach to production and marketing of documentary, experimental and animated film. - Informative program and related television forms. - Live broadcast of a sports program. - Documentary, school and educational program. - Entertainment and drama program. - Special television programs - Skills of television projects placement.		
<b>Recommended Literature:</b> • J. Daunnenbaum, C. Hodge, D. Mayer, CREATIV FILMMAKING FROM THE INSIDE OUT, A Fireside Book, 2003 • Michel Clamen, LOBBYING, „CLIO“, Balgrade, 2004 • Barbara Krol & Kristijan Fine, Erfolgreiches Fundraising, „CLIO“, Balgrade, 2005 • G. Ben & O' Regan, THE FILM STUDIO: FILM PRODUCTION IN THE GLOBAL ECONOMY, Rowman & L. Publishers, INC, 2005 • Helen de Winter, WHAT I REALLY WANT TO DO IS PRODUCE, Faber and Faber, 2006 • Dr David Carter, PLAYS: ... AND HOW TO PRODUCE THEM (Creative Essentials), 2009 • Kellison Cathrine, PRODUCING FOR TV AND NEW MEDIA, Focal press Published by Elsevier Inc.2009		
<b>No. of active teaching classes:</b> 2	<b>Lectures:</b> 2	<b>Research paper:</b>
<b>Teaching methods:</b> Topic-based lectures with examples; Discussions during lectures and workshops; Continual supervision of practical tasks; Realization of practical tasks.		
<b>Mark (max. no. of points 100):</b> Pre-exam obligations (activity during lectures, workshops and pre-exam paper) 70 points and final (oral) exam 30 points.		

<b>Course title: CREATIVE FILM AND TELEVISION PRODUCTION 2</b>		
Lecturer(s): MGR Velimir M. Dejanovic, tenured professor; Rankovic S. Radenko, tenured professor; Petkovic D. Goran, tenured professor; Daleore B. Ana, associate professor; Popovic Z. Zorana, associate professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Attending the second year of doctoral art studies		
Goal of the course: Intriduction to the specifics of film and TV industry from a broader perspective of cultural industries with an emphasis on industry self-evaluation as an integral part of the content offer within the marketing communications profession.		
Outcome of the course: Ability to apply theoretical and practical knowledge within a specific cultural definitions of specific film and TV profession value systems in order to achieve professional consensus.		
<p><b>Content of the course:</b> Film and television produce content that actively participates in facilitating economic processes and can influence the progress of the national economy, and even the appearance on the international market, to a greater extent, compared to other factors of the media industry. Along with the conditioning of macroeconomic environment, these two types of media function on a micro-social level as part of local cultures with specific definitions of a community. - Basic concepts of creation, development, history and functioning of the trend in film art; Basic characteristics of contemporary film trends; The relation of creative productions and trends in film - producer as a creator of trend in relation to the topic of the film, the idea of the film, epoch, genre; Producer as a creator of a trend in relation to the study system and independent and author's production; Producer as a creator of trends in relation to film as art and film as a market merchandise; Producer as a creator of trends in relation to the film festivals in the world; Relationship between the producer, creator of the trend in film and audience, the reasons for accepting or rejecting a new trend in film production. - Creative TV producer: formal features of narrative craft - accumulation of career capital; Development of taste and trends, identifying market and creative content - TV pilots, sitcom, television soap operas - telenovelas, television fictional films, television drama, documentary and children's programs; Development of critical and creative awareness, and creative and market assessment, development of thinking and self-knowledge, professional development; production process and the specifics of independent and institutional production; Key skills of creative producers of their competence: Storytelling and development of a scenario; authorship and the right on creative content; professional rituals, presentations, pitching and festivals; Finance; (fundraising, budgeting and control); contracts, copyright and legislation; Producers' work with people: Assembling the team; cooperation with the creative team for the execution of a collective vision; work with actors and performers; work with the production and technical personnel; work with the community and the audience.</p>		
<p><b>Recommended Literature:</b> Staiger Janet, THE CLASSICAL HOLLYWOOD CINEMA: FILM STYLE &amp; MODE OF PRODUCTION TO 1960, Routledge and Kegan Paul, 1985</p> <ul style="list-style-type: none"> <li>• C.Boron, D.Corcon, F.Tomosula, MORE THAN A METHOD: TRENDS AND TRADITIONS IN CONTEMPORARY FILM PERFORMANCE, 2004</li> <li>• Jack Kenny, FILM TRENDS, Label &amp; Norow, 2005</li> <li>• Radenko Radenkovic, KA PRODUCENTSKOJ KINEMATOGRAFIJI, Almanac, no. 8-9 FDA, Belgrade. 2006</li> <li>• Radenko Radenkovic, NOVI OBLICI FILMSKE PRODUKCIJE U SRBIJI, FILMOGRAF, no. 3, 2007</li> <li>• European Audiovisual Observatory Focus, WORLD FILM MARKETS TRENDS, 2005; 2006; 2007; 2008; 2009</li> <li>• Alyssas R. Jost, TRENDS IN THIN SOLID FILM RESEARCH, Nova Science Publisher, 2006</li> <li>• D. Woldron, I. Vanderschelden, FRANCE AT THE FLICKS: TRENDS IN CONTEMPORARY FRENCH POPULAR CINEMA, Cambridge, 2007</li> <li>• John Hartley, Creative Industries, CLIO, Belgrade, 2007</li> <li>• ENTERTAINMENT INDUSTRY ECONOMICS: A GUIDE FOR FINANCIAL ANALYSIS PUBLISHER: Cambridge University Press; 7 edition (April 23, 2007) ISBN-10: 0521874858 ISBN-13: 978-0521874854</li> <li>• PROGRAMMING FOR TV, RADIO &amp; THE INTERNET, Second Edition: Strategy, Development &amp; Evaluation Publisher: Focal Press; 2 edition (March 10, 2005) ISBN-10: 0240806824 ISBN-13: 978-0240806822</li> <li>• THIS BUSINESS OF TELEVISION: Billboard Books; 3 Rev Upd edition (March 1, 2006)</li> <li>• The SHOWRUNNERS : A SEASON INSIDE THE BILLION-DOLLAR, DEATH-DEFYING, MADCAP WORLD OF TELEVISION'S REAL STARS, Publisher: HarperCollins;</li> <li>• John Thornton Caldwell - PRODUCTION CULTURE – Duke University Press, Durham and London, 2008</li> </ul>		
No. of active teaching classes: 2	Lectures: 2	Research paper:
Teaching methods: Topic-based lectures with examples; Discussions during lectures and workshops; Continual supervision of practical tasks; Realization of practical tasks.		
Mark (max. no. of points 100): Pre-exam obligations (activity during lectures, workshops and pre-exam paper) 70 points, and final (oral) exam 30 points.		

