



**University of Arts in Belgrade  
Faculty of Dramatic Arts**

**DOCTORAL STUDIES**

**THEORY OF DRAMATIC ARTS, MEDIA AND CULTURE**

Field	Art sciences
Type and level of studies	Doctoral academic studies, III degree
Scope of studies	180 ECTS
Duration of studies	3 years
Diploma title	Doctor of sciences - art sciences
Number of students	8
Language of the study program	Serbian
Web address	<a href="http://www.fdu.edu.rs">www.fdu.edu.rs</a>
Enrollment requirements	Candidates who fulfill enrollment requirement for doctoral studies of Theory of Dramatic Arts, Media and Culture are those who have completed master studies from the field of social-humanistic sciences and arts with the scope of at least 300 ECTS, as well as candidates who have completed undergraduate studies according to the regulations which were valid until the Law of higher education came into effect, with an average mark of 8,50 on undergraduate and master academic studies and mark 9 on the thesis.
The objectives of the study program	The objective of the doctoral studies' program THEORY OF DRAMATIC ARTS, MEDIA AND CULTURE is introducing the student with current scientific theories and knowledge from the field of theories of dramatic arts, media and culture; development of theorizing, problematization and critical analysis of the theory and practice in these fields; gaining highest disciplinary, analytical, interpretative, critical and pedagogical training for independent theoretical and scientific research work.

## The structure of the study program

The structure of the study program of Theory of Dramatic Arts, Media and Culture doctoral studies is established as a three-part comparative thematic (dramatic arts, media and culture) and tripartite methodology-teaching system (lectures, practice and research projects). Main topics of studies include four constitutive subfields - theatre, film, radio and television - regarded as dramatic arts and media, and integrated into the field of contemporary (popular) culture and as a field of textual, performing and presenting practices. A broad theoretical-analytical platform and methodological training is implemented with the concepts of diachronic monitoring and study of selected fields, as well as a synchronous insight into the broadest field of social theories and interpretive (textual and contextual) critical evaluation practice.

From the third semester, a student begins the research work, firstly under the supervision of a professor and then independently, thus practically applying the acquired theoretical knowledge. Lectures by teachers, guest professors and in the permissible scope of eminent practitioners are ex-cathedra. A certain number of lessons is organized as a debate - with previous preparation - among students themselves and between students with professors. Practice includes analytical work on texts as well as few empirical researches (of audiences, receptions, cognitive, performing, production) and model forming. The research is set up to a lesser extent through the preparation of final exam papers, and mostly through the development of a research project during the 3rd and 4th semesters as an introduction to the development of the doctoral dissertation. The student can also realize independent project work within the scope of a research project or within the FDU research project (2010 - 2015, it is about the project No. 178012 MNTR).

Within the three-year program, four semesters involve intensive lectures, two are dedicated to the writing of scientific paper (for publication) and the development of the explication of doctoral dissertation, and two semesters are devoted to the dissertation. The student profiles interests based on the introduction to a wide theoretical platform and analytical methods of access to art, media and culture - main and common / mandatory and special subjects - to specify the narrowest field of interest using the system of elective courses and finally by selecting the research project and the adequate theme of the doctoral dissertation.

## The purpose of the study program

The study program has a clearly defined place and purpose of encircling the educational process in a specific field of science on dramatic arts and media and, in a special sense, on culture - in the case of the "umbrella" field of Studies of (popular) culture that covers the two basic domains. The study program is above all the highest level (post-doctoral studies have not been fully institutionalized or brought to life yet) in a set of disciplinary orientations on dramatic arts and media with additional function of particular attachment to (through theoretical, critical and research thinking) practice of dramatic arts and media - theaters film, radio and television. Secondly, these studies are just one of the top segments of education within the University of Arts.

The purpose of the program is to map the scientific field, paths of theorization and criticism with a carefully designed system of modules and courses, and to enable the student to create his/her own interests and to become independent in terms of scientific, research, critical and pedagogical work according to the highest world standards. The program focuses on contemporary theoretical, analytical, interpretative knowledge of the widest field of Studies of dramatic arts, media and popular culture - which provide an innovative theoretical platform, interpretative critical frameworks and a complex and diverse methodology - i.e., a separate disciplinary field of the theory of dramatic arts and media.

The social importance and the purpose of the program is to provide academic education of the highest level and to create competent scientific research, critical, pedagogical personnel in the field of dramatic arts and media science, as well as for the creation of cultural development, dramatic arts, media or education and scientific development strategies of these areas.

## The objectives of the study program

The objective of the study program is to familiarize students with current scientific fields of theories on dramatic arts, media and culture, which enables further development of the theorizing, problematization, and critical analysis of the theory and practice of these fields. Also, the objective of the program is for students to acquire

the highest disciplinary, scientific and research knowledge of dramatic arts and media perceived both textually and performatively / presenting and performing - on theory, history, analysis, critics.

The acquired knowledge is subject to a check in terms of the degree of readiness and training - methodological, analytical, interpretative, critical and pedagogical - for the independent development of theoretical thinking, which is certainly integrated as part of the comprehensive Studies of dramatic arts, media and culture. Some of the objectives of the program are to enable students to work in a scientific-theoretical, scientific-research, pedagogical and critical way in various educational institutions, cultural institutions, media, museums, institutes, etc.

## Obtained competences

After finishing this study program, student's competences are:

- ability to execute independent scientific, theoretical and research work
- problematic and theoretical thinking/the development of meta-theoretical position;
- writing about and oral presentation of problems, as well as analysis of the relevant topic on the academic level and the scientific concept of studies;
- identification and definition of key issues and concepts of dramatic art and media, and positioning within the framework of contemporary theories and sciences
- individual, independent and innovative thinking about concepts and problems;
- active participation in critical debates on contemporary dramatic art and media from different aspects;
- a priori and a posteriori analysis, evaluation and interpretation of artistic and media texts and works, and evaluation of theoretical premise.

## Curriculum

The curriculum of the three-year doctoral studies of the Theory of Dramatic Arts, Media and Culture includes 19 subjects - mandatory and elective, one-semester (16) and two-semester (3) ones, as well as composing the doctoral dissertation which is divided into two parts.

In the first year, the student attends lectures from eight subjects: four mandatory: Methodology 1 (I), Methodology 2 (II), Introduction to film and screen arts studies, Introduction to theater and performance studies (1st and 2nd semester), Sociology of representational arts (II) (I and II semester), Methods of analysis of representational arts (I and II semester) and Popular Culture (I and II semester) and two elective subjects, one in each semester (I - Russian film and theater topics, Media Philosophy, II - Archival Research, Media Policy and Media Management). In the 3rd and 4th semester, mandatory subjects are Psychology of Creativity and Introduction to Popular Culture Studies (3rd and 4th semesters), and elective ones are Theory of Dramatic Arts, Media and Culture: Theaters and Performances; Film and Screen Media; Theory of Culture 1 and Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media; Theory of Culture 2 / Application and explication of the proposed topic of the doctoral dissertation, i.e. one elective subject in 3rd (Psychology of Dreams, Theory of Directing) and two in the 4th semester (Rhetoric, Theory and Practice of Sitcoms).

During the third year of the studies, the student is obliged to write and defend the doctoral thesis, and the cooperation with the mentor is organized through consultations within the elective subject Preparation of the doctoral dissertation 1: Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media; Theory of Culture 3 and 4. The preparation of the doctoral dissertation carries 50 ECTS and its defense carries 10 ECTS credits.

## Subject list

Scientific Research Paper Methodology 1

Scientific Research Paper Methodology 2

Introduction to film and screen media studies

Introduction to theatre and performance studies 1

Russian theatre and film topics

Media philosophy

Media politics and management

Archival research

Psychology of creativity

Introduction to popular culture studies

THEORY OF DRAMATIC ARTS, MEDIA AND CULTURE> theatres and performances; film and screen media, theory of culture 1

Poetics of theatre directing

Dream psychology

Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media;

Theory of Culture 2 - Application and explication of proposed doctoral dissertation topic

Rhetoric

Theory and practice of sitcoms

Psychodrama

Elaboration of doctoral dissertation 1 Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media; Theory of Culture 3

Elaboration of doctoral dissertation 2 Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media; Theory of Culture 4

Defense of doctoral dissertation

## Curriculum

No.	Subject code	Name of the subject	Semester	Subject status	Active teaching		ECTS
					L	Research Study Paper	
<b>FIRST YEAR</b>							
1	D32	Introduction to film and screen media studies	1, 2	C	2	4	20
2	D28	Introduction to theatre and performance studies	1, 2	C	2	4	20
3	D11	Scientific Research Paper Methodology 1	1	C	2	3	5
4	D11	Scientific Research Paper Methodology 2	2	C	2	3	5
	IB1	<b>Elective part 1</b>					<b>5</b>
5	D17	Russian theatre and film topics	1	E	2	2	5
6	D34	Media philosophy	1	E	2	2	5
	IB2	<b>Elective part 2</b>					<b>5</b>
7	D01a	Archival research	2	E	2	2	5
8	D05a	Media politics and management	2	E	2	2	5
					<b>8</b>	<b>13</b>	<b>60</b>
<b>Total number of active classes and credits throughout the year</b>					<b>630</b>		<b>60</b>
<b>SECOND YEAR</b>							
1	D31	Introduction to popular culture studies	3, 4	C	2	4	20
2	D14	Psychology of creativity	3	C	2	2	5
3	D22	Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media; Theory of Culture 1	3	C	2	5	10
4	D23	Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media; Theory of Culture 2 - Application and explication of proposed doctoral dissertation topic	4	M	0	10	10
	IB2	<b>Elective part 3</b>					<b>5</b>
5	D12	Poetics of theatre directing	3	E	2	2	5
6	D15	Dream psychology	3	E	2	2	5
	IB4	<b>Elective part 4</b>					<b>10</b>
7	D13	Psychodrama	4	E	2	2	5
8	D16	Rhetoric	4	E	2	2	5
9	D26	Theory and practice of sitcoms	4	E	2	2	5
					<b>6</b>	<b>14</b>	<b>60</b>
<b>Total number of active classes and credits throughout the year</b>					<b>600</b>		<b>60</b>
<b>THIRD YEAR</b>							
1.	D24	<b>Elaboration of doctoral dissertation 1</b> Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media; Theory of Culture 3	5	E	0	20	25
2.	D25	<b>Elaboration of doctoral dissertation 2</b> Theory of Dramatic Arts: Theaters and Performances; Film and Screen Media; Theory of Culture 4	6	E	0	20	25
3.		Defense of doctoral dissertation					10
						<b>20</b>	<b>60</b>
<b>Total number of active classes and credits throughout the year</b>					<b>600</b>		<b>60</b>
<b>Total number of active teaching and credits for the study program</b>					<b>1830</b>		<b>180</b>

## Enrollment

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.

