



MASTER STUDIES

DRAMATIC AND AUDIO-VISUAL ARTS

Field	Dramatic and audio-visual arts
Type and level of studies	Master academic studies, II degree
Modules	ACTING, THEATRE AND RADIO DIRECTING, DRAMATURGY, MANAGEMENT IN CULTURE AND MEDIA, FILM AND TV DIRECTING, CREATIVE TV AND FILM PRODUCTION, CAMERA, FILM EDITING, SOUND RECORDING AND DESIGN THEORY OF DRAMATIC ARTS AND MEDIA
Scope of studies	60 ECTS
Duration of studies	1 year
Diploma title	Master dramatic and audio-visual artist
Number of students	91
Language of the study program	Serbian
Web address	www.fdu.edu.rs
Enrollment requirements	Enrollment requirement for master studies of Dramatic and audio-visual arts is finished undergraduate academic studies with scope of at least 240 ECTS or undergraduate studies according to the regulations that were valid until the Law on higher education came into effect.
The objective of the study program	The objective of DRAMATIC AND AUDIO-VISUAL ARTS program is the development of knowledge and skills in the field of dramatic and audio-visual arts, enabling students to execute creative tasks at the highest level in the field of dramatic and audio-visual arts; development of their creative and intellectual capabilities at the highest practical level with the corresponding theoretical upgrade in education; improvement of educational and artistic-research work, designing and realization of artistic projects, especially through students' final papers, in all aspects of dramatic and audio-visual creativity.

The structure of the study program

The study program of Master academic studies for Dramatic and audio-visual arts belongs to the field of Arts and the artistic field of Dramatic audio-visual art. The program contains 9 modules. Those are: Acting, Theatre and Radio Directing, Dramaturgy, Film and Television Directing, Creative television and Film Production, Camera, Film Editing, Sound Recording and Design, Advertising and Media. The studies last 1 year (two semesters) and carry 60 ECTS. A student who completes master academic studies in this study program, acquires the title: Master dramatic and audio-visual artist

In the degree supplement, the professional title of the field is specified by module:

1. Master dramatic and audio-visual artist from the field of Acting
2. Master dramatic and audio-visual artist from the field of Theatre and radio directing
3. Master dramatic and audio-visual artist from the field of Dramaturgy
4. Master dramatic and audio-visual artist from the field of Film and TV directing
5. Master dramatic and audio-visual artist from the field of Film and TV production
6. Master dramatic and audio-visual artist from the field of Camera
7. Master dramatic and audio-visual artist from the field of Film editing
8. Master dramatic and audio-visual artist from the field of Sound recording and design
9. Master dramatic and audio-visual artist from the field of Advertising and media

The program includes compulsory and elective subjects. The subjects defining the profession by modules are: 1. Acting - Acting; 2. Theatre and radio directing - Theatre directing and Radio directing; 3. Dramaturgy - Theatre and radio dramaturgy, Film and television dramaturgy; 4. Film and television directing - Film directing, Television directing, Documentary film; 5. Film and television production - Film production and Television production; 6. Camera - Film image, Photographic image; 7. Film editing - Editing of alternative film forms, Editing of documentary film forms, Editing of contemporary television forms; 8. Sound recording and design, Sound recording and design for the radio, Sound recording and design for film and television, Sound design for scenic events, Film music design, Creative music production; 9. Advertising and media - Advertising dramaturgy, Advertising directing, Advertisement editing, Advertisement production.

Modules are connected, whether they be compulsory or elective: special subjects from narrow artistic areas and arts, common subjects from a group of art subjects, common theoretical subjects from the field of dramatic and audio-visual arts and socio-humanistic sciences; general theoretical and educational subjects, as well as compulsory student work on joint art projects in the field of drama and audiovisual arts, under the mentorship of professors and associates. The result of the joint teaching and artistic work of students, professors and associates represents a collective artistic achievement: theater performances, performances, feature, documentary and dedicated films, audiovisual and radio works, dramas, scripts, advertisements, etc. Choosing the organization department of the study program by modules derived from the conclusions of the process of self-evaluation and quality control of the FDA, as well as from the essence of dramatic and audiovisual arts, which are characterized by collective artistic and professional-artistic work on art projects.

The specificity of art studies and artistic research papers is the realization of works of art that are displayed in public. Therefore, all forms of teaching and extracurricular activities in the master academic studies program of Dramatic and audiovisual arts represent a collective act. A special connection between the modules is reflected in the realization of project teaching as a preparation for the final paper on all modules. Performances, films, radio works and other dramatic and audiovisual contents are realized within the final works/papers on all modules.

Elective subjects are represented in the election parts in the scope of around 10%, as is set by the Standards for Accreditation of Study Programs.

The subject records clearly define: the preconditions for attending the course, the contents of the subject, the outcome of the course, the objective of the course, the methods in teaching, the way of assessment, the number of hours of active teaching.

Teaching is realized through lectures, practice, realization of practical tasks and art projects, workshops, seminars and final paper/work elaboration. Students from this study program cooperate with students from other FDA study programs, students from other faculties of art, as well as with professional institutions of culture and art.

The purpose of the study program

The purpose of the study program of Dramatic and Audiovisual Arts is the education of students in the field of arts at the second degree of academic studies (master), providing the highest academic standards and acquiring top practical artistic and general theoretical knowledge and skills in accordance with the needs of the institutions of art, culture and the media, labor market and society as a whole. The purpose is also to link the learning process (theory and practice) with artistic research and its full purpose lies in the elaboration of the final paper (joint and independent work of the students) under the supervision of a mentor. Through continuous assessment and practice in the institutions of culture and art, students are provided with the necessary competencies. The purpose of the program is to unify three basic concepts in contemporary art education: knowledge, ability and skill

The study program of Dramatic and audiovisual arts is distinguished by the high degree of artistic and theoretical foundation and practical applicability in the field of dramatic and audiovisual arts and media. Since the foundation of the Academy of Theater, Film, Radio and Television (later the Faculty of Dramatic Arts), the programs have been continuously developed through departments, after that through study programs and now through modules within a single study program. Over the years, programs, contents and outcomes have been modified, in line with the most contemporary range of artistic theory and practice, as well as the needs of culture and society as a whole.

The purpose of the single modules program:

Acting: recognizing and developing personal characteristics in acting, profiling talent in relation to the volume and quality of acting talents; focusing on particular areas the student selects to study in greater detail, in accordance with their abilities and acting affinities.

Theatre and radio directing: synthesis of all complex elements of a creative theatrical act, with special emphasis on the most complex forms of theatrical projects and specific genre forms and varieties, or creative director's work in the field of sound directing.

Dramaturgy: mastering all the elements of the dramatic creation technique through the process of master workshops, using the acquired theoretical knowledge, keeping in mind that every creation can be shown in a professional competition.

Film and television directing: the formation of an autonomous creative personality capable of creating the most complex projects of any audiovisual form, both in the process of creative innovation and during the technological production; and after the completion of the studies fitting into a professional environment.

Film and television production: enabling students for highly professional and creative production work, with a clear artistic, but also a market vision and mission in the field of film, television, video and multimedia projects; preparing students to take their place in the modern media market.

Camera: specialization in the field of aesthetic, creative and practical methods of creating a picture; acquiring complex knowledge and skills for independent creative recording of motion pictures (cinematographic), static pictures (photographic), both from the perspective of classical, chemical analogues, and from the standpoint of modern digital procedures of recording, generating and postproduction methods of processing and corresponding creative light solutions.

Editing: further development and improving the skills and knowledge, as well as gaining new experiences in editing complex audiovisual forms with the aim of more competent response to film, television and multimedia editing project challenges. Developing a sense of unity and coherence of all the elements of an artwork.

Sound recording and design: education of a creative professional in the field of recording, processing and reproduction of sound in media who can use the technical capabilities of complex audio systems innovatively and control new technologies, to create a sound image in accordance with the dramatic and stylistic requirements of the task set.

Advertising and media: education of students for the development of artistic achievements in the field of advertising and media on creative businesses of market communications: within media companies, cultural institutions and marketing agencies.