<b>Course title: ANALYSIS METHODS OF PERFORMING ARTS</b>		
Lecturer(s): MGR Bosko Milin, tenured professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Attending the second semester		
<b>Goal of the course</b> The basic goal of the course is the students' introduction to contemporary drama analysis		
<b>Outcome of the course</b> Mastering drama analysis techniques		
<b>Content of the course</b> Genre and style; A critical review of existing theory; Continued impact of normative and deductive drama theory; Drama language, situation and dialogue; Play as multimedia form of presentation; Theatre as a social institution; Dramatic text and the audience; Information in internal and external communication systems; Information obtained up front and the horizon of expectations of the audience; Internal relations between verbal and non-verbal information; Levels of comprehension of dramatic characters and the audience; Perspective structure of dramatic text; Epic communication structures in drama; Succession and transfer of information; Dramatic language and plain language; Polyfunctionality of drama language; Verbal communication and plot; Verbal communication and dramatic character; Monologue speech; Dialog speech; Dramatis personae and dramatic characters; Interdependence of plot and characters; Status of dramatic character; Dramatis personae, configuration and the constellation of characters; The concept of character and characterization; Story, Plot, Situation; Plot, plot sequence, plot phase; Presentation of the story; Combinations of sequences; The segmentation and composition; The structures of time and space		
<b>Recommended Literature</b> Students will primarily be directed to the scripts that will be obtained from the lecturer. <i>Additional literature:</i> <ul style="list-style-type: none"> <li>• Sedgewick Garnet, <i>Of Irony, Especially in Drama</i>, University of Toronto Press, Toronto 1948</li> <li>• States Bert, <i>Irony and Drama. A Poetic</i>, Cornell University Press, Ithaca 1971</li> <li>• <i>Sterijino delo danas</i> (almanac), Sterijino pozorje, Novi Sad 1981</li> <li>• <i>Sukturalni prilaz knjizevnosti</i>, ed. M. Bunjevac, Nolit, Belgrade 1978, Styan J.L.,</li> <li>• <i>Drama, Stage and Audience</i>, Cambridge University Press, London 1975, Styan J.L.,</li> <li>• <i>The Dark Comedy</i>, Cambridge University Press, Cambridge 1968</li> <li>• Souriau, Etienne, <i>Les deux cent mille situations dramatiques</i>, Nolit, Beograd 1980</li> <li>• Szondi Peter, <i>Theorie des modernen Dramas</i>, Suhrkamp, Frankfurt a.M. 1956</li> <li>• Wicham Glyn, <i>A History of the Theatre</i>, London 1985</li> <li>• Genette Gerard, <i>Figures</i>, "Vuk Karadzić", Belgrade 1985</li> <li>• Ziegler Karl, <i>Zur Raum - und Bühnengestaltung des klassischen Dramentyps</i>, WW 2en Sonderheft 1954</li> <li>• Pfister Manfred, <i>The Theory and Analysis of Drama</i>, Cambridge University Press, Cambridge 1994</li> <li>• Marcus Solomon, <i>Matematica poetica</i>, Nolit, Belgrade 1974</li> <li>• Lotman Yuri, <i>The Structure of the Artistic Text</i>, Nolit, Belgrade 1976</li> <li>• Levit Paul, <i>Structural approach to the Analysis of Drama</i>, Mouton, The Hague 1971</li> <li>• Kesteren Alosius van, Schmidt, Herta, <i>Moderne Dramentheorie</i>, Scriptor Verlag, Kronenberg 1975</li> <li>• Pierre Guiraud, <i>Semiology</i>, Nolit, Belgrade 1979</li> <li>• Burton Deirdre, <i>Dialogue and discourse: a sociolinguistic approach to modern drama dialogue and naturally occurring conversation</i>, Routledge &amp; Kegan Paul, London, Boston 1980</li> </ul>		
No. of active teaching classes: 2	Lectures:	Workshops:
<b>Teaching methods</b> Lectures, consultations, supervision		
<b>Mark</b> (max. no. of points 100) activity during lectures 30 points oral exam 70 points		

<b>Course title: METHODS OF RESEARCH IN ARTS</b>		
Lecturer(s): Rapajic D. Svetozar, professor emeritus		
Status of the course: Compulsory		
Number of ECTS: 4		
Condition: Doctoral studies enrollment		
<b>Goal of the course:</b> The goal of the course is to clarify the phenomenon of artistic research to students, through analysis of the used research methods and achieved artistic results and, within the contemporary art, indicates different aspects of manifestation of research dimension in creative work and performing disciplines and to introduce students with the aspects of artistic research through the analysis of the used research methods and achieved artistic results within the contemporary art. Interdisciplinary approach, which is mainly based on the phenomena in fine, dramatic, film and applied arts, design and music, aims at providing wider education to students and contributing to better understanding of the exploratory aspect of art.		
<b>Outcome of the course:</b> Introduction to the methodology of artistic research paper from idea, through concept and planning the process of realization, until the creation of the work. Capability for verbal and written analysis and interpretation of the methods used and processes during the creation of an art work. Capability for formulating the proposal of the topic for the PhD artistic project and preparation of written explication which is a part of the PhD artistic project.		
<b>Content of the course:</b> Methodology of artistic research paper is a one-semester course which encompasses the range of lectures and three double-period classes dedicated to the case studies and discussion. Topics of the course are paralelly considered from perspectives of different arts: Introductory lecture; Artistic research: the meaning of the concept Methodology of an artistic paper: the idea, the concept, the planning of the process, the creation of the work; Aspects of artistic research: <ul style="list-style-type: none"> <li>• socio-politic and historical</li> <li>• psychological (perception, reception, play...)</li> <li>• intercultural, intertextual, interdisciplinary</li> <li>• formal-structural</li> <li>• technological</li> </ul> Case study; The selection of the paper topic; Paper (minimum 16.000 characters) and its defense.		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Dragicevic-Sestic, Milena: <i>Umetnost i alternativa</i>, Belgrade, FDA, 1992</li> <li>• Dragicevic-Sestic, Milena: <i>Umetnost performansa – sapostojanje ili prozimanje</i>, in Almanac of papers FDA 4, Belgrade, FDA, 2002</li> <li>• Jovicevic, Aleksandra: <i>Pozoriste na pragu novog milenijuma: izmedju secanja na avangardu I mogucnosti nove percepcije</i>, in Almanac of papers FDA 4, Belgrade, 1997</li> <li>• Mandic, Tijana: <i>Kreativnost kao sudbina</i>, in Almanac of papers FDA 3, Belgrade, 1999</li> <li>• Hannula, Mika: <i>The Responsibility and Freedom of Interpretation</i>, in <i>Innovations in Art and Desig – New practices, new pedagogies</i>, London and New Jork, Routledge, 2005</li> <li>• <i>Univerzitet umetnosti kao eksperimentalni proctor za umetnicke, pedagoske i naucne inovacije (od institucionalne ka projektnoj logici</i>, Belgrade, University of Arts, 2002</li> <li>• Suvakovic, Misko: <i>Teorija umetnika</i>, in <i>Dickurzivna analiza</i>, Belgrade, University of Arts, 2006</li> </ul>		
<b>No. of active teaching classes: 2</b>	<b>Lectures:</b>	<b>Workshops:</b>
<b>Teaching methods.</b> Lectures, discussion within lectures		
<b>Mark (max. no. of points 100)</b>		
Activity during the course 30 points		
Written exam 35 points		
Oral exam 35 points		