Enrollment conditions for doctoral studies of Theory of Dramatic Arts, Media and Culture are fulfilled by the candidates who finished master studies from the field of social-humanistic sciences and arts with the scope of at least 300 ECTS, as well as candidates who finished undergraduate studies according to the rules effective until the Law of higher education, with average mark 8,50 at undergraduate and master academic studies and mark 9 at the thesis.

Exceptionally, for candidates with a lower average grade than 8.50, who, in the period of five years immediately prior to applying to the competition for enrollment in the studies, have published: a scientific or theoretical monographic book, or a monographic catalog, or at least five scientific studies and discussions, or at least five studies, introductory texts or extensive reviews relating to exhibitions, festivals, concerts, theatrical performances, performances, projections, multimedia presentations, cultural politics, the organization of artistic events and similar; examination will be allowed.

## Entrance examination

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

1. Review and analysis of submitted and delivered papers.
2. Discussion with the Commission on the issues that are initiated by their previous papers, as well as other relevant scientific and scientific-research problems.

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

- Maximum of 40 points based on previous academic success. General academic success is multiplied by 4. 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 60 points on the qualification test for checking preferences and abilities.
  - a) Maximum of 10 points, based on the previous scientific and research-scientific papers, including the thesis master studies dissertation that the candidate submitted to the Commission and
  - b) Maximum of 50 points (up to 10 points from each member of five-member Commission) based on the discussion with the candidate and the evaluation of their capacities for doing scientific and research-scientific work in the given field.

The right to rank in the unique ranking list is obtained by the candidate who passed the entrance examination. 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:

- Students funded by the government and
- Self-financed students

The candidate can be enrolled as a student who is funded by the government if he/she is ranked up to the approved number of students who can be enrolled as government-funded, which is determined by this competition and has a total of at least 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 assessment of students is carried out by continuous monitoring of students' work, as well as on the basis of points obtained in fulfilling pre-examination obligations and passing the exam, where the program has three models of assessment:

### Model 1

Pre-examination obligations 30% (regular attendance - 10%; active participation in lectures - 20%)

Exam obligations: 70% (the quality of the paper 50% and oral defense 20%)

### Model 2

Pre-examination obligations 40% (regular attendance and active participation in dialogue during the lectures 10%; participation and elaboration in practice 30%)

Exams 60% (final exam and dissertation defense)

For doctoral dissertation, the accepted part of the dissertation done during the 5th semester carries 25 ECTS, as well as during the 6th semester. The defense carries 10 ECTS, which gives the student a total of 180 ECTS, which is within the scope for this level of studies.

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

The marks are recorded and entered into the exam records, the exam application and the student's index. The student is informed about the mark shortly after sitting the exam or no later than in 7 days after the exam.

## Table of courses

<b>Course title:</b> Archival Research a		
<b>Lecturer(s)</b> (last name, avonymic, first name): Colic Biljanovski D. Dragana, tenured professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Doctoral scientific studies enrollment		
<b>Goal of the course:</b> The main goal of the course is to introduce the topic of archival research, which poses questions on the phenomenon of museological and theatrical research and the theatre art phenomena, the possibilities of practical and theoretical presentations. The same goal is applicable in the field of media and culture.		
<b>Outcome of the course:</b> Once the lectures are finished and pre-exam and exam obligations of Archival research fulfilled, the students have gained theoretical and practical knowledge about basic aspects of the "archival research" (which includes techniques of museological-theatrical, media and cultural approach to the subject), are enabled to analyse, problematize and synthesize the chosen topics and fields research into corpora of the theory/practice phenomenon. On the basis of the above, students can contribute to a new perception and establish various forms of creative, critical and alternative thinking about artistic and archival materials for practical purposes, while preparing their dissertations, and enhance their relation to the modern world in the field of theatre, media and culture.		
<b>Content of the course:</b> The content of the course includes phenomenological analysis of different approaches to archival research in theory and practice and the use of modern methods of theatre studies, media and cultural work placement with us and in the world.		
<b>Recommended Literature:</b> G. Kovijanic: <i>Gradja Arhiva Srbije o Narodnom Pozoristu u Beogradu</i> , The Archive of Serbia, Belgrade 1971 Dusan Rnjak: <i>Nauka o pozoristu</i> (nastajanje, metode, zadaci), Teatron no 1, 1974 Group of authors: <i>Sudbina pozorisnog dokumenta</i> , Teatron no 4, MTAS, Belgrade, 1975 Andre Vensten: <i>Pozorisni muzej u svetu</i> , Teatron, no 23, MTAS, Belgrade 1979 Raymonde Moulin: <i>Umjetnost I trziste</i> . CLIO, Belgrade, 2001 Tomislav Sola: <i>Marketing u muzejima (ili o vrlini I kako je obznaniti)</i> , CLIO, Belgrade, 2002 PhD Snjezana Banovic : <i>Drzava I njezino kazaliste (Hrvatsko drzavno kazaliste u Zagrebu 1941-1945)</i> . Profil, Zagreb, 2012 Jelica Stevanovic: <i>Stvaranje medijske slike Narodnog pozorista u Beogradu sopstvenim izdanjima (listova, novena, casopisa) od 1901-2008</i> . PhD thesis, FDA, 2015		
<b>No. of active teaching classes:</b> 4	<b>Lectures:</b> 2	<b>Study Research:</b> 2
<b>Teaching methods:</b> The prevailing mode/acquisition of knowledge is through a dialogue, that is the method of interaction of lecturers with students, that is course attendees. In addition, interactivity in the work on the subject is also achieved through the participation of the course attendees in creative workshops, and within the individual work or group work.		
<b>Mark</b> (max. no. of points 100): Pre-exam obligations include: regular classes attendance (10), active participation in dialogues during lectures (10), as well as the creative contribution during workshops (30). Exam obligations include working on recommended literature (compulsory bibliographic references, and books and articles by choice), as well as the application of acquired knowledge and skills in interpreting and establishing problem and critical relationship with literature (pre-exam paper and oral exam) - 50 points.		

<b>Course title:</b> The Philosophy of the Media		
<b>Lecturer(s):</b> PhD Vuksanovic, Divna tenured professor; PhD Ilic Vlatko, assistant professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Attending doctoral studies at FDA		
<b>Goal of the course</b> The main goal of the course is to introduce students into the problems of the philosophy of the media, as well as the possibilities of combining different texts of art and media, their creative and critical intervention and adequate interpretation in the problem key.		
<b>Outcome of the course</b> Upon course completion and fulfilled pre-exam and exam obligations in Philosophy of the media, students are capable of theoretical-critical reflection on the phenomenon called "media culture", they are enabled to analyze, problematize and synthesize them in those theoretical discourses that establish new forms of creative, critical and alternative thinking about media phenomena and their relation with the dramatic arts, culture and the contemporary world.		
<b>Content of the course</b> <i>Lectures:</i> Course contents are ontological, phenomenological and critical analyses of different theories and practices of contemporary media culture. The course will be realized through the following three thematic and problem fields: (1) Introduction: What is "philosophy of the media", what is it based on, what are its "contents" and "subject" of research, which methodological approaches are adequate for this subject, what are its limits, as well as theoretical or practical opportunities; (2) Introduction of certain theoretical starting points and models that can be a constituent for the design of a contemporary philosophy of the media (Adorno and Horkheimer, McLuhan, Anders, Baudrillard, Virilio, Manovich, Taylor and Saarinen, ...); (3) Analysis and critique of contemporary media phenomena, techno-culture and influences of the so-called. new, alternative and radical media, and the concept and practice of multimedia. <i>Workshops:</i> The practical part of the course will be carried out within the mentor-guided research projects of students (in the form of video author works or essays on "Media phenomena"), whose presentations are part of the exam obligations of the students.		
<b>Recommended Literature</b> Divna Vuksanovic, Filozofija medija I: ontologija, estetika, kritika, Institute for Theatre, film and television FDA – Cigoja stampa, Belgrade 2007 Divna Vuksanović=c, Filozofija medija II: ontologija, estetika, kritika, – Institute for Theatre, film and television FDA Cigoja stampa, Belgrade 2011 Vlatko Ilic, "Kako pišemo Umjetnost?", Filozofija i mediji, Juric, H., Alic, S. (editors), Hrvatsko filozofsko drustvo, Zagreb 2014, pp. 407-420. "Filozofija medija", Kultura no. 133, Culture Development Institute, Belgrade 2011 <i>Books or texts chosen by students</i>		
<b>No. of active teaching classes:</b> 4	<b>Lectures:</b> 2	<b>Study Paper:</b> 2
<b>Teaching methods:</b> The prevailing mode/acquisition of knowledge is a method of dialogue, which includes maieutic abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Furthermore, interactivity in the work on the subject is achieved through conversations about research projects/students' papers.		
<b>Mark (max. no. of points 100):</b> Pre-exam obligations include regular attendance and active participation in the dialogue during lectures (10 + 30 points) while the final exam includes presentations of student research papers and oral presentations in which students demonstrate the application of acquired knowledge and skills in interpreting and establishing problem and critical attitude towards the selected references (30 + 30 points).		