The objectives of the study program

The objective of DRAMATIC AND AUDIO-VISUAL ARTS program is the development of knowledge and skills in the field of dramatic and audio-visual arts, enabling students to execute creative tasks at the highest level in the field of dramatic and audio-visual arts; development of their creative and intellectual capabilities at the highest practical level with corresponding theoretical upgrade in education; improvement of educational and artistic-research work, designing and realization of artistic projects, especially through students' final papers, in all aspects of dramatic and audio-visual creativity. Long-term objectives are: nurturing the creative and intellectual abilities of students, encouraging free expression of ideas and the right to communicate, learning and improving throughout their lives, preserving the highest values of long-standing tradition, complying with programs of institutions of a similar profile in the European environment, opening up to new trends in the education of artists.

The aims of the single modules program:

Acting: development of active knowledge and the ability to use actor's skills; improvement of acting techniques and expressive means; adaptability in relation to the chosen medium and various stage and other presentations; profiling one's own acting and expression through the development of creative and critical thinking and the formation of the principles of joint creation and professional ethics.

Theatre and radio directing: enabling the creative setting of complex directorial theater structures (theater performance with mass scenes, large classical theatrical works of art, specific theater genres, contemporary forms of stage expression), introduction to the poetics of large-scale directing systems, directorial setting of complex projects; composing the original ars-acoustic work, as well as designing new spaces for exploring the perception of complex sound, artistic structures in the field of sound directing.

Dramaturgy: enabling students to: transmit artistic and professional knowledge and skills, as well as theoretical knowledge; education of artist-writers and formation of experts for creative dramaturgy and dramaturgy in the theater, on films, television, radio, marketing agencies and in different forms of video production; formation of experts for theory, aesthetics and critics within the aforementioned fields.

Film and television directing: detailed and professional mastering and perfecting all complex technological and creative tasks in the director's work; professionalism in director's work on another featured film, television art program (drama, TV film, series, entertainment and music program), live program directing, documentary film, dedicated film and other audiovisual forms (commercial film, video art, interactive form, animation ...)

Film and television production: enabling students to independently, creatively and responsibly engage in contemporary conditions of film production, or to creatively conceive, realize and market television content on the market: mastering the technological processes of contemporary creative film and television production, techniques and methods of media production, as well as techniques and methods of programming and market competition of the media.

Camera: acquiring knowledge based on greater knowledge of the specificity of particular phases of the creative process, both of capturing and generating a motion picture (cinematographic and television) and static picture (photographic), and mastering the complexity in postproduction procedures and create special visual effects in the postproduction process in any audio-visual media, as well as designing a style of light solutions for a variety of multimedia purposes.

Editing: enabling students for independent and comprehensive, professional work of complex film or television editing processes as well as other forms of audiovisual units. The student, upon the completion of studies, is expected to independently create complex audiovisual structures with a defined idea and message.

Sound recording and design: enabling students to work on contemporary devices; aesthetic-dramaturgy education that enables quality communication and good understanding with project associates; development of the creative ability and ethical relation to work; development of teamwork in the creation process.

Advertising and media: enabling students for interdisciplinary artistic and practical work in the media, advertising, public relations; additional theoretical education; development of artistic capabilities in students in order to be able to use the technology and apply creative methods independently in advertising and the media.

Obtained competences

General competencies

Acquired knowledge and obtained skills enable students to apply creative-artistic, technical-technological and production innovations adequately. Students are able to apply acquired knowledge in professional, independent performance of specific, complex and creative tasks and jobs, in practice, form a wide range of dramatic and audiovisual achievements, in accordance with contemporary achievements in practice and respecting the code of professional ethics.

Subject-specific competencies by modules

After completing master academic studies at the study program of dramatic and audiovisual arts, a student:

- of acting handles theoretical knowledge and practical skills; is capable of being a conscious, freed and authentic actor; is adapted to group work and achieves the necessary and good creative communication with all factors in the process of work in any medium. Achieves a high degree of autonomy in the analysis and processing of text and fabula, creates an authentic and modern acting style, combines theoretical and practical knowledge;
- theater and radio directors are professionally and creatively trained for directing the most complex theater projects and specific theatrical genres, i.e. directing and research in the field of composing sound work;
- of dramaturgy is professionally capable of: writing theatre and radio dramas, scripts for film, TV and video production (according to the original idea or template); has the ability to theoretically and critically analyze artworks from these artistic areas; has a developed professional ability to perform the dramaturg's work and the ability to write criticism of works from the art field;
- of film and television directing developed individual, creative abilities and tendencies towards personal contribution and authoring in the field of: directing a long and short feature film; directing cultural, artistic and drama feature television program; directing a live program; directing a full-length documentary film and other audiovisual forms; is capable of participating in the team or as an independent creator of ideas and templates for any form of audio visual expression;
- of film and television production possesses: knowledge of film and television production; foundations of theoretical and empirical knowledge from the field of art; ability to confront ethical dilemmas of professional and theoretical work with artistic, film and television production; independency and originality in creation, planning and implementing projects of media production, as well as other forms of artistic production;
- of camera is capable of creative work from the position of the author of the complex structure of the picture in the field of film, television, photography, video, internet, animation, special visual effects in all forms of distribution of motion and static photo-realistic picture, as well as working with theory, critics, picture aesthetics and pedagogical practice within the aforementioned fields.
- editing is capable of: independent creative editing of long feature films and documentary artistic forms in the field of film and television; independent elaboration and creation of various electronic multimedia units; independent implementation of creative editing procedures by using film, electronic and digital technique and technology; independent work on complex editing procedures in linear and non-linear postproduction in films, television and other audiovisual production;
- sound recording and design can independently perform complex works related to artistic and creative design of sound image in the most diverse audiovisual works (theater, film, radio, television, music, video games, web projects, etc.); provides a valuable artistic contribution in the field of creating a sound image in music (classical and popular music); applies new tendencies in the profession; uses information and communication technologies;
- advertising and media possesses specialized artistic knowledge from the field of advertising and media, as well as fundamental theoretical and empirical knowledge in the field of art and artistic production; has developed cognitive and intellectual skills, key, transferable and practical skills; has the ability to work in the group and the ability to perform leadership functions, as well as the ability to work in the most complex, specialized projects of advertising and media production.

OUTCOMES

After completing master academic studies at the study program of Dramatic and audiovisual arts, a student:

- is fully capable of artistic works of the highest practical and creative level in the field of dramatic and audiovisual arts;
- completely and supremely utilizes the acquired knowledge and skills from the field of dramatic and audiovisual arts;
- uses acquired knowledge successfully in creation of new artistic works and solving scientific, hypothetical problems;

- represents his/her own artistic and theoretical works to a wider public, giving a personal touch and creating a specific personal expression, thus improving the relevant artistic and scientific practice;
- independently and freely approaches artistic projects and research-scientific problems in which they successfully define new solutions and models;
- expresses a clear point of view regarding artistic and theoretical issues, critically approaches the evaluation of his/her own and others' artistic and scientific works in the field of art.

Curriculum

Compulsory and elective subjects are included in the study program of Dramatic and Audiovisual Arts. They are, by type: artistic, theoretical-artistic subjects, subjects of general education and from the field of socio-humanistic sciences. The majority of subjects that make the profession in all modules are artistic subjects. Elective subjects are represented in the scope of 10%, which fulfills the conditions prescribed by the standards.

In the course of one-year master academic studies, classes are composed of: compulsory subjects that profiles the profession; compulsory and elective subjects related to the narrow artistic field, compulsory and elective subjects related to other artistic fields by modules; compulsory and elective subjects in the field of dramatic arts and general, compulsory and elective theoretical and educational subjects.

A special emphasis should be put on the blocks of elective subjects that give the opportunity to the student to gain wider artistic and theoretical knowledge. The subject records clearly define: the preconditions for attending the course, the contents, the outcome and objective of the course, the methods in teaching, the way of assessment, the number of hours of active teaching.