<b>Course title:</b> POETICS		
<b>Lecturer(s):</b> PhD Divna Vuksanovic, tenured professor; PhD Vlatko Ilic, assistant professor		
<b>Status of the course:</b> Compulsory		
<b>Number of ECTS:</b> 4		
<b>Condition:</b> Attending the second year of the studies		
<b>Goal of the course:</b> The main goal of the course is to introduce students to the research of the principles of artistic work, with the special emphasis on dramatic arts. As the topic is related to that part of aesthetics that deals with the principles and norms of creation of an artistic work/project/action, the subject should contextualize different dramatic works and their performance in the certain time, from the perspective of values and different forms of expression that are symbols of an epoch, but the personal manner of the creator as well.		
<b>Outcomes of the course:</b> The expected outcomes of the subject Poetics should be both theoretical and practical. The attendance of this course would enable students to be familiar with different approaches to artistic work from the perspective of principles and norms of creation on one and the possibility of their concrete usage in the analysis of particular works of art (plays, media presentations) and in their own work, on the other hand. That is, the subject Poetics should inform the students on different valorization approaches (sometimes canonical) to artistic work, but apart from the informative nature, the subject should encourage the ability to competently analyze and valorize different works of art and the application in terms of conceptualizing and realizing their own artistic poetics, supported by theoretical knowledge.		
<b>Content of the course:</b> <i>Lectures</i> The subject deals with principles of dramatic work creation, from Aristotle until today and encompasses the range from antic tragedy, through medieval and renaissance forms of poetic expression (miracles, passions and moralities to opera), classicism, modern literature (romanticism: Goethe and Vagner – Vagner’s “total theatre”), to contemporary poetics (realism and anti-realism), dialectical theatre, anti-drama, deconstruction of post-structuralists. <i>Workshops</i> Practical part of lectures will be realized within mentor-guided research projects of students (in the form of author videos or essays on the topic “My poetics”), which will at the same time be pre-exam obligations of the students.		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Aristotle, <i>Poetics</i>, Dereta, Belgrade, 2008</li> <li>• Bertolt Brecht , <i>Dialectical theatre</i>, Nolit, Belgrade, 1979</li> </ul> <i>Books, texts or artistic manifests at students' choice.</i>		
<b>No. of active teaching classes:</b> 2	<b>Lectures:</b> 2	<b>Workshops:</b>
<b>Teaching methods.</b> Shorter introductory informative lectures, presenting the specific case studies, taken from the history of dramatic arts, students' works presentation (videos or essays on topic “My poetics”) and the dialogic method of work which is at the same time the main way of realizing lectures, as it indicates the problem oriented approach to different poetics which will be discussed with students during the lectures.		
<b>Mark</b> (max. no. of points 100) Pre-exam obligations: regular attendance (10%) and active participation in the dialogue during lectures (30%), Realized research projects presentation (30%), Exam obligations: the application of the acquired knowledge and skills in the interpretation and establishment of problem-critical relation to the selected literature (oral presentation on the exam) (30%).		

<b>Course title:</b> THEATRE AND RADIO PRODUCTION 1		
<b>Lecturer(s):</b> PhD Nikola Dj. Maricic, tenured professor and Sasa L. Sailovic, assistant professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 4		
<b>Condition:</b> Doctoral art studies enrollment		
<b>Goal of the course:</b> Enabling the students to understand the nature of artistic work organization, to independently create organizational systems and encourage and guide their changes.		
<b>Outcome of the course:</b> Students are expected to understand the significance and the influence of the organization on the creative process in theatre, to independently develop the comprehensive organizational structure of theatre, i.e. theatre assembly and support with arguments the explanation of its positive and negative influence on the creative process.		
<b>Content of the course:</b> <ol style="list-style-type: none"> <li>1. Creativity and theatre organization – the confronted parties or the encouraging combination</li> <li>2. Personal artistic work organization</li> <li>3. Productivity, cost-effectiveness and efficacy of the theatre organization in the function of creativity</li> <li>4. Creativity and the market</li> <li>5. Repertory theatre with permanent ensemble – old-fashioned form or a creative laboratory</li> <li>6. The changes of theatre organization in the function of a creative process.</li> <li>7. An artist as a theatre director</li> <li>8. An artist as a producer</li> </ol>		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• William J. Byrness, MANAGEMENT AND THE ARTS, CLIO, Belgrade, 2009</li> <li>• Danka Mandzuka Muzdeka, PROJEKTNA ORGANIZACIJA U POZORISTU, FDA and OMEGA PLUS, Belgrade, 2000</li> <li>• Niklas Luhmann, SYSTEMS THEORY, PLATO, Belgrade, 1998</li> <li>• Sasa Sailovic, NOVI OBLICI ORGANIZOVANJA I FINANSIRANJA INSTITUCIONALNOG POZORISTA NA PRIMERU POZORISNOG SISTEMA BEOGRADA U SKLADU SA PRINCIPIMA PROJEKTOG MENADZMENTA, MGR paper, Belgrade, FDA, 2003</li> </ul>		
<b>No. of active teaching classes:</b>	<b>Lectures:</b> 2	
<b>Teaching methods.</b> Lectures, discussions, exercises, active analysis and interpretation of production models in the domain of auditive expression		
<b>Mark (max. no. of points 100)</b> Pre-exam obligations – pre-exam paper: 50 points; exam obligations oral exam: 50 points		

<b>Course title:</b> THEATRE AND RADIO PRODUCTION 2	
<b>Lecturer(s):</b> PhD Nikola Dj. Maricic, tenured professor and Sasa L. Sailovic, assistant professor	
<b>Status of the course:</b> Elective	
<b>Number of ECTS:</b>	
<b>Condition:</b> To fulfill the exam obligation in Theatre and Radio production 1	
<b>Outcome of the course:</b> Students are able to recognize, 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 program of exercises to active participation in the production of these contents in professional terms, as well as their presentation on the relevant competitions and festivals.	
<b>Content of the course:</b> Defining the concept of creative radio production. Functions and production specifics of basic forms of creative radio production - credits, jingles, radio commercials, radio drama, documentaries, music contents, phonograms (sound recording media). Aesthetics of feature programs - radio drama, reportage, feature and documentary radio drama, radio plays and other radiophonic works. Production of music contents on the radio. The role of the artistic ensembles - music and drama, in the creative production. The production of phonograph - sound recording media. Direct broadcasts as a specific form of the creative production. Festivals as a form of presentation and evaluation of creative forms of radio production. The collaboration of radio stations with institutions of culture and art.	
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Jokic, Miroslav, Ocaravanje uva, Radio Belgrade, 1995</li> <li>• Siegel, Bruce H; Creative Radio production, Focal Press, Boston, London, 1992</li> <li>• <i>Estetika radiofonske rezije: anthology</i>, edited by Radoslav Lazic, RDU RTS Belgrade, 2008</li> <li>• Simic Mitrovic, Darinka: Da Capo All Infinito, Radio Belgrade, Belgrade, 1988</li> </ul>	
<b>No. of active teaching classes:</b>	<b>Lectures:</b> 2
<b>Teaching methods.</b> Lectures and discussions, debates, exercises, active analysis and interpretation of production models in the field of auditory expression.	
<b>Mark</b> (max. no. of points 100) Pre-exam obligations – pre-exam paper: 50 points; Exam obligations: oral exam: 50 points	