<b>Course title:</b> Preparation of PhD Thesis 1: Theory of Dramatic Arts 3a – Theatres and Performances		
<b>Lecturer(s):</b> PhD Medenica, Ivan, tenured professor; PhD Radulovic, Ksenija, assistant professor; PhD Dakovic, Nevena, tenured professor; PhD Vuksanovic, Divna, tenured professor; PhD Uspenski, Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic, M. Mirjana, tenured professor.		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 25		
<b>Condition:</b> Students enroll in the third year of doctoral studies upon fulfilling the obligations during the second year of doctoral studies and passing the exams Theory of Dramatic Arts: Theatre, Drama and Performing Arts 1 and 2		
<b>Goal of the course:</b> Goal of the course is to provide professional, scientific and methodological instructions to students for the preparation of PhD thesis, through intensive and continuous consultations.		
<b>Outcome of the course:</b> With their final PhD thesis, students attending doctoral studies should demonstrate to have mastered theoretical knowledge as well as the capability of conducting individual scientific research and developing new theories and models. The result of this independent scientific research is PhD thesis, prepared under the supervision of a mentor in accordance with scientific methodology and intended tools for the written work that in its scope, content and structure corresponds to the predetermined level of this type of scientific paper. This primarily means that it is a paper that, based on the existing theoretical framework and performed analysis, formulates new scientific theories, models or original solutions in the theoretical domain.		
<b>Content of the course:</b> Content of the work with candidates is the most directly related to the field of research and the chosen PhD thesis topic.		
<b>Recommended Literature:</b> Literature is defined in accordance with the topic and candidates' – students' research subject.		
<b>No. of active teaching classes:</b> 20	<b>Lectures:</b> /	<b>Study Research:</b> 20
<b>Teaching methods:</b> Independent study research and monitored research. Individual consultations.		
<b>Mark (max. no. of points 100):</b> Intensive work of mentors with the candidates. At the end of the semester, mentors numerically evaluate the submitted students' report on completed work. PhD thesis is worth 50 ECTS credits, while the PhD thesis defense is worth 10 ECTS credits.		

<b>Course title:</b> Preparation of PhD Thesis 1: Theory of Dramatic Arts 3b – Film and Screen Media		
<b>Lecturer(s):</b> PhD Medenica, Ivan, tenured professor; PhD Radulovic, Ksenija, assistant professor; PhD Dakovic, Nevena, tenured professor; PhD Vuksanovic, Divna, tenured professor; PhD Uspenski, Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic, M. Mirjana, tenured professor.		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 25		
<b>Condition:</b> Students enroll in the third year of doctoral studies upon fulfilling the obligations during the second year of doctoral studies and passing the exams Theory of Dramatic Arts: Theatre, Drama and Performing Arts 1 and 2		
<b>Goal of the course:</b> Goal of the course is to provide professional, scientific and methodological instructions to students for the preparation of PhD thesis, through intensive and continuous consultations.		
<b>Outcome of the course:</b> With their final PhD thesis, students attending doctoral studies should demonstrate to have mastered theoretical knowledge as well as the capability of conducting individual scientific research and developing new theories and models. The result of this independent scientific research is PhD thesis, prepared under the supervision of a mentor in accordance with scientific methodology and intended tools for the written work that in its scope, content and structure corresponds to the predetermined level of this type of scientific paper. This primarily means that it is a paper that, based on the existing theoretical framework and performed analysis, formulates new scientific theories, models or original solutions in the theoretical domain.		
<b>Content of the course:</b> Content of the work with candidates is the most directly related to the field of research and the chosen PhD thesis topic.		
<b>Recommended Literature:</b> Literature is defined in accordance with the topic and candidates' – students' research subject.		
<b>No. of active teaching classes:</b> 20	<b>Lectures:</b> /	<b>Study Research:</b> 20
<b>Teaching methods:</b> Independent study research and monitored research. Individual consultations.		
<b>Mark (max. no. of points 100):</b> Intensive work of mentors with the candidates. At the end of the semester, mentors numerically evaluate the submitted students' report on completed work. PhD thesis is worth 50 ECTS credits, while the PhD thesis defense is worth 10 ECTS credits.		

<b>Course title:</b> Preparation of PhD Thesis 1: Theory of Dramatic Arts 3v – The theory of culture		
<b>Lecturer(s):</b> PhD Medenica, Ivan, tenured professor; PhD Radulovic, Ksenija, assistant professor; PhD Dakovic, Nevena, tenured professor; PhD Vuksanovic, Divna, tenured professor; PhD Uspenski, Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic, M. Mirjana, tenured professor.		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 25		
<b>Condition:</b> Students enroll in the third year of doctoral studies upon fulfilling the obligations during the second year of doctoral studies and passing the exams Theory of Dramatic Arts: Theatre, Drama and Performing Arts 1 and 2		
<b>Goal of the course:</b> Goal of the course is to provide professional, scientific and methodological instructions to students for the preparation of PhD thesis, through intensive and continuous consultations.		
<b>Outcome of the course:</b> With their final PhD thesis, students attending doctoral studies should demonstrate to have mastered theoretical knowledge as well as the capability of conducting individual scientific research and developing new theories and models. The result of this independent scientific research is PhD thesis, prepared under the supervision of a mentor in accordance with scientific methodology and intended tools for the written work that in its scope, content and structure corresponds to the predetermined level of this type of scientific paper. This primarily means that it is a paper that, based on the existing theoretical framework and performed analysis, formulates new scientific theories, models or original solutions in the theoretical domain.		
<b>Content of the course:</b> Content of the work with candidates is the most directly related to the field of research and the chosen PhD thesis topic.		
<b>Recommended Literature:</b> Literature is defined in accordance with the topic and candidates' – students' research subject.		
<b>No. of active teaching classes:</b> 20	<b>Lectures:</b> /	<b>Study Research:</b> 20
<b>Teaching methods:</b> Independent study research and monitored research. Individual consultations.		
<b>Mark (max. no. of points 100):</b> Intensive work of mentors with the candidates. At the end of the semester, mentors numerically evaluate the submitted students' report on completed work. PhD thesis is worth 50 ECTS credits, while the PhD thesis defense is worth 10 ECTS credits.		

<b>Course title:</b> Preparation of PhD Thesis 1: Theory of Dramatic Arts 4a – Theatres and Performances		
<b>Lecturer(s):</b> PhD Medenica, Ivan, tenured professor; PhD Radulovic, Ksenija, assistant professor; PhD Dakovic, Nevena, tenured professor; PhD Vuksanovic, Divna, tenured professor; PhD Uspenski, Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic, M. Mirjana, tenured professor.		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 25		
<b>Condition:</b> Students enroll in the third year of doctoral studies upon fulfilling the obligations during the second year of doctoral studies and passing the exams.		
<b>Goal of the course:</b> Goal of the course is to provide professional, scientific and methodological instructions to students for the preparation of PhD thesis, through intensive and continuous consultations.		
<b>Outcome of the course:</b> With their final PhD thesis, students attending doctoral studies should demonstrate to have mastered theoretical knowledge as well as the capability of conducting individual scientific research and developing new theories and models. The result of this independent scientific research is PhD thesis, prepared under the supervision of a mentor in accordance with scientific methodology and intended tools for the written work that in its scope, content and structure corresponds to the predetermined level of this type of scientific paper. This primarily means that it is a paper that, based on the existing theoretical framework and performed analysis, formulates new scientific theories, models or original solutions in the theoretical domain.		
<b>Content of the course:</b> Content of the work with candidates is the most directly related to the field of research and the chosen PhD thesis topic.		
<b>Recommended Literature:</b> Literature is defined in accordance with the topic and candidates' – students' research subject.		
<b>No. of active teaching classes:</b> 20	<b>Lectures:</b>	<b>Study Research:</b> 20
<b>Teaching methods:</b> Independent study research and monitored research. Individual consultations.		
<b>Mark (max. no. of points 100):</b> Intensive work of mentors with the candidates. At the end of the semester, mentors numerically evaluate the submitted students' report on completed work. PhD thesis is worth 50 ECTS credits (30+20), while the PhD thesis defense is worth 10 ECTS credits.		

<b>Course title:</b> Preparation of PhD Thesis 1: Theory of Dramatic Arts 4b – Film and Screen Media		
<b>Lecturer(s):</b> PhD Medenica, Ivan, tenured professor; PhD Radulovic, Ksenija, assistant professor; PhD Dakovic, Nevena, tenured professor; PhD Vuksanovic, Divna, tenured professor; PhD Uspenski, Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic, M. Mirjana, tenured professor.		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 25		
<b>Condition:</b> Students enroll in the third year of doctoral studies upon fulfilling the obligations during the second year of doctoral studies and passing the exams.		
<b>Goal of the course:</b> Goal of the course is to provide professional, scientific and methodological instructions to students for the preparation of PhD thesis, through intensive and continuous consultations.		
<b>Outcome of the course:</b> With their final PhD thesis, students attending doctoral studies should demonstrate to have mastered theoretical knowledge as well as the capability of conducting individual scientific research and developing new theories and models. The result of this independent scientific research is PhD thesis, prepared under the supervision of a mentor in accordance with scientific methodology and intended tools for the written work that in its scope, content and structure corresponds to the predetermined level of this type of scientific paper. This primarily means that it is a paper that, based on the existing theoretical framework and performed analysis, formulates new scientific theories, models or original solutions in the theoretical domain.		
<b>Content of the course:</b> Content of the work with candidates is the most directly related to the field of research and the chosen PhD thesis topic.		
<b>Recommended Literature:</b> Literature is defined in accordance with the topic and candidates' – students' research subject.		
<b>No. of active teaching classes:</b> 20	<b>Lectures:</b>	<b>Study Research:</b> 20
<b>Teaching methods:</b> Independent study research and monitored research. Individual consultations.		
<b>Mark (max. no. of points 100):</b> Intensive work of mentors with the candidates. At the end of the semester, mentors numerically evaluate the submitted students' report on completed work. PhD thesis is worth 50 ECTS credits (30+20), while the PhD thesis defense is worth 10 ECTS credits.		