The total student load consists of attending lectures and practical part, consultations, preparation for teaching, seminar works, projects - project teaching, practical work, exams, etc. The student works on average 40 hours a week. The quantitative load of an average student in one academic year is 60 credits. One credit corresponds to 30 hours of student's work. Credits are given to each teaching component of the study program.

Master studies are finished by passing all the exams and by elaboration of final paper with the public defense in accordance with the module's specificities and gaining at least 300 ECTS. The final paper for all modules carries 20 ECTS. The final paper from the artistic field can be individual or done in groups. The final paper/work is shown at the Faculty or outside of it, and it's defended in the premises of the Faculty. The final paper/work includes: the setting of the performance, the performance, the role played, the realization of another theater form that is performed publicly, directing of the performance, radio drama, directing, recording, editing and production of a feature, documentary or animated film, sound and music recording, directing, recording, editing a documentary film, working on the production of audiovisual works, directing in advertising, etc. The main objective is to publicly display final works from a wide field of dramatic and audiovisual artistic creativity.

Subject list

MAS Dramatic and audio-visual arts - (9 modules: Acting, Theatre and Radio Directing, Dramaturgy, Film and Television Directing, Creative television and Film Production, Camera, Film Editing, Sound Recording and Design, Advertising and Media)

Animation
Copyright a
Acting
Videogame sound design
Scenic events sound design III
Film music design
Diction
Documentary film M1
Documentary film M2
Dostoyevsky in films and theatres a
Dramaturgy of video games a
Dramaturgy of an advertisement
Dramaturgy of a comic
Integrated marketing communication
History of film III
Research in advertising
Cinematographic image II
Communication skills
Copyright a
Creative music production
Creative promotion principles
Cultural politics a
Media and political campaign
Media planning
International cultural relations a
Methods of drama analysis a
Methods and techniques of scientific work a
Editing featured film forms
Editing alternative film forms
Editing alternative film forms a
Editing documentary film forms
Editing documentary film forms a
Advertisement editing
Editing of contemporary television forms
Basics of sound editing
Basics of film editing I
Basics of film editing II
Theatre and radio dramaturgy
Theatre and radio dramaturgy κ
Theatre directing
Business communication
Advertisement production
Psychoacoustics
Advertising psychology
Psychology of arts a
Radio directing
Development of theatre audience a
Directing systems of 20th and 21st century
Sound directing
Advertisement directing

Russian theatre in late 19th and early 20th century a
Contemporary aesthetics I a
Contemporary aesthetics II a
Contemporary film theory and analysis
Contemporary director's expression
Contemporary film and television expression
Contemporary theatre: directing the classics a
Image in the advertisement
Sound recording and design for radio III
Sound recording and design for film and television IV
Script of long forms
Scenography and costume design
Scene dances
Scene movement
Television production
Television directing M1
Television directing M2
Theory of culture
Theory of new media: from electronic to digital a
Theory and practice of digital media a
Theory of communication I
Theory of communication a
Voice technique
Introduction to sound design
Comparative analysis of media dramaturgy I
Comparative analysis of media dramaturgy I a
Comparative analysis of media dramaturgy II
Comparative analysis of media dramaturgy II a
Film and television dramaturgy
Film and television dramaturgy k
Film production
Film directing M1
Film directing M2
Film picture V
Photographic picture V

Curriculum

MAS Dramatic and audio-visual arts - (9 modules: Acting, Theatre and Radio Directing, Dramaturgy, Film and Television Directing, Creative television and Film Production, Camera, Film Editing, Sound Recording and Design, Advertising and Media)

Module 1 - Acting

No.	Subject code	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECT S
						L	P	Addi- tional Lec- ture For- ms	Res- ear- ch Stu- dy Pap- er		
1.	001	Acting	1.2	Art.	M	4	2	0	0	0	8
2.	007	Diction	1.2	Art.	C	2	2	0	0	0	6
3.	024	Scene dances	1.2	Art.	C	2	2	0	0	0	6
4.	031	Scene movement	1.2	Art.	C	2	2	0	0	0	6
5.	037	Voice technique	1.2	Art.	C	2	2	0	0	0	6
6.	IB1	Elective part 1	1.2		E	4	0	0	0	0	8
7.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						16	10				60
Total number of active teaching classes, other classes and credits for all years of studying						26x30=780				780	60

Module 2 - THEATRE AND RADIO DIRECTING

No.	Subject code	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECT S
						L	P	Addi- tional Lec- ture For- ms	Res- ear- ch Stu- dy Pap- er		
1.	044	Theatre directing	1, 2	Art.	C	4	0	0	6	0	8
2.	049	Radio directing	1, 2	Art.	C	2	0	0	4	0	6
3.	272a	Psychology of arts	2	Sp.	C	2	0	0	0	0	4
4.	052	Directing systems of 20th and 21st century	1, 2	Interp.	C	2	0	0	0	0	4
5.	275a	Contemporary aesthetics I	1	Sp.	C	2	0	0	0	0	4
6.	276a	Contemporary aesthetics II	2	Sp.	C	2	0	0	0	0	4
7.	053	Scenography and costume design	1, 2	Art.	C	1	1	0	0	0	4
8.	IB2	Elective part 2	1, 2		E	6	0	0	0	0	6
9.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						18	1		10		

Total number of active teaching classes, other classes and credits for all years of studying	$29 \times 30 = 870$	870	60
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Module 3 - Dramaturgy

No.	Subject code	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECTS
						L	P	Addi- tional Lec- ture For- ms	Res- ear- ch Stu- dy Pap- er		
1.	068	Theatre and radio dramaturgy	1, 2	Art.	C	2	2	0	2	0	12
2.	080	Film and television dramaturgy	1, 2	Art.	C	2	2	0	2	0	12
3.	060	Dramaturgy of a comic	2	Art.	C	2	1	0	0	0	3
4.	074	Contemporary film and television expression	1	Art.	C	2	1	0	0	0	3
5.	078	Comparative analysis of media dramaturgy I	1	Interp.	C	2	0	0	0	0	3
6.	079	Comparative analysis of media dramaturgy II	2	Interp.	M	2	0	0	0	0	3
7.	IB3	Elective part 3	1, 2		E	2	0	0	0	0	4
8.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						10	5		6		60
Total number of active teaching classes, other classes and credits for all years of studying						21x30=630				630	60

Module 4 - Film and television directing

No.	Code of the subject	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECTS
						L	P	Addi- tional Lec- ture For- ms	Res- ear- ch Stu- dy Pap- er		
1.	178	Film directing M1	1	Art.	C	3	3	0	0	0	6
2.	179	Film directing M2	2	Art.	C	4	0	0	3	0	5
3.	153	Documentary film M1	1	Art.	C	4	2	0	0	0	6
4.	154	Documentary film M2	2	Art.	C	2	0	0	0	0	2
5.	167	Television directing M1	1	Art.	C	3	3	0	0	0	5
6.	168	Television directing M2	2	Art.	C	4	0	0	3	0	4
7.	207	Editing featured film forms	1	Art.	C	2	0	0	0	0	4
8.	IB4	Elective part 4	1, 2		E	4	0	0	0	0	8
9.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						15	4		3		60
Total number of active teaching classes, other classes and credits for all years of studying						22x30=660				660	60

Module 5 - Film and television production

No.	Subject code	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECT S
						L	P	Add itional Lec ture For ms	Res ear ch Stu dy Pap er		
1.	104	Film production	1, 2	Art.	C	2	2	0	4	0	10
2.	099	Television production	1, 2	Art.	C	2	2	0	4	0	10
3.	183	Cinematographic image II	1, 2	Art.	C	1	1	0	0	0	4
4.	207	Editing featured film forms	1	Art.	C	2	0	0	0	0	4
5.	161	Sound directing	1	Art.	C	2	0	0	0	0	2
6.	081	Film and television dramaturgy k	1, 2	Art.	C	2	0	0	0	0	4
7.	EP5	Elective part 5	1, 2		E	2-4	0-2	0	0	0	6
8.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						11-13	5-7		8		60
Total number of active teaching classes, other classes and credits for all years of studying						(24-28)x30=720-840				720-840	60