<b>Course title: THEATRE AND RADIO PRODUCTION 3</b>		
<b>Lecturer(s):</b> PhD Nikola Dj. Maricic, tenured professor and Sasa L. Sailovic, assistant professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 4		
<b>Condition:</b> Attending the required semester		
<b>Goal of the course:</b> Analyzing the specific case studies in the field of theatre and radio productions in order to show students the practical consequences the (dis)harmony of artistic and organizational principles. At the same time, the goal is to extract the positive examples of good and adequate harmony of production and artistic aspects.		
<b>Outcome of the course:</b> Students independently analyze the examples of theatre and radio practice and are able to detect the disharmony between the artistic and production principles and propose the best solution.		
<b>Content of the course:</b> <ol style="list-style-type: none"> <li>1. <i>The analysis of a case study: the play "Oedipus Rex" by Sophocles, directed by Vida Ognjenovic, the production of the National Theater in Belgrade, 20. October 2007</i></li> <li>2. <i>The analysis of a case study: the play "Izvanjac" by Igor Bojovic, directed by Jovica Pavic, production, CNP, Cetinje on May 04, 1995</i></li> <li>3. <i>The model of theatre organization as a means of stimulating theatre work.</i></li> <li>4. <i>The analysis of a case study: The directing term of office of Kokan Mladenovic in Atelje 212.</i></li> <li>5. <i>Production of radio program and audio art forms</i></li> <li>6. <i>Creative radio production - production of speech and music, dramatic and music contents, credits, jingles, commercials ...</i></li> <li>7. <i>Selection of content, selection of the team and casting as creative processes</i></li> <li>8. <i>Creative aspects of promotion and marketing of drama and radiophonic contents</i></li> <li>9. <i>Market, economy and politics as a threat to creativity</i></li> <li>10. <i>The analysis of drama production of Radio Belgrade</i></li> <li>11. <i>Narratology in the function of creative design of dramatic and radiophonic contents</i></li> <li>12. <i>Presentation of professional artistic research</i></li> <li>13. <i>Presentation of students' artistic research</i></li> <li>14/15. <i>Exam</i></li> </ol>		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Sasa Sailovic, NACIONALNO POZORISTE KAO INSTRUMENT KULTURNE POLITIKE NA PRIMERU NARODNOG POZORISTA U BEOGRADU, PhD thesis, FDA, Belgrade, 2012</li> <li>• Anatomija radija, Almanac, edited by PhD Nikola Maricic, RTS, FDA, Belgrade, 2007</li> </ul>		
<b>No. of active teaching classes:</b>	<b>Lectures:</b> 2	
<b>Teaching methods.</b> Lectures and discussions, debates, exercises, active analysis and interpretation of production models in the field of auditory expression.		
<b>Mark</b> (max. no. of points 100) Pre-exam obligations – pre-exam paper: 50 points; Exam obligations: oral exam: 50 points		

<b>Course title: THEATRE AND RADIO DIRECTING 1</b>		
Lecturer(s): Rapajic D. Svetozar, professor emeritus, Savin M. Egon, tenured professor, Vujic A. Ivana, tenured professor, Stojanovic N. Alisa, tenured professor, Petrovic N. Dusan, tenured professor, Stefanovic T. Branislava, tenured professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Doctoral art studies enrollment		
<b>Goal of the course:</b> The goal of the course is to create the most complex, multi-layered theatre or audio forms.		
<b>Outcome of the course:</b> Enabling students for creative professional work on setting the most complex directing tasks.		
<b>Content of the course:</b> Directing complex, multi-layered and highly complex directing structures. <ol style="list-style-type: none"> <li>1. Director's preparation for directing complex structures.</li> <li>2. Exploring temporal, spatial, ethnological, sociological, philosophical and national components of the multi-layered directing task (within the preparation of the project).</li> <li>3. The process of work on the realization of complex directing task.</li> <li>4. Structuring the associate teams following the key topic focus on the demanding directing project.</li> <li>5. Special preparation and analysis of possibilities and combinations of the cast.</li> </ol>		
<b>Literature:</b> <ul style="list-style-type: none"> <li>• Aristotle: <i>Poetics</i>, Zavod za udzbenike i nastavna sredstva, Belgrade, 1990</li> <li>• Konstantin Sergeievich Stanislavski: <i>System, My Life in Art, Besede</i>, Partizanska knjiga, Belgrade, 1982</li> <li>• Vsevolod Emilevich Meyerhold: <i>On Theatre</i>, Nolit, Belgrade, 1976</li> <li>• PHD Hugo Klajn: <i>Osnovni problemi rezije</i>, University of arts in Belgrade, 1995</li> <li>• Bertolt Brecht: <i>Dialectical Theatre</i>, Nolit, Belgrade, 1996</li> <li>• Antonin Artaud: <i>The Theatre and its Double</i>, Prosveta, Belgrade, 1971, Svetovi, Novi Sad, 1992</li> <li>• Josip Kulundzic: <i>Fragmenti o teatru</i>, Sterijino pozorje, Novi sad, 1965</li> <li>• Jean Duvignaud: <i>The Sociology of the Theatre</i>, BIGZ. Belgrade, 1978</li> <li>• Jerzy Grotowski: <i>Towards a Poor Theatre</i>, Izdavacko-informativni centar studenata, Belgrade, 1976</li> </ul>		
<b>No. of active teaching classes:</b> 2	<b>Lectures:</b>	<b>Workshops:</b>
<b>Teaching methods</b> Lectures, consultations, supervision.		
<b>Mark (max. no. of points 100)</b> Pre-exam obligations 50 points Activity during the course 10 Pre-exam paper 30 Exam 50 points: Oral exam Written exam		