<b>Course title:</b> Preparation of PhD Thesis 1: Theory of Dramatic Arts 4v – The theory of culture		
<b>Lecturer(s):</b> PhD Medenica, Ivan, tenured professor; PhD Radulovic, Ksenija, assistant professor; PhD Dakovic, Nevena, tenured professor; PhD Vuksanovic, Divna, tenured professor; PhD Uspenski, Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic, M. Mirjana, tenured professor.		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 25		
<b>Condition:</b> Students enroll in the third year of doctoral studies upon fulfilling the obligations during the second year of doctoral studies and passing the exams.		
<b>Goal of the course:</b> Goal of the course is to provide professional, scientific and methodological instructions to students for the preparation of PhD thesis, through intensive and continuous consultations.		
<b>Outcome of the course:</b> With their final PhD thesis, students attending doctoral studies should demonstrate to have mastered theoretical knowledge as well as the capability of conducting individual scientific research and developing new theories and models. The result of this independent scientific research is PhD thesis, prepared under the supervision of a mentor in accordance with scientific methodology and intended tools for the written work that in its scope, content and structure corresponds to the predetermined level of this type of scientific paper. This primarily means that it is a paper that, based on the existing theoretical framework and performed analysis, formulates new scientific theories, models or original solutions in the theoretical domain.		
<b>Content of the course:</b> Content of the work with candidates is the most directly related to the field of research and the chosen PhD thesis topic.		
<b>Recommended Literature:</b> Literature is defined in accordance with the topic and candidates' – students' research subject.		
<b>No. of active teaching classes:</b> 20	<b>Lectures:</b>	<b>Study Research:</b> 20
<b>Teaching methods:</b> Independent study research and monitored research. Individual consultations.		
<b>Mark (max. no. of points 100):</b> Intensive work of mentors with the candidates. At the end of the semester, mentors numerically evaluate the submitted students' report on completed work. PhD thesis is worth 50 ECTS credits (30+20), while the PhD thesis defense is worth 10 ECTS credits.		

<b>Course title:</b> Cultural Management and Cultural Policy a		
Lecturer(s) (last name, avonymic, first name): PhD Nikolic, M. Mirjana, tenured professor; PhD Martinoli, A. Ana, associate professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Doctoral scientific studies enrollment		
<b>Goal of the course</b> is positioning of media policy (local/national and international) in the context of overall and particular cultural policy of a country. The goal defined in this way corresponds to a very broad theoretical framework that has for a task to create an environment for the creation of an optimal model of a democratic society media policy.		
<b>Outcome of the course:</b> Students should master theoretical knowledge and obtain new information that will help them understand the current position of media in the light of political influences and more actively engage in the professional courses of current media production. In addition to the general goals, this subject has specific goals, that is, a task to enable student to successfully prepare for the production of a compulsory pre-exam paper, and during the third year of studies, of a PhD thesis.		
<b>Content of the course:</b> The course deals with the most recent problems of general and cultural policy and their reflections on the sphere of media policy, while contextualizing their contextualization of their mutual relations and influences. Introduction to media policy. Pluralism, neoliberalism and media policy. Reinterpretation of the media policy principle. The dynamics of the media policy creating process. Media policy in the field of media ownership. Media policy and public service. Media policy in the field of digital media.		
<b>Recommended Literature:</b> Crech CK. <i>Electronic media law and regulations</i> , Focal Press, Boston & London, 1993 Radojkovic Miroљub/Miletic, Mirko: <i>Komuniciranje, mediji i drustvo</i> , Stilos, Novi Sad, 2006 Crech CK. <i>Electronic media law and regulations</i> , Focal Press, Boston & London, 1993 Plavsic, Prvoslav/Radojković Miroљub/Veljanovski, Rade: <i>Ka demokratskoj radio-difuziji</i> , Foundation Soros Yugoslavia, Belgrade, 1993 Jevremovic, Zoran: <i>Totalitarizam i mediji</i> , Belgrade, 2003 <i>Zbornik Rekonstrukcija institucija</i> The Institute for Philosophy and Social Theory, Belgrade, 2002 Current media laws - The Law on Public Service Media RS (2014), The Law on Electronic Media RS (2014) and The Law on Public Information and Media RS (2014) READER – selection of theoretical texts that accompany primary and secondary recommended literature sources. Texts will be available in written form and downloadable.		
<b>No. of active teaching classes:</b> 5	<b>Lectures:</b> 2	<b>Study Research:</b> 3
<b>Teaching methods:</b> lectures, discussions, debates		
<b>Mark (max. no. of points 100):</b> Pre-exam paper of 16 pages volume (25,000 characters): 40 points Activity during discussions and debates 10 and Oral exam 50.		

<b>Course title:</b> Methodology of Scientific Research 1		
<b>Lecturer(s):</b> PhD Vuksanovic M. Divna, tenured professor; PhD Ilic, Vlatko, assistant professor		
<b>Status of the course:</b> Compulsory		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Doctoral scientific studies enrollment at FDA		
<b>Goal of the course</b> is to lay the theoretical foundation for students' scientific research projects, to inform them about different modalities of the theoretical and empirical research methods application, as well as of the problematizing approach to the research subject.		
<b>Outcome of the course:</b> The expected outcome of the subject is to enable students to establish the appropriate research hypotheses, introduce them with the criteria of their plausability, to adapt the methods to the research subject, successfully set the basis for defining the new scientific theory in the field of dramatic arts, culture and media.		
<b>Content of the course:</b> Methodology of scientific research development 1		
<i>Lectures</i> Introductory lectures will be devoted to the epistemological problems of the formation and growth of scientific knowledge, distinguishing the explanations (fundamental and positive science) and understanding (social sciences and humanities), evolutionism, and the emergence of the scientific revolution, ie. processes and possibilities to amend the existing cognitive paradigms. Setting the conceptual and hypothetical framework will then be problematized, with the emphasis on the use of scientific terminology, especially in relation to the problems of multi- and interdisciplinarity, and the use of scientific discourse in different research methodologies. In addition, the use of certain logical methods of reasoning (strengths and weaknesses) will be discussed, which should support a rigorous scientific research (induction/deduction, analysis/synthesis). And finally, a clear distinction between the dogmatic and critical research type will be indicated to students, as well as the reinforcement or disproving of primary hypothesis on the basis of this distinction.		
<i>Workshops</i> Workshops will be carried out within the mentor-guided research projects of the students, whose presentations are part of the course exam obligations.		
<b>Recommended Literature:</b> Stanisa Novakovic, Savremena uloga i organizacija nauke: Izabrani radovi I, Institute for Philosophy at the Faculty of Philology, Belgrade 2001 Stanisa Novakovic, Hipoteze i saznanja: Uloga hipoteza u rastu naucnog saznanja, Nolit, Belgrade 1984 Larry Laudan, Progress and Its Problems: Towards a Theory of Scientific Growth, Institute for Philosophy at the Faculty of Philology, Belgrade 2001 Paul Feyerabend, Against Method: Outline of an Anarchist Theory of Knowledge, Veselin Maslesa, Sarajevo 1987 Georg Henrik von Wright, Explanation and Understanding, Nolit, Belgrade 1975		
<b>No. of active teaching classes:</b> 5	<b>Lectures:</b> 2	<b>Study Research:</b> 3
<b>Teaching methods:</b> Short introductory lectures in the form of monologue, dialogues with students (as the basic method of operation), the thematic/problematic aspects of students' research subjects, with accompanying discussion.		
<b>Mark (max. no. of points 100):</b> Pre-exam student obligations include regular attendance to classes (10) and active participation in the dialogue during lectures (30 points), while the final exam includes presentations of students' research papers (30) and oral presentations during which students demonstrate the application of acquired knowledge and skills in interpreting and establishing problem and critical relation to the selected literature (30 points).		

<b>Course title:</b> Methodology of Scientific Research 2		
<b>Lecturer(s):</b> PhD Dragocevic, Sestic, D. Milena, tenured professor; PhD Djukic, G. Vesna, tenured professor; PhD Rogac Mijatovic, B. Ljiljana, senior research associate		
<b>Status of the course:</b> Compulsory		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Attending the second semester of doctoral studies		
<b>Goal of the course</b> is to familiarize students with the scientific approach to the study of various phenomena of art and culture, and the specific methods of scientific research in the field of social sciences and humanities.		
<b>Outcome of the course:</b> Students are trained to develop a plan and program for their own research project; starting from a perceived scientific problem, students can determine research subject and objectives, establish the set of hypotheses and research question, as well as choose the appropriate methods of theoretical and empirical research. Students know to how establish the appropriate sample for their selected methods and make appropriate research instruments. Students have also mastered the skills in academic writing (abstract for conference paper, text for journals).		
<b>Content of the course:</b> Methodology of scientific research development 2 1. Methodological approaches: disciplinary, multiperspectival and interdisciplinary research; Determination of scientific problem and research question; Research phases; 2. Theoretical and conceptual research and its methods - determining the categorical categories of terminology - creating an index; 3. Setting up hypotheses and making preliminary sketches of research (scientific project); 4. Methods of empirical research: survey research (surveys, interview, focus groups, oral history, action research), textual analysis (analysis of the content, iconological analysis), ethnography studies (systematic observation); 5. The method of empirical research 2- frequency dictionary, socio-cultural experiment, a case study (monograph research), biographical method, a method of modeling, the method of secondary sources analysis; 6. Development of instruments for different methods of empirical research and sampling - random, representative and quota sample; sample for an interview, survey, analysis of the content, iconology analysis, systematic observation... 7. Data processing and collecting of material - a method of data processing (narrative analysis, the method of classification, periodization, etc.); 8. Methods of analysis and interpretation of data - exploratory-descriptive method, comparative method, historical comparative method (temporalization and mediation), 9. Cabinet methods of research (desk research): normative analysis, demographic analysis, etc. 10. The statistical analysis and interpretation of the data, the method of the graphical presentation of data 11. Preparation of the final research study - the way of presenting research results 12. Journals and scientific databases - writing for journals; 13. Academic writing - from abstract to summary (executive summary); 14-15. Presentation of scientific work: simulation of the scientific conference and its roles (conference manager, presenter and discussant)		
<b>Recommended Literature:</b> Cuba Lee, Cocking John - <i>How to Write About the Social Sciences</i> , CID, Podgorica 2003 Thompson, Paul – <i>The Voice of the Past: Oral History</i> , CLIO, Belgrade, 2012 Spasic Ivana, ed. <i>Interpretativna sociologija</i> , Zavod za udzbenike, Belgrade, 1998 Mills, Charles Wright – <i>Sociological imagination</i> , Plato, Belgrade 1998 Djukic Dojcinovic, V. - Methodology for comparative analysis of cultural policies of SEE countries (2004) <i>Cultural policy and art production</i> , University of Arts in Belgrade, pp. 40-44 Dragicevic Sestic, Milena – Pledoaje za kvalitativni metod istrazivanja u menadzmentu u kulturi, u: <i>Indijsko pozorište – tradicija i aktivizam</i> , CLIO, Belgrade, 2013, pp. 221 – 234		
<b>No. of active teaching classes:</b> 5	<b>Lectures:</b> 2	<b>Study Research:</b> 3
<b>Teaching methods:</b> Interactive lectures; analysis of research instruments; evaluation of discussion and debates on the specifics of particular research methods and techniques and scientific work preparation		
<b>Mark (max. no. of points 100):</b> Exam is taken in the form of a proposed scientific research project of up to 5,000 words. Pre-exam obligations are worth up to 60 points, and exam is worth up to 40 points.		