Modul 6 - Camera

No.	Subject code	Name of the subject	Semester	Type of subject	Status of the subject	Active teaching				Other classes	ECT S
						L	P	Add itional Lec ture For ms	Res ear ch Stu dy Pap er		
1.	197	Film picture V	1, 2	Art.	C	4	2	0	2	0	14
2.	202	Photographic picture V	1, 2	Art.	C	2	2	0	2	0	10
3.	206a	Editing documentary film forms a	2	Art.	M	2	0	0	0	0	4
4.	207	Editing featured film forms	1	Art.	C	2	0	0	0	0	4
5.	EP6	Elective part 6	1, 2		E	4	0	0	0	0	8
6.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						12	4		4		60
Total number of active teaching classes, other classes and credits for all years of studying						20x30=600				600	60

Module 7 - EDITING

No.	Code of the subject	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECT S
						L	P	Add itional Lec	Res ear ch Stu		

								ture Forms	dy Paper		
1.	205	Editing alternative film forms	1	Art.	C	2	2	0	5	0	8
2.	206	Editing documentary film forms	2	Art.	C	2	2	0	5	0	8
3.	210	Editing of contemporary television forms	1, 2	Art.	C	2	2	0	5	0	16
4.	EP7	Elective part 7	1, 2		E	2-4	0	0	0	0	8
5.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						6-8	4		10		60
Total number of active teaching classes, other classes and credits for all years of studying						(20-22)x30=600-660			600-660		60

Module 8 - SOUND RECORDING AND DESIGN

No.	Subject code	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECT S
						L	P	Addi- tional Lec- ture Forms	Res- ear- ch Stu- dy Pap- er		
1.	EP8a	Elective part 8a - Optional main subject	1, 2	Art.	E	2	2	0	0	0	8
2.	221	Videogame sound design	2	Art.	M	2	0	0	0	0	3
3.	239	Psychoacoustics	1	Interp.	M	2	0	0	0	0	3
4.	275a	Contemporary aesthetics I	1	Sp.	C	2	0	0	0	0	4
5.	RSP	Study research paper	1, 2	Art.	M	0	0	0	10	0	16
6.	140a	Theory and practice of digital media a	2	Interp.	C	2	0	0	0	0	2
7.	EP8b	Elective part 8b	1.2		E	2	0	0	0	0	4
8.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						12	2		10		60
Total number of active teaching classes, other classes and credits for all years of studying						24x30=720			720		60

Module 9 - ADVERTISING AND MEDIA

No.	Subject code	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECT S
						L	P	Addi- tional Lec- ture Forms	Res- ear- ch Stu- dy Pap- er		
1.	059	Dramaturgy of an advertisement	1.2	Art.	C	1	1	0	1	0	4
2.	086	Integrated marketing communication	2	Sp.	C	1	0	0	0	0	2

3.	087	Research in advertising	2	Interp.	C	1	0	0	0	0	2
4.	012	Communication skills	1	Art.	C	1	1	0	0	0	2
5.	088	Creative promotion principles	1.2	Art.	C	1	1	0	1	0	4
6.	089	Media and political campaign	1	Interp.	C	1	0	0	0	0	2
7.	090	Media planning	1	Interp.	C	1	0	0	0	0	2
8.	209	Advertisement editing	1.2	Art.	C	1	1	0	1	0	4
9.	096	Advertisement production	1.2	Art.	C	1	1	0	1	0	4
10.	271	Advertising psychology	1	Sp.	C	1	0	0	0	0	2
11.	162	Advertisement directing	1.2	Art.	C	1	1	0	1	0	4
12.	187	Image in the advertisement	1.2	Art.	C	1	1	0	1	0	4
13.	EP9	Elective part 9	1.2		E	2	0	0	0	0	4
14.		Final paper/work		Art.	C						20
Total number of classes (lectures+practice, ALF, RSP, other classes) and ECTS for the year						11	6.5		6		60
Total number of active teaching and credits for the year						23,5x30=705			705	60	

List of elective subjects

Study program: MAS Dramatic and audio-visual arts - (9 modules)

Module 1 - Acting - Elective part 1

No.	Subject code	Name of the subject	Semester	ECTS
1.	250a	Dostoyevsky in films and theatres	2	4
2.	113a	International cultural relations	1	2
3.	266a	Methods of drama analysis	1	4
4.	267a	Methods and techniques of scientific work	1	4
5.	013	Business communication	1.2	4
6.	272a	Psychology of arts	2	4
7.	137a	Development of theatre audience	2	2
8.	274a	Russian theatre in late 19th and early 20th century a	2	4
9.	278a	Contemporary theatre: directing the classics	1	4
Total ECTS				8

Module 2 - THEATRE AND RADIO DIRECTING - Elective part 2

No.	Subject code	Name of the subject	Semester	ECTS
1.	266a	Methods of drama analysis	1	4
2.	069	Theatre and radio dramaturgy κ	1, 2	4
3.	274a	Russian theatre in late 19th and early 20th century	2	4
4.	278a	Contemporary theatre: directing the classics	1	4
5.	284a	Theory of new media: from electronic to digital	1	2
6.	140a	Theory and practice of digital media	2	2
7.	078a	Comparative analysis of media dramaturgy I	1	2
8.	079a	Comparative analysis of media dramaturgy II	2	2
Total ECTS				6

Module 3 - DRAMATURGY - Elective part 3

No.	Subject code	Name of the subject	Semester	ECTS
1.	180a	Animation	1, 2	8
2.	206a	Editing documentary film forms	2	4
3.	207	Editing featured film forms	1	4
4.	272a	Psychology of arts	2	4
5.	278a	Contemporary theatre: directing the classics	1	4

6.	140a	Theory and practice of digital media	2	4
Total ECTS				4

Module 4 - Film and television directing - Elective part 4

No.	Subject code	Name of the subject	Semester	ECTS
1.	109a	Copyright	2	2
2.	250a	Dostoyevsky in films and theatres	2	4
3.	058a	Dramaturgy of video games	1, 2	4
4.	183	Cinematographic image II	1, 2	4
5.	061a	Copyright	1, 2	4
6.	111a	Cultural politics	1, 2	4
7.	113a	International cultural relations	1	2
8.	266a	Methods of drama analysis	1	4
9.	267a	Methods and techniques of scientific work	1	4
10.	205a	Editing alternative film forms	1	4
11.	206a	Editing documentary film forms	2	4
12.	013	Business communication	1, 2	4
13.	272a	Psychology of arts	2	4
14.	274a	Russian theatre in late 19th and early 20th century	2	4
15.	275a	Contemporary aesthetics I	1	4
16.	276a	Contemporary aesthetics II	2	4
17.	277a	Contemporary film theory and analysis	1	4
18.	163	Contemporary director's expression	1, 2	4
19.	278a	Contemporary theatre: directing the classics	1	4
20.	141a	Theory of communication	2	2
21.	140a	Theory and practice of digital media	2	2
22.	284a	Theory of new media: from electronic to digital	1	2
23.	249	Introduction to sound design	2	2
24.	081	Film and television dramaturgy k	1, 2	4
Total ECTS				8

Module 5 - Film and television directing - Elective part 5

No.	Subject code	Name of the subject	Semester	ECTS
1.	111a	Cultural politics	1, 2	4
2.	272a	Psychology of arts	2	4
3.	275a	Contemporary aesthetics I	1	4
4.	276a	Contemporary aesthetics II	2	4
5.	277a	Contemporary film theory and analysis	1	4
6.	163	Contemporary director's expression	1, 2	4
7.	278a	Contemporary theatre: directing the classics	1	4
8.	141a	Theory of communication	2	2
9.	283	Theory of culture	1, 2	4
10.	284a	Theory of new media: from electronic to digital	1	2
11.	249	Introduction to sound design	2	2
12.	078a	Comparative analysis of media dramaturgy I	1	2
13.	079a	Comparative analysis of media dramaturgy II	2	2
Total ECTS				6