<b>Course title: THEATRE AND RADIO DIRECTING 2</b>		
Lecturer(s): Rapajic D. Svetozar, professor emeritus, Savin M. Egon, tenured professor, Vujic A. Ivana, tenured professor, Stojanovic N. Alisa, tenured professor, Petrovic N. Dusan, tenured professor, Stefanovic T. Branislava, tenured professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Attending the first year of doctoral art studies		
Goal of the course: The goal of the course is to create the most complex, multi-layered theatre or audio forms.		
Outcome of the course: Enabling students for creative professional work on setting the most complex directing tasks.		
Content of the course: Directing complex, multi-layered and highly complex directing structures. 1. Complex preparatory activities by segments of the project (set design, costumes, choreography, stage singing, stage movement, stage combat, and stage acrobatics). 2. Planning and the program of multi-layered, spatially decomposed directing projects which include multiple participants 3. Design and program planning of the phases of a complex directing project realization. 4. Synchronization of elements of setting a complex directing play. 5. The analysis of a complex project in the domain of topic and concept, exploring the dramatic characters, relations between the characters and determining the stylistic and genre orientation of the project (reading rehearsals - table read).		
Literature: <ul style="list-style-type: none"> <li>• Anne Ubersfeld: <i>Reading theatre</i>, Vuk Karadzic, Belgrade, 1982</li> <li>• Francis Fergusson: <i>The Idea of a Theater</i>, Nolit, Belgrade, 1979</li> <li>• Peter Brook: <i>The Empty Space</i>, Lapis, Belgrade, 1996</li> <li>• Jan Kott: <i>Shakespeare Our Contemporary</i>, Prosveta, Belgrade, 1986</li> <li>• Georgy Alexandrovich Tovstonogov: <i>Mirror of Stage</i>, University of Arts, Belgrade, 1984</li> <li>• Edward Gordon Craig: <i>On the Art of the Theatre</i>, Cekade, Zagreb, 1984</li> <li>• Mata Milosevic: <i>Moja rezija</i>, Sterijino pozorje, Novi Sad, 1982</li> <li>• Petar Marjanovic: <i>Mala istorija srpskog pozorista</i>, Theatre Museum of Vojvodina, 2006</li> <li>• PhD Hugo Klajn: <i>Osnovni problemi rezije</i>, University of Arts in Belgrade, 1995</li> </ul>		
No. of active teaching classes: 2	Lectures:	Workshops:
Teaching methods Lectures, consultations, supervision.		
Mark (max. no. of points 100) Pre-exam obligations 50 points Activity during the course 10 Pre-exam paper 30 Exam 50 points: Oral exam Written exam		

<b>Course title: THEATRE AND RADIO DIRECTING 3</b>		
Lecturer(s): Rapajic D. Svetozar, professor emeritus, Savin M. Egon, tenured professor, Vujic A. Ivana, tenured professor, Stojanovic N. Alisa, tenured professor, Petrovic N. Dusan, tenured professor, Stefanovic T. Branislava, tenured professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Attending the second year of doctoral art studies		
<b>Goal of the course:</b> The goal of the course is to create the most complex, multi-layered theatre or audio forms.		
<b>Outcome of the course:</b> Enabling students for creative professional work on setting the most complex directing tasks.		
<b>Content of the course:</b> Directing complex, multi-layered and highly complex directing structures. <ol style="list-style-type: none"> <li>1. Focusing the story of a complex project and tracing the author - directing level of events in a multi-layered project.</li> <li>2. Stage or audio setting- staging/sound recording.</li> <li>3. Introduction and confrontation of all the elements of a complex project (props/ large and small/decor, costumes, choreography, stage movement, stage singing, stage acrobatics and stage combat) - technical rehearsals or editing and sound processing/setting in the area of audio installation.</li> <li>4. The composition of a play, tempo, rhythm or final mix of sound and sound system of the space</li> <li>5. The high phase of confrontation of elements of multi-layered project (sound and light design, music, stage effects, projections, makeup, hairstyles) - General rehearsal or live mix / ars acoustic in space.</li> </ol>		
<b>Literature:</b> <ul style="list-style-type: none"> <li>• Miroslav Belovic: <i>Umetnost pozorisne rezije</i>, University of Arts, Belgrade, 1994</li> <li>• Boris Senker: <i>Rediteljsko kazaliste</i>, Cekade, Zagreb, 1984</li> <li>• Robert Pinyard: <i>Kratka istorija pozorisne rezije</i>, University of Arts, Belgrade, 1993</li> <li>• Slobodan Selenic: <i>Dramski pravci XX veka</i>, FDA-Institute, Belgrade, 2002</li> <li>• PhD Mirjana Miocinovic: <i>Surovo pozoriste</i>, Prosveta, Belgrade, 1976</li> <li>• Eugenio Barba and Nicola Savarese: <i>The Secret Art of the Performer</i>, FDA, Belgrade, 1996</li> <li>• Richard Scheckner: <i>Ka postmodernom pozoristu</i>, FDA. Institute, Belgrade, 1992</li> <li>• Svetozar Rapajic: <i>Dramski tekstovi i njihove inscenacije</i>, 2013</li> </ul>		
No. of active teaching classes: 2	Lectures:	Workshops:
<b>Teaching methods</b> Lectures, consultations, supervision.		
<b>Mark</b> (max. no. of points 100) Pre-exam obligations 50 points Activity during the course 10 Pre-exam paper 30 Exam 50 points: Oral exam Written exam		

<b>Course title: THE PREPARATION OF DOCTORAL ART PROJECT</b>			
Lecturer(s): All mentors from the study program			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the fourth semester			
<b>Goal of the course:</b> Enabling artists for the artistic project performance which builds up the new knowledge within the fields of dramatic and audiovisual arts through practice. The goal of the course is also the tendency to identify the ways in which knowledge generates the communication through dramatic and audiovisual arts.			
<b>Outcome of the course:</b> Independent organization, production and presentation of an art project - theatre plays, films, television projects, multimedia projects, sound installations, etc., which will be available to the public and show the candidates' highly developed creative thinking and clearly profiled author language, with the emphasis on the problem of observation the creative practice in the field of dramatic and audiovisual arts.			
<b>Content of the course:</b> The content analysis of the proposed idea of the project. The analysis of the artistic, social and historical context in which the proposed idea would be a potential innovative contribution. The analysis of all the information necessary for the preparation of the foundation and stable development on the basis of the proposed art project. Full development of the implementation plan of the artistic project on a conceptual technical and production plan and the plan for the presentation and promotion of artistic events.			
Suggested Literature:			
No. of active teaching classes: 8		Lectures: 8	Research paper:
<b>Teaching methods</b> Individual work with the mentor. Practical type of lectures. Meetings with all the associates who will participate in the PhD project realization (rehearsals, etc.). Professional preparation of important artistic events.			
Mark (max. no. of points 100).			
Pre-exam obligations	Points 70	Final exam	Points 30
Activity during the course	20		
Workshops	50		