<b>Course title:</b> Poetics of Theatre Directing		
<b>Lecturer:</b> Rapajic, Svetozar, emeritus professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Attending the second year of doctoral studies		
<b>Goal of the course</b> The main goal of the course is to introduce students to the most important theories of theatre directing and understanding of the poetics of directing as an essential and indispensable factor of dramatic arts in general.		
<b>Outcomes of the course</b> Upon course completion and fulfilled pre-exam and exam obligations in the field of the Theory of directing, attendants are able to analyze the direction in realizing dramatic artistic achievements.		
<b>Content of the course</b> Course content comprises the most important theories of directing in the history of world theatre.		
<b>Literature</b> 1. Rober Pinjar: Istorija pozorisne rezije, Univerzitet umetnosti, Belgrade 1993 2. Andrais Veinstein: La mise en scène théâtrale et sa condition esthétique, University of Arts, Belgrade, 1983 3. Ivan Medenica: Klasika i njene maske, Sterijino pozorje, Novi Sad 2010 4. Svetozar Rapajic: Dramski tekstovi i njihove inscenacije, FDA – Theatre Museum of Vojvodina 2013		
<b>No. of active teaching classes:</b> 4	<b>Lectures:</b> 2	<b>Study Research:</b> 3
<b>Teaching methods</b> The prevailing mode is a dialogue, i.e. method of interaction between the lecturer and students.		
<b>Mark (max. no. of points 100)</b> Pre-exam obligations: 30 points, attendance and activity during course. Exam obligations: a written paper of 3,000 words, 70 points		

<b>Course title:</b> Psychodrama		
<b>Lecturer(s):</b> PhD Ristic, J. Irena, tenured professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Attending the second year of doctoral studies		
<b>Goal of the course</b> To introduce students to theoretical and methodological foundations of psychodrama, with special emphasis on the multiplicity of application of psychodrama in work with creative and vulnerable groups.		
<b>Outcome of the course</b> Upon course completion, students are expected to be able to analyze the philosophical and theoretical basis of psychodrama within the historical and cultural context, as well as to apply the basic elements of psychodrama in the future professional work.		
<b>Content of the course</b> Review and analysis of psychodrama theory and method: psychodrama history and the heritage of Jacob Levi Moreno, philosophical basis, the role of theory, creativity and spontaneity, elements of psychodrama (protagonist, director, supporting characters, audience, the scene...), the structure of psychodrama session, techniques (playing and role playing, doubling, mirroring, future projection, soliloquy...), factors of change in psychodrama, catharsis and action insight, <i>as if</i> and tele phenomenon, group dynamics, transference and countertransference, resistance, sociodrama and sociometry, use of psychodrama in art, ethics in psychodrama and work with vulnerable groups.		
<b>Recommended Literature:</b> Karp, M., Holmes, P., Tavon, K. (1998) <i>Handbook of Psychodrama</i> , London/New York: Taylor Francis Group, Routledge Kellerman, P.F. (1992) <i>Focus on Psychodrama</i> , London: Jessica Kingsley Publishers Ltd Potkonjak, D. Jacob Levi Moreno 1892-1974 (1991) <i>Scena</i> , Sterijino Pozorje, Novi Sad, Nov-Dec. 1991, pp. 50-53		
<b>No. of active teaching classes:</b> 4	<b>Lectures:</b> 2	<b>Study Research:</b> 2
<b>Teaching methods:</b> Lectures, workshops and seminars: the prevailing mode of work is through a workshop, a high level of interactivity and active participation of students in exercises and thematic elaboration is required.		
<b>Mark (max. no. of points 100):</b> <b>Pre-exam obligations</b> include regular attendance and active participation in the dialogue during lectures (10 points), as well as the participation and preparation of exercises, while <b>exam obligations</b> include the final exam and work defense, and the application of acquired knowledge and skills in interpreting and establishing problem and critical attitude towards the selected references (60 points).		

<b>Course title:</b> Psychology of Creativity		
<b>Lecturer(s):</b> Ristic, J. Irena, associate professor		
<b>Status of the course:</b> Compulsory		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Attending the second year of doctoral studies		
<b>Goal of the course</b> Introducing students to the scientific theoretical system and relevant research in psychology of creativity, developing critical thinking in historical and cultural context and the ability to apply acquired psychological knowledge.		
<b>Outcome of the course</b> At the end of the course, students are expected to be able to analyze relevant theories and research within the psychology of creativity and contextualization of acquired psychological insight into the context of drama and performing arts.		
<b>Content of the course</b> Overview and analysis of key studies of creativity, with the emphasis on the dynamic, bisociative, gestalt, cognitive, psychometric, biometric, socio-psychological and systemic interpretation of creativity. Analysis of the theories focused on the creative process, motivation and personality of the artist. Consideration of principles of relational and group creativity, methodological dilemmas and questions.		
<b>Recommended Literature:</b> Mandic, T. and Ristic, I. (2014). <i>Psihologija kreativnosti</i> . Belgrade: Institute for theatre, film and television Ristic, I. (2010). <i>Pocetak i kraj kreativnog procesa</i> . Belgrade: Hop.La! Skorc, B. (2012) <i>Kreativnost u interakciji</i> . Belgrade: Mostart Sternberg, R. J. (2005). <i>Handbook of creativity</i> . New York: Cambridge Univ. Press. Runco, M.A., Pritzker, S.R (1999) <i>Encyclopedia of Creativity</i> . San Diego: Academic Press		
<b>No. of active teaching classes:</b> 4	<b>Lectures:</b> 2	<b>Study Research:</b> 2
<b>Teaching methods:</b> Lectures, discussions, workshops, seminars, demonstrations of visiting experts, research projects. The prevailing mode within the lectures is a dialogic method, which involves the active participation of students in conversations on topics that are subject of review. Interactivity in the work on the subject is achieved through the participation of students in the workshops.		
<b>Mark (max. no. of points 100):</b> In order to take the exam, students have to attend the classes regularly and actively participate in them and prepare a pre-exam overview paper in the selected topic. For the exam, students prepare and perform research in selected field which is presented in the form of reports, followed by discussion within the group and the oral defense of the exam paper. The mark is derived from scoring students' involvement in the lectures (participation, discussions and workshops), pre-exam overview paper and evaluation of achievements within the exam research. <b>Pre-exam obligations (30 points):</b> attendance – 10 points, activity during the course – 20 points; <b>Exam obligations (70 points):</b> the quality of the research paper 50 points, oral defense 20 points		

<b>Course title:</b> Rhetoric		
<b>Lecturer:</b> PhD Mrkic Popovic, Ljiljana		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Attending the required year and semester of doctoral studies		
<b>Goal of the course</b> is to introduce PhD students with the basic theories of rhetoric and enable them for their own speech expression.		
<b>Outcome of the course</b> Student should show that they adopted the knowledge about the theory of rhetoric and that they mastered the technique of the speech unit formation.		
<b>Content of the course</b> <i>Lectures:</i> Lectures and discussions refer students to analyze the relationship between theory and speech and introduce them to the structure of a written unit. <i>Workshops</i> Practical exercises enable the students to prepare a concrete text for pronunciation and mastering the basic forms of communication and rhetorical cycles.		
<b>Recommended Literature:</b> Branislav Nusic, Retorika, Belgrade, 1986 Ivanka V. Veselinov, Retorika Jovana Sterije Popovica, Zbornik istorije knjizevnosti, book 9, Belgrade, 1974 Ljubomir Tadic, Retorika, Belgrade, 1995 Obrad Stanojevic, Sima Avramovic, ARS RHETORICA, Belgrade, 2002 Besede, izbor iz svetskog besednistva, Kultura, Belgrade, 1967 Sreten Petrovic, Retorika, Belgrade, 2002 Ivan Ivanji, Vestina govornistva Novi Sad, 1953 Olivier Reboul, Introduction a la rhetorique, PUF, 1991		
<b>No. of active teaching classes:</b> 2	<b>Lectures:</b> 2	<b>Workshops:</b> /
<b>Teaching methods:</b> The prevailing mode/acquisition of knowledge is a dialogue or method of interaction between lecturers and students. The interactivity in work is achieved through the participation of students in exercises and workshops, which are organized as a form of teaching.		
<b>Mark (max. no. of points 100):</b> <b>Pre-exam obligations:</b> 30 points <b>Exam obligations:</b> 70 points		