Module 6 - CAMERA - Elective part 6

No.	Subject code	Name of the subject	Semester	ECTS
1.	264	History of film III	1, 2	6
2.	266a	Methods of drama analysis	1	4

3.	272a	Psychology of arts	2	4
4.	275a	Contemporary aesthetics I	1	4
5.	276a	Contemporary aesthetics II	2	4
6.	141a	Theory of communication	2	2
7.	081	Film and television dramaturgy k	1, 2	4
Total ECTS				8

Module 7 - EDITING - Elective part 7

No.	Subject code	Name of the subject	Semester	ECTS
1.	109a	Copyright	2	2
2.	183	Cinematographic image II	1, 2	4
3.	061a	Copyright	1, 2	4
4.	111a	Cultural politics	1, 2	4
5.	013	Business communication	1, 2	4
6.	272a	Psychology of arts	2	4
7.	163	Contemporary director's expression	1, 2	4
8.	277a	Contemporary film theory and analysis	1	4
9.	284a	Theory of new media: from electronic to digital	1	2
10.	140a	Theory and practice of digital media	2	2
11.	078a	Comparative analysis of media dramaturgy I	1	2
12.	079a	Comparative analysis of media dramaturgy II	2	2
13.	081	Film and television dramaturgy k	1, 2	4
Total ECTS				8

Module 8 - SOUND RECORDING AND DESIGN - Elective part 8a, 8b

No.	Subject code	Name of the subject	Semester	ECTS
		Elective part 8a - Optional main subject		8
1.	225	Scenic events sound design III	1, 2	8
2.	226	Film music design	1, 2	8
3.	227	Creative music production	1, 2	8
4.	243	Sound recording and design for radio III	1, 2	8
5.	247	Sound recording and design for film and television IV	1, 2	8
		Elective part 8b		4
1.	058a	Dramaturgy of video games	1, 2	4
2.	206a	Editing documentary film forms	2	4
3.	207	Editing featured film forms	1	4
4.	013	Business communication	1, 2	4
5.	075	Script of long forms	1, 2	4
Total ECTS				12

Module 9 - ADVERTISING AND MEDIA - Elective part 9

No.	Subject code	Name of the subject	Semester	ECTS
1.	232	Basics of sound editing	1, 2	4
2.	212	Basics of film editing I	1	2
3.	213	Basics of film editing II	2	2
4.	272a	Psychology of arts	2	4
5.	275a	Contemporary aesthetics I	1	4
6.	276a	Contemporary aesthetics II	2	4
7.	142	Theory of communication I	2	2
8.	284a	Theory of new media: from electronic to digital	1	2
9.	249	Introduction to sound design	2	2

Total ECTS	4
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Enrollment

The master of academic studies at the study program of Dramatic and audiovisual art can be applied for by the candidates who have completed undergraduate academic studies with a total of at least 240 ECTS and candidates who have completed undergraduate studies according to regulations that were valid until the entry into force of the Law on Higher Education. The conditions for enrollment at master academic studies are set forth in the Law on higher education, Statutes of UA and FDA, as well as Rulebook for enrollment of candidates at second and third degree of academic studies of University of Arts.

All candidates that apply for this study program go through entry examination as a necessary condition for enrollment. The entry examination includes, especially for each module: admission papers; written exam; oral interview; practical work; tests for checking abilities and tendencies; the personality traits and characteristics that are necessary for performing artistic work in the field of drama and audio-visual arts at the Faculty of Dramatic Arts. Specific requirements and procedures at the entry examination vary with the specificity of the module, as well as scoring for each of the entry examination segments.

The order of candidates for enrollment in the first year of Master Academic Studies is determined on the basis of the general average grade achieved at the undergraduate studies, i.e. the success on the entry examination. The right to rank in the unique ranking list is obtained by the candidate who passed the entry examination. The Faculty determines the order of the candidates who have passed the entrance exam according to the number of points achieved in total, namely: a student financed by the government and a self-financed student. 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. A candidate can be enrolled as a self-financed student if he/she is ranked on the unique ranking list up to the number of students approved for enrollment as self-financed which is determined by the competition, and has at least 60 points. In the case that two candidates have the same number of points in ranking, priority is given to the candidate who gained a higher number of points on the exam for checking abilities and tendencies.

Total number of students that can be enrolled for this study program is 91, by modules:

Acting: up to 12 students

Theatre and radio directing: up to 5 students

Dramaturgy: up to 10 students

Film and television directing: up to 7 students

Film and television production: up to 12 students

Camera: up to 7 students

Editing: up to 8 students

Sound recording and design: up to 10 students

Advertising and media: up to 20 students

Entrance exam

Candidates for enrollment in the first year of Master Academic Studies are ranked according to their success at undergraduate academic studies and success in qualifying entrance exam.

A candidate can score maximum of 100 points:

- maximum of 30 points based on the previous success on undergraduate studies (points are gained by multiplying the average mark at undergraduate studies by 3)
- maximum of 70 points based on the exam for checking abilities and tendencies.

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

The candidate can be enrolled as a budget-financed student if it is ranked up to the number approved for enrollment of budget-financed students, which is determined by the competition, and has achieved at least 80 points.

The candidate can be enrolled as a budget-financed student if it is ranked up to the number approved for enrollment of budget-financed students, which is determined by the competition, and has achieved at least 60 points.

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

Student's assessment and progress

The final mark for each subject of the study program and the individual modules is formed by continuous monitoring of student's work and achieved results during the winter and summer semester of the current school year, as well as the results achieved during the course of the pre-examination activities and the exam. Total student load consists of attending lectures and practice, consultations, independent work under the supervision and independent work, preparation of the master exam, etc. Knowledge assessment and evaluation procedures are: pre-examination obligations, activity in lectures, colloquium, practical work and seminar papers, students' research work, oral and written part of the exam.

In average, a student works 40 hours a week. The quantitative load of an average student in one academic year is 60 credits, i.e. 30 credits per semester. One credit corresponds to 30 hours of student's work. Points are given for each teaching component of the study program/module, and by passing the exam, a student obtains a certain number of ECTS credits, foreseen for the subjects in the study program. The number of ECTS credits is determined based on the student's load in mastering a particular subject and applying the unique methodology of the Faculty for all modules.

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

Marks are expressed in numbers from 5 to 10, where 5 is not a passing mark, and 10 is the highest mark. Student's mark is based on the total number of points that the student obtained by fulfilling pre-examination obligations and passing the exam, and according to the quality of gained knowledge and skills. The marks are recorded and entered into the exam records, the exam application and the student's index. The student is informed about the mark shortly after sitting the exam or no later than in 7 days after the exam.