<b>Course title: THE TECHNIQUE OF THEORETICAL ART PAPER WRITING</b>		
Lecturer(s): PhD Aleksandra V. Milovanovic, assistant professor		
Status of the course: Compulsory		
Number of ECTS: 4		
Condition: Attending the third semester of doctoral studies		
<b>Goal of the course</b> The general goal of the course is to introduce students to the methodology and techniques of scientific work in the context of graduate scientific studies in the field of science of art. The specific goals of the course are to familiarize students with the concepts and theories of methodology and technique of scientific work, the basics of the methodology of scientific research and to train them to apply appropriate methodologies and techniques of scientific research.		
<b>Outcome of the course</b> Introduction to the basics of the methodology of scientific work and practical mastering of methods and techniques of scientific research. Preparation for the approach to the development of pre-exam papers and specialist paper.		
<b>Content of the course</b> The technique of writing a theoretical and scientific paper is a one-semester course that includes a series of 15 lectures. During the course, students learn and master the basic methods and techniques of scientific work that is necessary to apply during scientific research, and artistic research process. The course is intended for students of artistic doctoral studies which connect these two processes in the creation of original artwork and making final theoretical text that represents and explains their original method and technique that have been established in the practical work. Lectures and discussions on the following topics: Concept of methodology of scientific and theoretical work; The relation of the methods and techniques of scientific research; The place of theoretical and scientific work at the University of Arts; A brief history of scientific and theoretical work of art; Scientific research; Types of scientific papers and scientific text; Reference apparatus; The structure of the text; The selection of topic of graduate paper and the application of the topic. The selection of the exam task.		
<b>Suggested Literature:</b> <ul style="list-style-type: none"> <li>• Milan Damjanovic, <i>Problem eksperimentalne metode u estetici</i>, Belgrade, 1965</li> <li>• Milan Damjanovic, <i>Mesto teorijskog rada u okviru Univerziteta umetnosti</i>, Belgrade, 1976</li> <li>• Nikola Milosavljevic, <i>Osnovi naučnoistraživačkog rada</i>, Belgrade, 1989</li> <li>• Zak Finci, Leo Finci, Rudi Finci, <i>Magisterij i doktorska disertacija</i>, Sarajevo, 1992</li> <li>• Midhat Samic, <i>Kako nastaje naučno djelo</i>, Sarajevo, 1992</li> <li>• Milovanovic, Aleksandra, <i>Imaginarno polje filmske slike, citanje i interpretacija</i>, Belgrade: Zaduzbina Andrejevic, 2011 ISBN 978-86-7244-988-4</li> <li>• Joksimovic, Aleksandra, <i>Umetnicko obrazovanje – neizostavni deo savremenog kurikuluma</i>, Belgrade: Kultura, no. 142, 2014 pp. 229-243</li> </ul>		
No. of active teaching classes: 2	Lectures: 2	Workshops:
<b>Teaching methods</b> Lectures, discussions, study research paper		
<b>Mark (max. no. of points 100)</b> In order to take the exam students hand in the pre-exam paper of up to 3,000 words. The paper is defended orally. Students obtain maximum 100 points based on all obligations. Pre-exam obligations 30 Exam 70		

<b>Course title: FILM AND TELEVISION EDITING 1</b>		
Lecturer(s): MGR Andrija Dimitrijevic, tenured professor; Snezana Ivanovic, tenured professor; MGR Miodrag Medigovic, tenured professor; Nebojsa Savicevic, tenured professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Doctoral art studies enrollment		
<b>Goal of the course:</b> Introduction to the most specific creative, grammatical and syntactic aspects of the media.		
<b>Outcome of the course</b> Development of analytic and synthetic, creative and artistic competences for the purpose of their practical application in the process of creating a certain work.		
<b>Content of the course:</b> 1. Editing- "For and against" - Advantages and disadvantages of the analytical approach in the treatment of scene 2. Frame shot- the dialectic of present-absent (off space aesthetics) 3. Plane- typical and atypical solutions in the choice of a plane 4. Camera angle - Importance of selecting the point of view of the scene for visual and dramatic aspect of the film 5. Perspective - The type of the scene as the starting point when selecting specific optics 6. Filmic space as a mental construct 7. Filmic time - Extension and condensation 8. Camera angles - situations in which the principle has be followed and those in which it can be neglected 9. The principle of scene adeptness - the importance of cut-away frames 10. Aesthetics of camera motion 11. The cut as a sign punctuation – "Before and after the cut" 12. The orientation in the film - orientation in the narrow and broad sense - the viewer as the object of director's manipulation and the viewer as a privileged participant of the plot 13. The rhythm 14. The conditional simultaneity and conditional synchronicity in parallel editing 15. The scene motivation of editing cuttings		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Barry Salt: "Film Style and Technology: History and Analysis", Belgrade, 1986</li> <li>• Dusan Stojanovic: "Montazni prostor u filmu", University of Arts, Belgrade</li> <li>• Daniel Arijon: "Grammar of the Film Language", University of Arts, Belgrade, 1988</li> <li>• Jerzy Płazewski: "Język filmu I", Institute for Film, Belgrade, 1971</li> <li>• Edward Dmytryk: "On film editing", FDA FTV editing, Belgrade, 1991</li> <li>• Karel Reisz and Gavin Millar: "Technique of Film Editing", University of Arts, Belgrade, 1982</li> <li>• "Leksikon filmskih i televizijskih pojmova", Naucna knjiga and University of Arts, Belgrade, 1993</li> <li>• "Leksikon filmskih i televizijskih pojmova 2", University of Arts, Belgrade, 1997</li> </ul>		
No. of active teaching classes: 2	Lectures: 2	
<b>Teaching methods</b> Lectures with topic-based examples; Discussions during lectures		
<b>Mark (max. no. of points 100)</b> Pre-exam obligations: activity during the course 20 points, pre-exam paper(s) 30 points Oral exam: 50 points		

<b>Course title: FILM AND TELEVISION EDITING 2</b>		
Lecturer(s): MGR Andrija Dimitrijevic, tenured professor; Snezana Ivanovic, tenured professor; MGR Miodrag Medigovic, tenured professor; Nebojsa Savicevic, tenured professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Doctoral art studies enrollment		
<b>Goal of the course:</b> The goal of the course is that students, through the process of editing research in the field of cinematographic time construction, learn about the significance, the essence and functionality of the different treatment of time in the work they create.		
<b>Outcome of the course</b> Students should be more imaginative, creative but also more confident and think more clearly in the creation of time as an expressive element of the audio-visual work.		
<b>Content of the course:</b> 1. Real-time (concept, perception, parameters) 2. Cinematographic time (concept, perception, parameters - grammar of the film language) 3. The forms and modes of cinematographic time 4. Time as an essence of editing 5. Time in the function of the narrative 6. Time in the function of experience - emotion 7. Research in the domain of cinematographic time (structure and form) <i>Exercise:</i> 1. Editing time. The task is to create two different units with different treatment of time through the editing process, using the same film material.		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Stop the Clocks!: Time and Narrative in Cinema, Helen Powell, I. B. Tauris 2012</li> <li>• Post-Classical cinema-An International Poetics of Film Narration, Eleftheria Thanouli, Wallflower Press 2009</li> <li>• Film Theory: Creating a Cinematic Grammar (Short Cuts), Felicity Colman, Wallflower Press 2014</li> <li>• Cinema 1: The Movement-Image, Gilles Deleuze, Univ. Of Minnesota Press, 1986</li> <li>• The Time-Image (Cinema), Gilles Deleuze, Univ. Of Minnesota Press, 1986</li> <li>• In the Blink of an Eye Revised 2nd Edition, Walter Murch, Silman-James Pr, 2001</li> <li>• Film Directing: Cinematic Motion, Steven D Katz, Michael Wiese Productions, 2004</li> </ul>		
No. of active teaching classes: 2	Lectures:	Workshops:
<b>Teaching methods</b> Presentation of the topics in the form of a conversation based on the examples. Joint and individual discussions and consultations about the completed exercise.		
<b>Mark (max. no. of points 100)</b> Pre-exam obligations: Activity during the course 50 points Exam obligations: Practical work and its defense 50 points		