<b>Course title:</b> Russian Topics of Theatre and Film		
<b>Lecturer:</b> PhD Uspenski Enisa, associate professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Doctoral studies enrollment		
<b>Goal of the course</b> Introduction to the most important topics of theatre and film in Russian culture, who made a strong impact on the world theatre and film art.		
<b>Outcome of the course</b> Students a) are introduced to the most important topics of theatre and film art of Russian culture, b) apply the acquired knowledge in their basic scientific research.		
<b>Content of the course</b> 1. A. P. Chekhov: between symbolism and realism, naturalism of Stanislavsky and symbolism of Meyerhold and V. F. Komissarzhevskaya. 2. J. Rakitin: between K. S. Stanislavski and V. E. Meyerhold 3. V. E. Meyerhold: Symbolism in theatre (L. Andreev "Human life", F. Sologub, "The Victory of Death") 4. V. E. Meyerhold Theater "The Fairground Booth" and biomechanics ("Balaganchik" A. Block, "Mystery-Bouffe" V. Mayakovsky and "The Government Inspector" N. Gogol) 5. Painting and music in the theatre of the Russian avant-garde: Mayakovsky, Krucenih, Malevich, Matiusin, Guro, Tatlin (Opera "Victory over the sun" Matiusin M. and A. Kruchenykh, drama of V. Mayakovsky "Vladimir Mayakovsky") 6. Nikolai Evreinov: theatricalisation of life, monodrama, aesthetics of erotic theater 7. "Eccentricity" Kosinski and Trauberg (FEKS founders) 8. "The Overcoat" N. Gogol, Eichenbaum: "The structure of Gogol's Overcoat" silent film Kosinski and Trauberg 9. Mayakovsky, Meyerhold, Eisenstein: between theatre and film 10. S. Eisenstein philosophy of montage, Weiz. Ivanov and Eisenstein 11. Religion and film arts (A. Tarkovsky "Rublev") 12. Science and the art (A. Tarkovsky "Stalker" and "Solaris") 13. Lotman's film theory 14. Literature and film, according to Lotman 15. Debate in the end		
<b>Basic Literature:</b> 1. Hristic, Jovan <i>Cehov dramski pisac</i> , Belgrade, 1981 2. Stanislavski K. S. <i>My Life in Art</i> , Zagreb, 1988 (in Lat.) 3. Donat, Branimir <i>Sovjetska kazalisna avangarda</i> , Zagreb 1985 (in Lat.) 4. Meyerhold <i>On Theatre</i> , Belgrade, 1976 5. Eisenstein S. M. <i>Montage of Attractions</i> , 1964 6. <i>Tarkovski u ogledalu</i> , Novi Sad, 1994 (in Lat.) 7. Lotman J. M. i Civjan J. <i>Dijalog sa ekranom</i> , Belgrade		
<b>Recommended Literature:</b> 1. Stanislavki K. S. <i>System</i> , Zagreb, 1989 (in Lat.) 2. Eisenstein S. <i>A Dialectic Approach to Film Form</i> , "Izraz" no. 1, 1957 3. Ljevin, J. S. <i>Ajzenstajn i problemi strukturne analize</i> , "Polja", no. 1. 1955 4. Evreinov, N. <i>The Theatre in Life</i> , Belgrade, 2011 5. Majakovski V. <i>Pozoriste, kinematograf i futurizam</i> , in. Drama: radjanje moderne knjizevnosti, Belgrade, 1975 (edited by Mirjana Miocinovic) 6. Johnson, Vida T. Petrie, Graham, <i>The Films of Andrei Tarkovsky: A Visual Fugue</i> , Banja Luka 2007 (in Lat.) 7. Rakitin, Y. <i>Life, Work and Memories</i> , Novi Sad, 2007 (almanac, edited by E.Uspenski, A. Arsenjev and Z. Maksimovic)		
<b>No. of active teaching classes:</b> 4	<b>Lectures:</b> 2	<b>Research paper:</b> 2
<b>Teaching methods:</b> Traditional teaching methods, interactive relation with students with the usage of contemporary information technology		
<b>Mark (max. no. of points 100):</b> <b>Pre-exam obligations:</b> Attendance and activity during the course: 30 points. <b>Exam obligations:</b> pre-exam paper: 40 points, oral exam: 30 points		

<b>Course title:</b> Theory of Dramatic Arts 1a: Theatre and Performance		
<b>Lecturer(s):</b> PhD Dakovic M. Nevena, tenured professor; PhD Vuksanovic M. Divna, tenured professor; PhD Romcevic Nebojsa, tenured professor; PhD Medenica Ivan, tenured professor; PhD Uspenski Enisa, associate professor; PhD Jankovic, S. Aleksandar, associate professor; PhD Ilic, Vlatko, assistant professor; PhD Ristic, Irena, associate professor ; PhD Milovanovic, Aleksandra, assistant professor; PhD Radulovic Ksenija, assistant professor;		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 10		
<b>Condition:</b> Students enroll in the second year of doctoral studies upon fulfilling the obligations during the first year of doctoral studies		
<b>Goal of the course</b> is to provide students with knowledge about the contemporary theory of dramatic arts in the fields of dramatic arts, media and culture: theatre and performance; film and the screen media; theory of culture, as well as analytical and interdisciplinary skills necessary for larger and more complex research in this domain.		
<b>Outcome of the course</b> Students are trained for theoretical and analytical thinking and independent research and critical thinking as well as theoretical problematization and articulation of contemporary practice. Students are provided with the theoretical-conceptual and methodological tools for independent scientific research, analytical and innovative thinking theoretical research areas. Students should demonstrate that they have successfully mastered the theoretical knowledge and planning of research and scientific process, as well as the ways of written presentations of topics related to the thematic areas; theatre and performance; film and the screen media; theory of culture.		
<b>Content of the course</b> Content of the subject make modules directed to theory dramatic arts, media and culture: theatre and performance; film and the screen media.		
<b>Recommended Literature/Selection of wider literature:</b> Lecturer chooses the literature according to the chosen modules and students' preferences.		
<b>No. of active teaching classes:</b> 7	<b>Lectures:</b> 2	<b>Study research:</b> 5
<b>Teaching methods:</b> - topic-based or literature-based discussions and debates - <i>Ex-cathedra</i> teaching - the independent research project, up to 15 pages (50,000 characters) - individual consultations		
<b>Mark (max. no. of points 100):</b> Students take the exam by writing a scientific research study on one of the topics of the curriculum, and are obligated to demonstrate that they have mastered theoretical and conceptual apparatus from the whole area. The goal of the paper is to demonstrate the students' ability to formulate a research question and set hypothesis arising from the theory, and to bring them to specific research field. It is preferable, but not required that students publish the paper later in some of the relevant scientific journals. Exercises over semester are worth 30 points of the overall mark, while the remaining 70 points are acquired in the final exam with the evaluation of the independent students' papers.		

<b>Course title:</b> Theory of Dramatic Arts 1b: Film and Screen Media		
<b>Lecturer(s):</b> PhD Dakovic M. Nevena, tenured professor; PhD Vuksanovic M. Divna, tenured professor; PhD Romcevic Nebojsa, tenured professor; PhD Medenica Ivan, tenured professor; PhD Uspenski Enisa, associate professor; PhD Jankovic, S. Aleksandar, associate professor; PhD Ilic, Vlatko, assistant professor; PhD Ristic, Irena, associate professor; PhD Milovanovic, Aleksandra, assistant professor; PhD Radulovic Ksenija, assistant professor;		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 10		
<b>Condition:</b> Students enroll in the second year of doctoral studies upon fulfilling the obligations during the first year of doctoral studies		
<b>Goal of the course</b> is to provide students with knowledge about the contemporary theory of dramatic arts in the fields of dramatic arts, media and culture: theatre and performance; film and the screen media; theory of culture, as well as analytical and interdisciplinary skills necessary for larger and more complex research in this domain.		
<b>Outcome of the course</b> Students are trained for theoretical and analytical thinking and independent research and critical thinking as well as theoretical problematization and articulation of contemporary practice. Students are provided with the theoretical-conceptual and methodological tools for independent scientific research, analytical and innovative thinking theoretical research areas. Students should demonstrate that they have successfully mastered the theoretical knowledge and planning of research and scientific process, as well as the ways of written presentations of topics related to the thematic areas; theatre and performance; film and the screen media; theory of culture.		
<b>Content of the course</b> Content of the subject make modules directed to theory dramatic arts, media and culture: theatre and performance; film and the screen media.		
<b>Recommended Literature/Selection of wider literature:</b> Lecturer chooses the literature according to the chosen modules and students' preferences.		
<b>No. of active teaching classes:</b> 7	<b>Lectures:</b> 2	<b>Study research:</b> 5
<b>Teaching methods:</b> - topic-based or literature-based discussions and debates - <i>Ex-cathedra</i> teaching - the independent research project, up to 15 pages (50.000 characters) - individual consultations		
<b>Mark (max. no. of points 100):</b> Students take the exam by writing a scientific research study on one of the topics of the curriculum, with the obligation that the theoretical foundation of the paper shows that they mastered theoretical and conceptual apparatus from the whole area. The goal of the paper is to demonstrate the students' ability to formulate a research question and set hypothesis arising from the theory, and to bring them to specific research field. It is preferable, but not required that students later publish the paper later in some of the relevant scientific journals. The mark encompasses 30 points during the exercises over semester and 70 points are acquired on the final exam with the mark of the independent paper.		