Table of courses

Study program: Master studies Drama and audio-visual arts			
Course title: Copyright a			
Professor(s): PhD Mario Lukinovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Precondition: Attending the required year of the studies			
Goal of the course: The course provides an overview of contemporary solutions in the field of copyright and related rights, primarily at the level of national legislation. In addition, the aim is to introduce students to the most advanced solutions in the international sources and international conventions, as well as in the European Union, given the pretension of Serbia to join this international organization as soon as possible. With this in mind, the subject is designed with the aim of providing the students with basic knowledge about the organization and functioning of the legal system generally, different legal disciplines related to copyright law and economic aspects of the usage of copyright and other intellectual property rights, since students do not study any other relevant law disciplines at this faculty.			
Outcomes of the course: Understanding and performing copyright related law activities and duties related to forms of disloyal and monopolistic behavior of subjects on the market that encompasses these rights.			
Lectures: 1. The concept of intellectual property rights; 2. Intellectual property rights, divisions and sources; 3. The concept, origin, historical development and definition of copyright law; 4. The term of copyright works and the conditions of protection of copyright works /Categories of copyright works; 5. Authors and co-authors/copyright holders; 6. Contents of the author subjective copyright law (moral and property rights)/Special rights of authors (the right to the owner of the work, the right to a special fee); 7. The limitations on the property rights of the author/suspension of the right/duration of copyright; 8. Colloquium; 9. Transfer of copyright/Authors' contracts; 10. Concept and types of related rights/Copyright and related rights; 11. The exercise of copyright; 12. The exercise of copyright through organizations for collective management of rights; 13. Civil law protection/Criminal justice protection; 14. The International Convention on Copyright and Related Rights/Protection of copyright and related rights in the European Union; 15 Exam			
Literature: - K. Damjanovic, V. Maric: <i>Intelektualna svojina</i> , Pravni fakultet Univerziteta Union, - <i>Law on Copyright and Related Rights</i> , 2011			
No. of active teaching classes: 2		Lectures: 2	
Workshops: /			
Teaching methods: Lectures			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	
Final Exam		60 points	
Activity during the course		10	
written exam			
Workshops		oral exam	
60			
Colloquium/colloquia		30	
.....			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Diction			
Professor(s): PhD Ljiljana Mrkic Popovic, tenured professor; MGR Radovan Knezevic, tenured professor; Dijana Marojevic Diklic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Acting			
Goals of the course: Improving diction in training actors for stage expression speech.			
Outcomes of the course:			
1. Speaker on the stage - actor and speech			
2. Clear Thought - clear speech phrases			
3. Owner of one's word - the owner of someone else's word			
4. Selection and analysis of speech interpretation			
5. Enhancement of speech modulation			
6. Extending the boundaries of speech			
Content of the course:			
<i>Lectures:</i>			
Lectures should direct students towards finding their individual expression in the interpretation of complex monologue sections.			
<i>Workshops:</i>			
Practical exercises should enable students to independently create their personal style during modulation of larger monologue sections of Shakespearean verse.			
Literature:			
- PhD Djordjevic, Branivoj: <i>Elementi dikcije</i> , University of Arts, Belgrade, 1996			
- Zivanovic Dj, Djordjevic B, Vasic, S: <i>Dikcijske teme</i> , University of Arts, Belgrade, 1979			
- Emilio Betti, <i>Hermeneutics as the general methodology of the Geisteswissenschaften</i> , Novi Sad, 1988			
- Rodenburg, Patsy, <i>The need for words</i> , Routledge, New York, 1993			
- Evangeline Machlin, <i>Speech for the stage</i> , London, 1996			
No. of active teaching classes: 4		Lectures: 2	Workshops/Exercises: 2
Teaching methods: Group tutoring. Lectures and exercises (individual and group work). With the help of the teacher student handles the tasks of diction and, where appropriate, of acting.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	20	written exam	
Workshops	20	oral exam	40
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Master studies Drama and audio-visual arts			
Course title: Design of Film Music			
Professor(s): Dejan Pejovic, assistant professor, Boris Despot, tenured professor, Dino Dolnicar, teaching assistant			
Status of the course: Elective			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Master Studies in Drama and audio-visual arts – Module: Recording and sound design			
Goal of the course: Developing critical-analytical methods of studying the relation of film music, sound and video as well as skills necessary for understanding the unique artistic styles of different authors. Introducing students to the characteristics and function of film music in different film genres. The acquisition of basic knowledge about the technology of music production for audiovisual media.			
Outcome of the course: Students are expected to understand the relations and priorities within the sound image of an audio-visual work. Students will be able to engage in the process of realization of the music for audiovisual media as editors ("music editor") and as the authors of music.			
Content of the course: <i>Lectures:</i> The development of film music: the silent film, onset of the synchronization of sound with image, the golden era of Hollywood, electronic music. The study of the function and psychology of film music as well as the unique artistic styles of different authors. Transcendent and immanent music and music "under the dialogue". Introducing students to the "MIDI" protocol, computer applications for sequencing, synthesis and sound sampling, virtual instruments and their creative use. Watching film material ("spotting session") and determining the music sections, setting temporary (demo) music. <i>Workshops:</i> Students are trained to work in the context of applications for sequencing music, and by the end of the lecture are required to independently developing practical work using "virtual instruments".			
Literature: - Cooke, M. (2008): "A History of Film Music", Cambridge University Press - Davis, R. (2010): "Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV", Berklee Press - Schifrin, L. (2011): "Music Composition for Film and Television", Berklee Press - Karlin, J. (2004): "On the Track: A Guide to Contemporary Film Scoring", Routledge - Rona, J. (2009): "The Reel World: Scoring For Pictures", Hal Leonard Corporation - McGuire, S. (2013): "Modern MIDI: Sequencing and Performing Using Traditional and Mobile Tools", Focal Press - Pejrolo, A. (2011): "Creative Sequencing Techniques for Music Production", Focal Press - Gilreth, P. (2010): "The Guide to MIDI Orchestration", Focal Press - Merc, R. (2013): "A,B,C... zvuka u audio-vizuelnim medijima", Radio-television of Serbia, Belgrade			
No. of active teaching classes: 4		Lectures: 2	
Workshops: 2			
Teaching methods: Lectures including presentations with examples, discussions and practical work			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 points
Activity during the course	20	final project	30
Workshops	30	oral exam	20
Colloquim/colloquia			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Sound Design for Stage Events III			
Professor(s): Dobrivoje Milijanovic, assistant professor			
Status of the course: Elective			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: Recording and sound design			
Goal of the course: The goal of course is to acquire advanced knowledge in the field of sound design for drama, music and drama theatre, stage shows and interactive stage events.			
Outcome of the course: Upon completion of lectures and exercises, students are expected to be able to successfully design and implement sound design for a complex stage event.			
Content of the course: The analysis of theoretical and practical aspects of sound design for complex stage events. Students acquire and improve knowledge and skills in the field of sound design for drama, music and drama theatre, spectacle and interactive stage events. In the context of individual and group exercises students are trained for creative thinking and design stage sound through the role of sound designer for complex stage events. The course implies preparation of papers on the following topics: "Sound design for interactive stage event" and "Sound design for drama, music or post-dramatic theatre".			
Literature:			
<ul style="list-style-type: none"> - Deena Kaye and James LeBrecht, "Sound and Music for the Theatre: The Art & Technique of Design", CLIO, Belgrade 2004 - Miomir Mijic: "Audio sistemi", Akademska misao, Belgrade, 2011 - Scott Hunter Stark: "Live Sound Reinforcement (Cengage Educational)", Course Technology Inc, 2005 - Bill Evans: "Live Sound Fundamentals", Cengage Learning PTR, 2010 - Ross Brown: "Sound: A Reader in Theatre Practice", Palgrave Macmillan, 2010 - Lynne Kendrick and David Roesner: "Theatre Noise: The Sound of Performance", Cambridge Scholars Publishing, 2011 - Alan Licht: "Sound Art: Beyond Music, Between Categories", Rizzoli, 2007 - Mladen Ovadjija: "Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre", McGill Queens, 2013 - Brandon LaBelle: "Background Noise: Perspectives on Sound Art", Bloomsbury, 2006 - Andy Farnell: "Designing Sound", MIT Press, 2010 			
No. of active teaching classes: 4		Lectures: 2	
Workshops: 2			
Teaching methods: Lectures with demonstration exercises on given topics; discussions within the lectures and exercises; training for the use of audio equipment and systems; sound design for a complex theatrical event; visiting different stage spaces and introduction to complex audio systems; pre-exam papers preparation.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	10	oral exam	30
Workshops	30		
Pre-exam papers	30		