<b>Course title: FILM AND TELEVISION EDITING 3</b>		
Lecturer(s): MGR Andrija Dimitrijevic, tenured professor; Snezana Ivanovic, tenured professor; MGR Miodrag Medigovic, tenured professor; Nebojsa Savicevic, tenured professor		
Status of the course: Elective		
Number of ECTS: 4		
Condition: Attending the second year of doctoral art studies		
<b>Goal of the course:</b> Development of analytic, practical, synthetic and creative competences in the production process of film making. Practical knowledge in the field of editing feature films, documentaries, animated and experimental films is emphasized with developing theoretical skills that future film artists and television experts should possess.		
<b>Outcome of the course</b> Upon course completion, students are technically and creatively enabled for decision making in editing, in the field of film image editing and sound editing as well.		
<b>Content of the course:</b> Film structures are the basic segment of all cinema genres and types. Film forms are formed by the editing way of thinking. The main focus of the course is on the development of creative skills in applying the principles and techniques of editing as a basic artificial step before the shooting and in the post-processing of the film. 1) The syntactic principles of visually auditive conventions of the film; 2) Integral narration in a feature film, direct, indirect, homodiegetic, heterodiegetic, extradiegetic introdiegetic narration in a fiction film; 3) The types of scenes and sequences, simple and complex scenes, introductory, descriptive, action, dialog ... Editing articulation of visual climax, cinesthesia, synestheisa; 4) Conventions of editing sound articulations: diegetic and i non-diegetic sound; 5) The structural editing articulation: editing dialogues, editing the sound effects, editing music, the silence, editing climax, spatial, temporal, dramatic, ideative and rhythmic principles of editing forms: academic, American, analytical, analogies, antitheses, a posteriori, a priori, asynchronous, associative, dialectical, dialogical, dynamic, discontinuous, dramaturgical, expression, elliptical, formalistic, factual, upper tonal, hyper editing, Hollywood, horizontal, ideative, intellectual, combined, conceptual, constructive, continuous, counterpoint, contrast, creative, montage, Leitmotif, linear, mechanical, metric, music, invisible, parallel, poetic, polyphonic, by shape, by essence, by causality, retrospection, rhythmic, Russian, synchronous, syncope, jumping, spiral, staccato, legato, subjective, subliminal, structural tonal, accelerated, inside the shot, cross, ultra-fast, causal, vertical ... Editing articulation of figures of speech: ellipsis, synecdoche, metonymy. Editing the figures of speech: metaphors, allegories, hyperboles, symbols, gradations, repetitions, leitmotif ... Editing articulation of film time: objective, filmic, subjective, present, past, future, cyclic, stopped, continued, slow, fast ...		
<b>Recommended Literature:</b> <ul style="list-style-type: none"> <li>• Eisenstein, S. M. <i>Montage of Attractions</i>, Belgrade, Nolit, 1964</li> <li>• A. Sokolov, <i>Principles of Editing</i>, Belgrade, FDA, 1983</li> <li>• Andrija Dimitrijevic, <i>Gladak Rez</i>, FDA, Belgrade, 1996</li> <li>• Ante Peterlic, <i>Pojam i struktura filmskog vremena</i>, Zagreb, 1976</li> <li>• Branko Belan, <i>Sintaksa i poetika filma, Teorija montaze</i>, Zagreb, 1979</li> <li>• Noel Burch, <i>Theory of Film Practice</i>, Film Institute, Belgrade, 1972</li> <li>• Daniel Arijon, <i>Grammar of the Film Language</i>, University of Arts in Belgrade, 1985</li> <li>• Edward Dmytryk, <i>On film editing</i>, Belgrade, FDA, 1987</li> <li>• Hrvoje Turkovic, <i>Teorija filma: Prizor montaza, tematizacija</i>, Zagreb, 2000</li> <li>• Jerzy Płazewski, <i>Język Filmu 1,2</i>, Film Institute, Belgrade, 1972, 1979</li> <li>• Karel Reisz and Gavin Millar, <i>Technique of Film Editing</i>, University of Arts, Belgrade, 1983</li> <li>• Ljev Felonov, <i>Savremene montazne forme</i>, Belgrade, FDA, 1984</li> <li>• Marvin Kerner, <i>The Art of the Sound Effects Editor</i>, FDA, Belgrade, 1988</li> <li>• "Leksikon filmskih i televizijskih pojmova", 1,2, Naucna knjiga and University of Arts, Belgrade, 1993, 1997</li> </ul>		
No. of active teaching classes: 2	Lectures: 2	
<b>Teaching methods</b> Presentation of the topic-based examples. Discussions during lectures. Supervision of the pre-exam paper.		
<b>Mark</b> Pre-exam obligations: Activity during the course 20 points, pre-exam papers 30 points Oral exam: 50 points		

<b>Course title: FILM AND TELEVISION DIRECTING 1</b>			
Lecturer(s): PhD Veselinovic D. Dragan, tenured professor, Velinovic M. Predrag, tenured professor, Bajic M.Darko, tenured professor, Baljak M. Janko			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Doctoral art studies enrollment (and other requirements by FDA Statute)			
<b>Goal of the course:</b> Development of analytic, practical, synthetic, creative, and artistic competences in the production process of making feature films and documentaries and TV forms. The practical knowledge in the field of directing films, documentaries, animated and experimental films is emphasized, with the development of theoretical and intellectual skills that future film and television artists should possess.			
<b>Outcome of the course:</b> Upon course completion, students are technically and creatively enabled for the making directing and author decisions in terms of creating artistic audio-visual contents regardless of the technological complexity.			
<b>Content of the course:</b> Three main aspects of directing audio visual forms (film directing, TV directing and documentary directing) constitute a unique area of FTV directing. It deals with the artistic possibilities of the media which are expressed through images and sounds and examines the creative and artistic aspects in the context of type, genre, technology and the media in question, as well as a personal artistic project of each student.			
<ol style="list-style-type: none"> <li>1. New film (screen) language</li> <li>2. Rhythm of TV fiction structures (1. separate units, 2. series where each episode is an independent story, 3 series with the plot in sequels)</li> <li>3. Rhythm of non-fiction structures</li> <li>4. Hybrid of film and TV procedure (example: Series: "24")</li> <li>5. Technological and creative interaction of television media with other media and their merging</li> <li>6. "Neuro-marketing" - the impact of neuroscience on marketing and consequences for audio-visual media.</li> <li>7. Creation and implementation of TV formats (licensed, strictly defined forms)</li> <li>8. Television "live"</li> <li>9. Humanism as the goal of the art</li> </ol>			
<b>Literature:</b> <ul style="list-style-type: none"> <li>• MCQUEEN, D.: <i>Television</i>, CLIO, Belgrade, 2000</li> <li>• HELFORD, P., MEDOFF, N., TANQUARY, T.: <i>Creating TV projects</i>, Focal Press, Oxford, 1994</li> <li>• DIRAN, Z.: <i>Ekipa TV rezije</i>, Television of Belgrade, 1971</li> <li>• KAUFMAN, V.I.: <i>Kako rezirati za televiziju</i>, Television of Belgrade, 1970</li> <li>• CURY, I.: <i>Directing and Producing for Television</i>, Focal Press, Oxford, 2007</li> <li>• HESKETH, B., YORKE, I.: <i>An Introduction to ENG (Media Manuals)</i>, Focal Press, 1993.</li> <li>• GITLIN, T.: <i>Watching Television</i>, Pantheon Books, New York, 1999</li> <li>• MARTINOVIĆ, M.: <i>Rezija programa uzivo</i>, 1997</li> <li>• CHAMBERS, E: <i>Producing TV Movies</i>, Prentice Hall Trade, 1986</li> <li>• BLOCK, B.: <i>The Visual Story</i>, Focal Press, Oxford, 2007</li> </ul>			
<b>No. of active teaching classes: 2</b>		<b>Lectures: 2</b>	<b>Research Paper: 0</b>
<b>Teaching methods</b> Topic-based lectures with examples; Discussions during lectures; Continual supervision of the practical tasks; Realization of practical tasks.			
<b>Mark (max. no. of points 100).</b>			
Pre-exam obligations	points	Final exam	points
Activity during the course	10	oral exam	30
Practical tasks	30		
Pre-exam paper	30		