<b>Course title:</b> Theory of Dramatic Arts 1v: The Theory of Culture		
<b>Lecturer(s):</b> PhD Dakovic M. Nevena, tenured professor; PhD Vuksanovic M. Divna, tenured professor; PhD Romcevic Nebojsa, tenured professor; PhD Medenica Ivan, tenured professor; PhD Uspenski Enisa, associate professor; PhD Jankovic, S. Aleksandar, associate professor; PhD Ilic, Vlatko, assistant professor; PhD Ristic, Irena, associate professor; PhD Milovanovic, Aleksandra, assistant professor; PhD Radulovic Ksenija, assistant professor;		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 10		
<b>Condition:</b> Students enroll in the second year of doctoral studies upon fulfilling the obligations during the first year of doctoral studies		
<b>Goal of the course is</b> to provide students with knowledge about the contemporary theory of dramatic arts in the fields of dramatic arts, media and culture: theatre and performance; film and the screen media; theory of culture, as well as analytical and interdisciplinary skills necessary for larger and more complex research in this domain.		
<b>Outcome of the course</b> Students are trained for theoretical and analytical thinking and independent research and critical thinking as well as theoretical problematization and articulation of contemporary practice. Students are provided with the theoretical-conceptual and methodological tools for independent scientific research, analytical and innovative thinking theoretical research areas. Students should demonstrate that they have successfully mastered the theoretical knowledge and planning of research and scientific process, as well as the ways of written presentations of topics related to the thematic areas; theatre and performance; film and the screen media; theory of culture.		
<b>Content of the course</b> Content of the subject make modules directed to theory dramatic arts, media and culture: theatre and performance; film and the screen media.		
<b>Recommended Literature/Selection of wider literature:</b> Lecturer chooses the literature according to the chosen modules and students' preferences.		
<b>No. of active teaching classes:</b> 7	<b>Lectures:</b> 2	<b>Study research:</b> 5
<b>Teaching methods:</b> - topic-based or literature-based discussions and debates - <i>Ex-cathedra</i> teaching - the independent research project, up to 15 pages (50.000 characters) - individual consultations		
<b>Mark (max. no. of points 100):</b> Students take the exam by writing a scientific research study on one of the topics of the curriculum, with the obligation that the theoretical foundation of the paper shows that they mastered theoretical and conceptual apparatus from the whole area. The goal of the paper is to demonstrate the students' ability to formulate a research question and set hypothesis arising from the theory, and to bring them to specific research field. It is preferable, but not required that students later publish the paper later in some of the relevant scientific journals. The mark encompasses 30 points during the exercises over semester and 70 points are acquired on the final exam with the mark of the independent paper.		

<b>Course title:</b> Theory of Dramatic Arts 2a: Theatre and Performance - Submission and Explication of the Proposal of the PhD Thesis		
<b>Lecturer(s):</b> PhD Medenica Ivan, tenured professor; PhD Radulovic Ksenija, assistant professor; PhD Dakovic M. Nevena, tenured professor; PhD Vuksanovic Divna, tenured professor; PhD Uspenski Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic M. Mirjana, tenured professor;		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 10		
<b>Condition:</b> Students enroll in the second year of doctoral studies upon fulfilling the obligations during the first year of doctoral studies		
<b>Goal of the course</b> is to provide students with knowledge about the contemporary theory of dramatic arts in the fields of dramatic arts, media and culture: theatre and performance; film and the screen media; theory of culture, as well as analytical and interdisciplinary skills necessary for larger and more complex research in this domain.		
<b>Outcome of the course:</b> Students are trained for theoretical and analytical thinking and independent research and critical thinking as well as theoretical problematization and articulation of contemporary practice. Students are provided with the theoretical-conceptual and methodological tools for independent scientific research, analytical and innovative thinking theoretical research areas. Students should demonstrate that they have successfully mastered the theoretical knowledge and planning of research and scientific process, as well as the ways of written presentations of topics related to the thematic areas by writing and submitting the thesis explication.		
<b>Content of the course:</b> Content of the subject make modules directed to theory of dramatic arts, media and culture: theatre and performance; film and the screen media.		
<b>Recommended Literature/Selection of wider literature:</b> Lecturer chooses the literature according to the chosen modules and students' preferences.		
<b>No. of active teaching classes:</b> 8	<b>Lectures:</b> /	<b>Study Research:</b> 8
<b>Teaching methods:</b> - topic-based or literature-based discussions and debates - individual consultations		
<b>Mark (max. no. of points 100):</b> Students take the exam by writing a PhD thesis explication (in accordance with all the rules) and criteria. The mark encompasses 30 points during the exercises over semester and 70 points are acquired on the final exam with the mark of the independent paper.		

<b>Course title:</b> Theory of Dramatic Arts 2b: Film and Screen Media - Submission and Explication of the Proposal of the PhD Thesis		
<b>Lecturer(s):</b> PhD Medenica Ivan, tenured professor; PhD Radulovic Ksenija, assistant professor; PhD Dakovic M. Nevena, tenured professor; PhD Vuksanovic Divna, tenured professor; PhD Uspenski Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic M. Mirjana, tenured professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 10		
<b>Condition:</b> Students enroll in the second year of doctoral studies upon fulfilling the obligations during the first year of doctoral studies		
<b>Goal of the course</b> is to provide students with knowledge about the contemporary theory of dramatic arts in the fields of dramatic arts, media and culture: theatre and performance; film and the screen media; theory of culture, as well as analytical and interdisciplinary skills necessary for larger and more complex research in this domain.		
<b>Outcome of the course:</b> Students are trained for theoretical and analytical thinking and independent research and critical thinking as well as theoretical problematization and articulation of contemporary practice. Students are provided with the theoretical-conceptual and methodological tools for independent scientific research, analytical and innovative thinking theoretical research areas. Students should demonstrate that they have successfully mastered the theoretical knowledge and planning of research and scientific process, as well as the ways of written presentations of topics related to the thematic areas by writing and submitting the thesis explication.		
<b>Content of the course:</b> Content of the subject make modules directed to theory of dramatic arts, media and culture: theatre and performance; film and the screen media.		
<b>Recommended Literature/Selection of wider literature:</b> Lecturer chooses the literature according to the chosen modules and students' preferences.		
<b>No. of active teaching classes:</b> 8	<b>Lectures:</b> /	<b>Study Research:</b> 8
<b>Teaching methods:</b> - topic-based or literature-based discussions and debates - individual consultations		
<b>Mark (max. no. of points 100):</b> Students take the exam by writing a PhD thesis explication in accordance with the rules and criteria. The mark encompasses 30 points during the exercises over semester and 70 points are acquired on the final exam with the mark of the independent paper.		

<b>Course title:</b> Theory of Dramatic Arts 2v: The Theory of Culture - Submission and Explication of the Proposal of the PhD Thesis		
<b>Lecturer(s):</b> PhD Medenica Ivan, tenured professor; PhD Radulovic Ksenija, assistant professor; PhD Dakovic M. Nevena, tenured professor; PhD Vuksanovic Divna, tenured professor; PhD Uspenski Enisa, associate professor; PhD Dragicevic Sestic, D. Milena, tenured professor; PhD Martinoli, M. Ana, associate professor; PhD Djukic, G. Vesna, tenured professor; PhD Nikolic M. Mirjana, tenured professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 10		
<b>Condition:</b> Students enroll in the second year of doctoral studies upon fulfilling the obligations during the first year of doctoral studies		
<b>Goal of the course</b> is to provide students with knowledge about the contemporary theory of dramatic arts in the fields of dramatic arts, media and culture: theatre and performance; film and the screen media; theory of culture, as well as analytical and interdisciplinary skills necessary for larger and more complex research in this domain.		
<b>Outcome of the course:</b> Students are trained for theoretical and analytical thinking and independent research and critical thinking as well as theoretical problematization and articulation of contemporary practice. Students are provided with the theoretical-conceptual and methodological tools for independent scientific research, analytical and innovative thinking theoretical research areas. Students should demonstrate that they have successfully mastered the theoretical knowledge and planning of research and scientific process, as well as the ways of written presentations of topics related to the thematic areas by writing and submitting the thesis explication.		
<b>Content of the course:</b> Content of the subject make modules directed to theory of dramatic arts, media and culture: theatre and performance; film and the screen media.		
<b>Recommended Literature/Selection of wider literature:</b> Lecturer chooses the literature according to the chosen modules and students' preferences.		
<b>No. of active teaching classes:</b> 8	<b>Lectures:</b> /	<b>Study Research:</b> 8
<b>Teaching methods:</b> - topic-based or literature-based discussions and debates - individual consultations		
<b>Mark (max. no. of points 100):</b> Students take the exam by writing a PhD thesis explication with all the letters and criteria. The mark encompasses 30 points during the exercises over semester and 70 points are acquired on the final exam with the mark of the independent paper.		

<b>Study program:</b> Theory of Dramatic Arts, Media and Culture		
<b>Course title:</b> Theory and Practice of Sitcoms		
<b>Lecturer:</b> PhD Romcevic, B. Nebojsa, tenured professor; PhD Milovanovic, V. Aleksandra, assistant professor		
<b>Status of the course:</b> Elective		
<b>Number of ECTS:</b> 5		
<b>Condition:</b> Doctoral studies enrollment at FDA		
<b>Goal of the course</b> The main goal of the course is to introduce the students to the theoretical and artistic and creative practices of the television sitcom (situation comedy), as one of the most popular genres, texts and formats, from the emergence of television until now. The course covers the widest range of study sitcoms from creative writing and drama analysis to the theory, models of narrative, strategies of seriality, diachronic and synchronic connections to other media.		
<b>Outcome of the course</b> Upon course completion, students are expected to be able to recognize and analyze the narrative and text specifics of this television format and genre, as well as to master the creative and artistic aspects of the formation of sitcoms.		
<b>Content of the course</b> Lectures Lecture topics: (1) Sitcom as a format, a genre, a text, (2) The model of narration in sitcom (3) Classical sitcom (4) Postmodernist sitcom (5) Domestic sitcom, historical overview (6) Creative writing and sitcom (7) Dramaturgical analysis of sitcoms (8) The characters in sitcoms (9,10) Types of dramatic situations in sitcoms (11) Strategies of seriality and program positioning of sitcoms (12-15) Revising homework and discussions on exam papers.		
<b>Literature</b> 1. Creeber, Glen, <i>The Television Genre Book</i> , BFI, London, 2001 2. Allrath, Gaby i Gymnich, Marion. (2006) <i>Narrative Strategies in Television Series</i> , NY-London. 3. Field, Syd. (2005) <i>Screenplay. The Foundations of Screenwriting</i> , New York: Bantam Bell 4. McKee, Robert (1998) <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> , Methuen Publishing 5. Mittell, Jason. (2004) <i>Genre and Television, From Cop Shows to Cartoons in American Culture</i> , London and New York: Routledge 6. Patrick, Julie. (2007) <i>Sitcom</i> . Leighton Buzzard: Auteur		
<b>No. of active teaching classes:</b> 4	<b>Lectures:</b> 2	<b>Research paper:</b> 2
<b>Teaching methods:</b> Lectures, discussions, study research paper		
<b>Mark (max. no. of points 100):</b> <b>Pre-exam obligations:</b> activity during lectures 30 points, <b>Exam obligations:</b> written exam, pre exam paper up to 3,000 words and oral defense 70 points		