Study program: Master studies Drama and audio-visual arts			
Course title: Sound Design for Video Games			
Professor(s): Boris Despot, tenured professor, Dobrivoje Milijanovic, assistant professor			
Status of the course: Compulsory, elective			
Number of ECTS: 3			
Precondition: Master's degree enrollment at the Faculty of Dramatic Arts			
Goals of the course: The goal of the course Sound design for video games is to introduce students to the history and basic principles of creating sound for video games.			
Outcomes of the course: Upon completion of the course students are enabled to critically analyze the sound design for video games on one hand, and to participate in the process of creating the sound for simple and complex video games on the other.			
Content of the course:			
<ol style="list-style-type: none"> 1. Introduction, the concept of video games. Interactivity and nonlinearity. 2. The space-time frameworks of video games. Video game between film and theatre. 3. The history of video games. Technological and aesthetic development. 4. History of sound in video games. The emergence of sound design for video games. 5. Specifics of sound design for video games. Interactivity, non-linearity, technological and aesthetic aspects of sound for video games. 6. Sound space in video games. 7. Sound features in video games. 8. Creative technological process of creating video games. 9. The process of sound design for video game. Division of labor, hierarchy, the productive phase. 10. Stages of preparation and pre-production of sound for the video game. 11. Stages of production and post-production of sound for the video game. 12. Specifics of recording music for the video game. 13. Specifics of the implementation of sound in space and time of video games. 14. New forms and tendencies in sound design for video games. Complete immersion of players, intertwining real and virtual space and time. 15. Pre-exam paper: "Analysis of the sound design of video games." 			
Literature:			
<ul style="list-style-type: none"> - Alexander Brandon: "Audio for Games: Planning, Process, and Production", NRG, 2004 - G.W. Childs: "Creating Music and Sound for Games", Cengage learning CT, 2007 - Rihard Merc: "A,B,C... zvuka u audio-vizuelnim medijima", Radio-television of Serbia, Belgrade, 2013 - Karen Collins: "Game Sound", MIT Press, 2008 - Steve Horowitz: "The Essential Guide to Game Audio: The Theory and Practice of Sound for Games", Focal Press, 2014 - Rob Bridgett: "From the Shadows of Film Sound-Cinematic Production & Creative Process in Video Game Audio", publications 2000-2010 			
No. of active teaching classes: 2	Lectures: 2	Workshops:	
Teaching methods:			
Lectures, discussions, presentation of examples, pre-exam paper			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	20	oral exam	40
Pre-exam paper	40		

Study program: Master studies Drama and audio-visual arts			
Course title: Documentary M1			
Professor(s): Baljak M. Janko, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: Master's degree enrollment Master Studies in Drama and audio-visual arts - Module: Film and TV Directing			
Goals of the course: Students acquire knowledge about the interaction between a documentary and television through the history and prospects of this relation, through examples and analysis of documentary films, their placement and treatment on television. At the same time they familiarize with the concept of a documentary on the market and rules that governs it. Parallely, throughout the semester, students do research, prepare and develop the scenario for the exercise of a documentary by choice: fake documentary (mockumentary) or authored documentary with or without elements of a fictional film, reconstruction.			
Outcomes of the course: Students have gained knowledge of the historical interaction of television and documentary. They recognize the specifics of this relationship and creatively think about its future in the context of new technologies development. Students are knowledgeable about the relationship between documentary and fictional films, and their interaction. Students are able to create exercises.			
Content of the course:			
<i>Lectures:</i>			
1. Documentary and television: the historical overview of their relationship; 2. Documentary and television; 3. Theme and ethics of a documentary on TV; 4. Technology and aesthetics of a documentary on TV; 5. Television broadcast, the difference in perception: home cinema, documentary played in cinema; 6. Cinema life of documentary feature: reality and prospects; 7. Mockumentary; 8. Documentary as a merchandize; 9. Documentary in the market: rules, compromises; 10. The art of pitching; 11. Documentarist as a provocateur, the conscience of society, the prosecutor: the phenomenon of Michael Moore and his success; 12. New technologies and documentary; 13. The hidden camera as a method: ethics and authenticity; 15. Adoption of the scenario and the formation of a team to exercise fake documentary (mockumentary).			
<i>Workshops:</i>			
Writing a pre-exam paper. Final exam exercise scenario and making-of book definition.			
Literature:			
- Acimovic, D.: <i>Dokumentarni film i televizija, Media Art Service International, 2005</i>			
- Todorovic, N.: <i>Novinarstvo interpretativno i istrazivacko, FPS, Cigoja, 2002</i>			
- Roscoe, J., HIGH, C.: <i>Faking It, Manchester University Press, 2001</i>			
- Bluem, A.W.: <i>Documentary in American Television, Hastings House, 1965</i>			
- Brian, R.G.: <i>TV Genres, Greenwood Press, London, 1985</i>			
- Kilborn, R.: <i>An Introduction to Television Documentary, Manchester University Press, 1997</i>			
- Nichols, B.: <i>Ideology and the Image, Indiana University Press, 1981</i>			
No. of active teaching classes: 6		Lectures: 4	Workshops: 2
Teaching methods: Lectures including projections on assigned topics. Discussions within the lectures. Preparations for the exercise.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	10	written exam	20
Workshops	30	oral exam	20
Pre-exam paper	10		
Colloquium	10		

Study program: Master studies Drama and audio-visual arts			
Course title: Documentary M2			
Professor(s): Baljak M. Janko, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts - Module: Film and TV Directing and fulfilled exam obligations in Documentary M2			
Goals of the course: Students acquire knowledge about the interaction between a documentary and television through the history and prospects of this relation, through examples and analysis of documentary films, their placement and treatment on television. Parallely, throughout the semester, students do research, prepare and develop the scenario for the exercise of a documentary: fake documentary (mockumentary).			
Outcomes of the course: Students have gained knowledge of the historical interaction of television and documentary. They recognize the specifics of this relationship and creatively think about its future in the context of new technologies development. Students reflect on the complexity of the relationship between documentary and feature film from authors perspective. Students are able to create an exercise of fake documentary (mockumentary) and to practice the complexity of the relationship between feature-documentary.			
Content of the course: <i>Lectures:</i> 1. Docudrama; 2. Thematic cycle of the documentary: trends and everlasting topics; 3. The intimate diaries as authored documentaries; 4. Festivals and funds - Serbia, Europe and the world; 5. Aesthetic response to the challenges of technology; 6. Movement "Dogma" and the documentary, asceticism; 7. The mutual interaction between the documentary and a fictional film; 7. The aesthetics of the documentary; 8. Freedom of a documentarist; 9. Framing of a documentary, plans, <i>raccourci</i> , angles and lenses; 10. Documentary footage: expendable commodity of global information networks; 11. The reality, truth and manipulation; 12. Reality show - kitsch in the global TV industry; 13. The challenge for the documentarist offered by new media.			
Literature: - Acimovic, D.: <i>Dokumentarni film i televizija</i> , Media Art Service International, 2005 - Todorovic, N.: <i>Novinarstvo interpretativno i istrazivacko</i> , FPS, Cigoja, 2002 - Roscoe, J., HIGH, C.: <i>Faking It</i> , Manchester University Press, 2001 - Bluem, A.W.: <i>Documentary in American Television</i> , Hastings House, 1965 - Brian, R.G.: <i>TV Genres</i> , Greenwood Press, London, 1985 - Kilborn, R.: <i>An Introduction to Television Documentary</i> , Manchester University Press, 1997 - Nichols, B.: <i>Ideology and the Image</i> , Indiana University Press, 1981			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures including projections on assigned topics. Discussions within the lectures. Preparations for the exercise. Writing of pre-exam paper.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course	20	written exam	10
Workshops	10	oral	50
Pre-exam paper	10		