<b>Course title: FILM AND TELEVISION DIRECTING 2</b>			
Lecturer(s): PhD Veselinovic D. Dragan, tenured professor, Velinovic M. Predrag, tenured professor, Bajic M.Darko, tenured professor, Baljak M. Janko			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Doctoral art studies enrollment (and other requirements by FDA Statute)			
<b>Goal of the course:</b> Development of analytic, practical, synthetic, creative, and artistic competences in the production process of making feature films and documentaries and TV forms. The practical knowledge in the field of directing films, documentaries, animated and experimental films is emphasized, with the development of theoretical and intellectual skills that future film and television artists should possess.			
<b>Outcome of the course:</b> Upon course completion, students are technically and creatively enabled for the making directing and author decisions in terms of creating artistic audio-visual contents regardless of the technological complexity.			
<b>Content of the course:</b> Three main aspects of directing audio visual forms (film directing, TV directing and documentary directing) constitute a unique area of FTV directing. It deals with the artistic possibilities of the media which are expressed through images and sounds and examines the creative and artistic aspects in the context of type, genre, technology and the media in question, as well as a personal artistic project of each student. <ol style="list-style-type: none"> <li>1. TV avant-guard. TV directing. Methods for the manipulation with the TV medium</li> <li>2. Directing the complex fiction and non-fictionTV structures</li> <li>3. Fiction in documentary and documentary in feature (mockumentary)</li> <li>4. A full-length/feature documentary</li> <li>5. Creating documentary expression using new technologies</li> <li>6. Creating other audio-visual contents</li> <li>7. Development and analysis of personal affinity for audio-visual mass media</li> </ol>			
<b>Literature:</b> <ul style="list-style-type: none"> <li>• MCQUEEN, D.: <i>Television</i>, CLIO, Belgrade, 2000</li> <li>• HELFORD, P., MEDOFF, N., TANQUARY, T.: <i>Creating TV projects</i>, Focal Press, Oxford, 1994</li> <li>• DIRAN, Z.: <i>Ekipa TV rezije</i>, Television of Belgrade, 1971</li> <li>• KAUFMAN, V.I.: <i>Kako rezirati za televiziju</i>, Television of Belgrade, 1970</li> <li>• CURY, I.: <i>Directing and Producing for Television</i>, Focal Press, Oxford, 2007</li> <li>• HESKETH, B., YORKE, I.: <i>An Introduction to ENG (Media Manuals)</i>, Focal Press, 1993.</li> <li>• GITLIN, T.: <i>Watching Television</i>, Pantheon Books, New York, 1999</li> <li>• MARTINOVIc, M.: <i>Rezija programa uzivo</i>, 1997</li> <li>• CHAMBERS, E: <i>Producing TV Movies</i>, Prentice Hall Trade, 1986</li> <li>• BLOCK, B.: <i>The Visual Story</i>, Focal Press, Oxford, 2007</li> </ul>			
No. of active teaching classes: 2		Lectures: 2	Research Paper: 0
<b>Teaching methods</b> Topic-based lectures with examples. Discussions during lectures; Continual supervision of the practical tasks; Realization of practical tasks.			
Mark (max. no. of points 100).			
Pre-exam obligations	points	Final exam	points
Activity during the course	10	oral exam	30
Practical tasks	30		
Pre-exam paper	30		

<b>Course title: FILM AND TELEVISION DIRECTING 3</b>			
Lecturer(s): PhD Veselinovic D. Dragan, tenured professor, Velinovic M. Predrag, tenured professor, Bajic M.Darko, tenured professor, Baljak M. Janko			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Doctoral art studies enrollment (and other requirements by FDA Statute)			
<b>Goal of the course:</b> Development of analytic, practical, synthetic, creative, and artistic competences in the production process of making feature films and documentaries and TV forms. The practical knowledge in the field of directing films, documentaries, animated and experimental films is emphasized, with the development of theoretical and intellectual skills that future film and television artists should possess.			
<b>Outcome of the course:</b> Upon course completion, students are technically and creatively enabled for the making directing and author decisions in terms of creating artistic audio-visual contents regardless of the technological complexity.			
<b>Content of the course:</b> Three main aspects of directing audio visual forms (film directing, TV directing and documentary directing) constitute a unique area of FTV directing. It deals with the artistic possibilities of the media which are expressed through images and sounds and examines the creative and artistic aspects in the context of type, genre, technology and the media in question, as well as a personal artistic project of each student. <ol style="list-style-type: none"> <li>1. The analysis of the film</li> <li>2. Film genre</li> <li>3. Personal style</li> <li>4. Author's <i>personal</i> mark</li> <li>5. Preparation and direction of the fiction film</li> <li>6. Packaging and distribution of fiction films</li> </ol>			
<b>Literature:</b> <ul style="list-style-type: none"> <li>• MCQUEEN, D.: <i>Television</i>, CLIO, Belgrade, 2000</li> <li>• HELFORD, P., MEDOFF, N., TANQUARY, T.: <i>Creating TV projects</i>, Focal Press, Oxford, 1994</li> <li>• DIRAN, Z.: <i>Ekipa TV rezije</i>, Television of Belgrade, 1971</li> <li>• KAUFMAN, V.I.: <i>Kako rezirati za televiziju</i>, Television of Belgrade, 1970</li> <li>• CURY, I.: <i>Directing and Producing for Television</i>, Focal Press, Oxford, 2007</li> <li>• HESKETH, B., YORKE, I.: <i>An Introduction to ENG (Media Manuals)</i>, Focal Press, 1993.</li> <li>• GITLIN, T.: <i>Watching Television</i>, Pantheon Books, New York, 1999.</li> <li>• MARTINOVIĆ, M.: <i>Rezija programa uzivo</i>, 1997</li> <li>• CHAMBERS, E.: <i>Producing TV Movies</i>, Prentice Hall Trade, 1986</li> <li>• BLOCK, B.: <i>The Visual Story</i>, Focal Press, Oxford, 2007</li> </ul>			
No. of active teaching classes: 2		Lectures: 2	Research Paper: 0
<b>Teaching methods</b> Topic-based lectures with examples. Discussions during lectures; Continual supervision of the practical tasks; Realization of practical tasks.			
Mark (max. no. of points 100).			
Pre-exam obligations	points	Final exam	points
Activity during the course	10	oral exam	30
Practical tasks	30		
Pre-exam paper	30		