<b>Course title:</b> Introduction to Popular Culture Studies		
<b>Lecturer(s)</b> (last name, avonymic, first name): Jankovic S. Aleksandar, associate professor		
<b>Status of the course:</b> Compulsory		
<b>Number of ECTS:</b> 20		
<b>Condition:</b> Attending the second year of studies		
<b>Goal of the course</b> The goal of the course is to provide students with an insight into the various theories of popular culture dating from the late 19 <sup>th</sup> century, and attempt to discover the relation of popular culture and ideology, but also the connections between popular culture and the practice of so-called high arts. With this in mind, the goal is to enable the practical involvement of students in the theoretical studies of popular culture and the arts.		
<b>Outcome of the course</b> Upon course completion, students are expected to be able to apply different methods of theoretical and critical interpretation and the interpretation of the phenomena in the field of popular culture, and present them in terms of critically postulated scientific text, as well as to be able to verbally problematize the phenomena of popular visual culture practice.		
<b>Content of the course:</b> Lectures Defining the basic concepts of high and low culture, diachronic and synchronic following of the comprehensive phenomenon of popular culture. The course introduces students to historical trends and contemporary aspirations, from the theories of Frankfurt School (Adorno, Horkheimer) via Rozaki to Catherine Pickstock, Dominic Strinati, John Fisk, Grillo Marcus: as well as pop cultural practices.		
<b>Recommended Literature:</b> 1. Jankovic, Aleksandar, 2011 <i>Dug i krivudav put</i> (PhD thesis "Bitlsi kao kulturni artefakt"), second edition (first in 2009); Belgrade: Red Boks. 2. Marcus, Greil, <i>Mystery Train</i> . Penguin Books, London, 1991 3. Kovacevic, Ivan. <i>Urbani Rituali</i> . Kultura, Belgrade, 1982 4. Core, Phillip. <i>Camp: The Lie That Tells The Truth</i> , Rende, Belgrade, 2003 5. Wilde, Oscar. <i>The Decay Of Lying</i> . Paideia, 2000, Belgrade 6. Milena Dragicevic-Sestic. <i>Neofolk kultura: publika i njene zvezde</i> . Novi Sad: 1994 7. Fiske, John. <i>Understanding Popular Culture</i> , CLIO, Belgrade, 2001 8. Dakovic, Nevena. <i>Melodrama nije zanr</i> . Prometej Novi Sad 1999 9. Jovanov, Svetislav. <i>Recnik Postmoderne</i> . Geopoetika, Belgrade, 1999		
<b>No. of active teaching classes:</b> 6	<b>Lectures:</b> 2	<b>Study Research:</b> 4
<b>Teaching methods</b> Lectures and workshops, inserts, projections, preparation of students' papers		
<b>Mark</b> (max. no. of points 100): <b>Pre-exam obligations:</b> 30 points, attendance and activity during lectures <b>Exam obligations:</b> written paper up to 3,000 words, 70 points		

<b>Course title:</b> Introduction to Theatre and Performance Studies		
<b>Lecturer(s)</b> (last name, avonymic, first name): PhD Medenica T. Ivan, tenured professor; PhD Romcevic B. Nebojsa, tenured professor; PhD Radulovic Dj. Ksenija, assistant professor		
<b>Status of the course:</b> Compulsory		
<b>Number of ECTS:</b> 20		
<b>Condition:</b> Doctoral studies enrollment		
<b>Goal of the course:</b> Studying the widest theoretical and methodological fields of two adjacent sciences (the study of theatre and performance studies) by examining their differences and points of intersection, and learning about their history. Theoretical analysis of their main concepts: theatre, staging, performance... - with a short preview of the cultural-historical development of these concepts. Introduction and practice of different approaches to the analysis of the phenomenon of theatre and performance: (performance analysis) and historiographical approach (theatre historiography). Pointing to the "marginal phenomena" outside the framework of the theatre and the performing arts - primarily cultural performances. The starting point of this introduction to these two scientific disciplines is the dialectical approach of Erika Fischer-Lichte ( <i>The Routledge Introduction to Theatre and Performance Studies</i> ) who follows the development of German theatre studies from the moment when they become separated from the study of drama (the work of Max Herman from the 20s of the 20th century), and the Anglo-American Studies performance studies as founded by Richard Schechner during the 60s of the 20th century, and emphasizes their specificity, but often neglected overlapping intersections.		
<b>Outcome of the course:</b> Enabling students to understand the main theoretical and methodological settings of theatre and performance studies, to confidently use their conceptual apparatus (which is often subject to confusion even in the global context, and especially in our context), and to apply the methods of analysis inherent to these disciplines : performance analysis and historiographical analysis. The important thing is to develop a balanced and critical approach to the topic, understand and accept the overlap between these disciplines and avoid dogmatization. This approach allows to contextualize the main trends in national theatre and performance studies, and to connect them mutually and with their sources in the world science.		
<b>Content of the course:</b> - The concept of the theatre; The concept of performance; Origins and history of theatre studies discipline; Origin and history of performance studies; Theory and techniques of these disciplines (semiology, phenomenology, anthropology, ...); The analysis of the performance; Theatre historiography - historiographical analysis of a performance; Intercultural nature of theatre and performance; Performative turn in the arts/intermediality and hybridization; Cultural performance		
<b>Recommended Literature:</b> 1. Erika Fischer-Lichte, <i>The Routledge Introduction to Theatre and Performance Studies</i> , Routledge 2014 2. Erika Fischer-Lichte, <i>The Transformative Power of Performance</i> , Routledge 2008 3. Janelle Reinelt, <i>The Grammar of Politics and Performance</i> , University of Arts, Belgrade, 2012 4. Aleksandra Jovicevic i Ana Vujanovic, <i>Uvod u studije performansa</i> , Fabrika knjiga, Belgrade 2006 5. Richard Schecner, _____, FDA/The institute for theatre, film, radio and television, 1992		
<b>No. of active teaching classes:</b> 6	<b>Lectures:</b> 2	<b>Study Research:</b> 4
<b>Teaching methods:</b> Lectures, discussions, watching performances on CD or "live" performances, the application of the adequate methods of analysis on those "case studies": analyses of performance or historiographical analyses.		
<b>Pre-exam obligations:</b> attendance 30		
<b>Exam obligations:</b> pre-exam paper 70 points		

<b>Course title:</b> Introduction to Film and Screen Media Studies		
<b>Lecturer(s):</b> PhD Nevena M. Dakovic, tenured professor; PhD Aleksandra Milovanovic, assistant professor		
<b>Status of the course:</b> Compulsory		
<b>Number of ECTS:</b> 20		
<b>Condition:</b> Attending the first year of doctoral studies		
<b>Goal of the course:</b> The goal of the course is to present different theories, interpretative frameworks of film and screen media studies, as mainly divided into textual and political-economic optics, but also wider social and humanistic perspective.		
<b>Outcome of the course:</b> Upon course completion, students are expected to: <ul style="list-style-type: none"> <li>- to master basic theoretical interpretative frameworks and consequent methods of analysis</li> <li>- to master scientific essay writing technique</li> <li>- to be capable of verbal problematization</li> <li>- Students should build awareness of the associated formal structural features of the text and context allowing dual interpretive movement: text analysis in the context and the reconstruction of context, starting from the formal features of the text.</li> </ul>		
<b>Content of the course:</b> Film and screen media studies based on visual presentations, and narrative structures are designed as part of the widest interdisciplinary field of cultural studies. Text is in fact every artistic, cultural and civilization artifact/construct. Analysis of interpretative frameworks, starts from Russian formalists (1-2), via structuralism and poststructuralism (3-5) goes to narratology (6-7), and the deconstruction and neocognitivism (8-10), and transtextuality and transmediality and palimpsest and (11-13) as well as and the theory of the visual representation (14-15). The group of general interpretive approach involves: theories of representation and identity construction (14-15), philosophy and ontology of screen texts (16-17) Psychoanalytical theories and theories of gender identity (18-21), ideology, politics and hegemony (22-23), neo-colonial theories (24-25). A group of lectures is dedicated to student papers, analyses and exercises (26-30).		
<b>Recommended Literature:</b> 1. Bordwell, David, <i>On the History of Film Style</i> (Harvard UP: 1997) 2. Chateau, Dominique: <i>Cinema et philosophie</i> , (Paris: Nathan, 2003) 3. Fuery, Patrick.: <i>New Developments in Film Theory</i> . (NY: St. Martins Press, 2000) 4. Harries, Dan. <i>The New Media Book</i> (BFI:2002) 5. George P. Landow. <i>Hypertext3.0: Critical tehory and New Media in an era of Globalisation</i> (Baltimor: John Hopkins UP: 2006) 6. Dakovic, Nevena. <i>Studije filma: ogledi o filmskim tesktovima sećanja</i> . Belgrade, FDA: 2014 7. Friedberg, Anne. <i>The Virtual Window: from Alberti to Microsoft</i> , MIT: 2006		
<b>No. of active teaching classes:</b> 6	<b>Lectures:</b> 2	<b>Research Paper:</b> 4
<b>Teaching methods:</b> lectures, preparations of short student presentations, pre-exam paper		
<b>Mark (max. no. of points 100):</b> For the exam student submits a pre-exam paper (up to 5,000 words). The paper is defended orally. Student acquires maximum of 100 points based on all obligations. Pre-exam obligations are worth 40 points, and exam ones 60. The mark includes: <b>Pre-exam obligations:</b> regular attendance 10 points participation during lectures 30 points <b>Final exam:</b> a written exam paper 50 points oral exam 10 points		