Study program: Master studies Drama and audio-visual arts			
Course title: Dostoevsky in Film and Theatre a			
Professor(s): PhD Enisa Uspenski, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goals of the course: Introducing students to the transformations of Dostovesky's novels in film and theatre art			
Outcomes of the course: Student acquires theoretical and historical knowledge of Dostoevsky's prose influence on film and theatre art.			
Content of the course: Lectures 1. Dostoevsky and theatre, 2. Film and theatre, 3. "Crime and Punsihment" about the novel; 4. <i>Raskolnikow</i> , 1923, Josef von Sternberg <i>Crime and Punishment</i> 5. Georges Lampin, <i>Crime et Châtiment</i> , 1956, Robert Bresson <i>Pickpocket</i> , 1959; 6. Robert Bresson <i>Pickpocket</i> , 1959; S. L. Kulidzhanov: Преступление и наказание, 1969, Aki Kaurismäki: <i>Rikos ja rangaistus</i> 1983, Woody Allen: <i>Match Point</i> , 2005, 7. "Demons" about the novel, 8. Andrzej Wajda: "Demons" (<i>Les Possédés</i>) 1988, 9. "Idiot", about the novel, 10. Akira Kurosawa: "Idiot" 1951, (Japan), Andrzej Wajda: "Nastazja" (Poland, 1994), Roman Kachanov "Down House" (Russia, 2001), Rainer Sarnet "Idiot", 2011, Estonia, 11. "Brothers Karamazov" – about the novel, 12. Richard Brooks <i>Brothers Karamazov</i> (<i>The Brothers Karamazov</i> , 1958), Ivan Puryev, Братья Карамазовы, 1968, 13. Visconti: "White Nights", Petrov: "The Dream of a Ridiculous Man"			
Literature: F.M. Dostoevsky: "Crime and Punishment", "Demons", "The Brothers Karamazov", "White Nights", "The Dream of a Ridiculous Man", M. Bakhtin "Problems of Dostoevsky's poetics", Bal, M. "Narratology", Belgrade, 2000; Berdyaev, N. "Dostoevsky", Belgrade, 1981; Grossman, L. "Dostoevsky", Belgrade, 1974; Aumont J. "Les Théories des Cinéastes", Belgrade, 2006; Shestov L, Rozanov V, "Russian Religious Philosophy and F.M. Dostoevsky", Belgrade, 1982; Gérard Genette: "Figures", Belgrade, 1985			
No. of active teaching classes: 2	Lectures: 2	Workshops: 2	
Teaching methods: Lectures with examples (film inserts); Workshops with students, student presentation preparation			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Attendance/activity during the course	10	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	40		

Study program: Master studies Drama and audio-visual arts
Course title: Dramaturgy in Advertising
Professor(s): Stojkovic M. Mirko
Status of the course: compulsory
Number of ECTS: 4
Precondition: none
Goal of the course: The course covers the specifics of the development of creative strategies in the function of advertising and sales promotion. The course is focused on communication objectives and strategy of a message through its content and scope. Introduction to the process of positioning as the basis for the topic of the campaign and individual creative effort. Students master the positioning of statements, topics of campaigns and so-called 'big ideas', preparing appropriate messages to promote various brands across multiple media types.
Outcomes of the course: <i>Introduction to</i> - the function of creativity, the need for "discipline" in the preparation of promotional messages; effective positioning strategy; campaign objectives; development of creative concepts - from strategy to the idea; campaign topic and unique selling proposition; creative objectives - awareness of a product or service, identifying, attitude formation and influence on the behavior; "Copy" - as a written document of a creative strategy; Copywriting: content and context - information and its scope; elements of printed messages - the size and shape; headlines, illustrations, body copy, logo; elements of the electronic messages - the duration, scenario, storyboard, text, music and sound effects; role of websites and advertisements on the Internet; - sales promotion, strategy and merchandising tactics; the role of the agency in the production, computer graphics software. <i>Insight into:</i> the analysis and market segmentation; brand positioning; process of generating successful creative ideas; consumer response and processing information on creative messages; marketing communications - strategy and tactics - creating the image, advertising products and services, online advertising, business to business advertising, etc. <i>Capacity for:</i> development of the appropriate positioned statement; articulation of the goals of the campaign; transformation of promotional strategies in the "big idea"; converting the characteristics of the brand into its benefits; preparation of a copy; identification of appropriate emotional and rational reasons for the attractiveness of the products on the market; creation of appropriate messages for printed, electronic and interactive media (internet); creation of adequate materials for sales promotion - direct mail, catalogues, etc. consumer reaction and processing information on creative messages; marketing communications - strategy and tactics - creating the image, advertising products and services, online advertising, business to business advertising, etc. Capacity: D the corresponding positioning of the declaration; articulation of the goals of the campaign; transformation promotional strategies in the "big idea"; converting characteristic of the brand of the benefits of the brand; prepare copy-l; identification of appropriate emotional and rational reasons for the attractiveness of the products on the market; Creation of appropriate messages for print, electronic and interactive media (internet); Creation of adequate materials for sales promotion - direct mail, catalogs, etc. consumer reaction and processing information on creative messages; marketing communications - strategy and tactics - creating the image, advertising products and services, online advertising, business to business advertising, etc.
Content of the course: <i>Lectures:</i> 1. Creativity: the need for discipline in the preparation of promotional messages; 2. The effective strategy of positioning and objectives of the campaign; 3. Developing a creative concept: strategy/big idea 4. Campaign topics and unique selling propositions; 5. Creative objectives: awareness of the campaign, identification, attitudes, behavior; 6. Copy as a written document of a creative strategy; 7. Copyrighting: content and context: the information and the scope of (a) the elements of printed messages: the size and shape; headlines, illustrations, body copy, logo; b) the elements of electronic messages - the length, the scenario, the storyboard, text, music and sound effects; c) websites and advertising messages on the Internet; 8. Sales promotions and merchandising strategies and tactics; 9. The role of the agency in the production; 10. Communication goals and campaigns; 11. Strategy of messages (content and scope); 12. Positioning; 13. Campaign topics; 14. Appropriate messages for different media; 15. Developing a creative strategy. <i>Lectures:</i> Exercises, Other forms of lectures, Study research
Literature: - "On Brand", Wally Olins (Profil, Belgrade, 2004) - "No Logo", Naomi Klein (Samizdat B92, Belgrade, 2003) - Agres, Stuart, Julie Edell, Tony Dubitsky (eds.). Emotion in Advertising: Theoretical and Practical Explorations, 1990, Greenwood Publishing Group (ISBN 0899305377) - Book, Albert C. and C. Dennis Schick. Fundamentals of Copy & Layout 3e, NTC Business Books, Lincolnwood, Ill. (ISBN 0-8442-3022-7) - Burton, Philip W. Advertising Copywriting 7e, 1998, NTC Business Books, Lincolnwood, Ill. (ISBN 0-8442-3315-3)

No. of active teaching classes: 3	Lectures: 1	Workshops: 2	
Teaching methods: lectures, workshops (group and individual tasks) + debates, research papers and presentations			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	10	final exam	
Workshops	40	oral exam	30
Colloquium/colloquia			
Pre-exam papers	20		

Study program: Master studies Drama and audio-visual arts			
Course title: Dramaturgy of Comics			
Professor(s): Milosavljevic D. Djordje, associate professor			
Status of the course: Compulsory			
Number of ECTS: 3			
Precondition: Attending Master studies, Drama and audio-visual arts – Module: Dramaturgy			
Goal of the course: Analysis of the comics as an art media, as well as scenario-writing models in dramaturgy of comics; Mastering the creative process of writing the scenario for the comics, based on the original idea; Training students for professional dramaturgical and aesthetic analysis of comics.			
Outcome of the course: Developing competencies for comics' scenario-writing, dramaturgical and analytical work on such scenarios and comics in general.			
Content of the course: Introducing the topic of the history of comics in the world and Serbia, the development of comics as an art medium, scenario-writing models in comic dramaturgy and different "school of comics" (American, Italian, French-Belgian school, underground comics, etc). The work on the comics scenario, based on the original idea. Analysis of the artistic opus of the selected author's comics.			
Literature: - "60 godina domaceg stripa u Srbiji", Slobodan Ivkov, Subotica 1995 - "Koka Kola art" Bogdan Tirnanic, Rad, Belgrade 1989			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Lectures and exercises - dramaturgical workshops; Oral and written analysis and training in analytical dramaturgical work. Analysis works and exercises; topic-based demonstrations. Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations		50 points	Final Exam
Activity during the course		25	final exam
Workshops		25	oral exam
Colloquium/colloquia			.....
Pre-exam papers			
			50 points
			40
			10

Study program: Master studies Drama and audio-visual arts			
Course title: Dramaturgy of Video Games a			
Professor(s): Mirko M. Stojkovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Attending the required year of Master's/Bachelor studies			
Goals of the course: Students should learn and adopt basic concepts in the field of video games (with an emphasis on the dramaturgical aspect of their design), as well as create analytical thinking skills that will enable them to further develop the creative application of knowledge of the field concerned. Students acquire theoretical knowledge of video games as a special medium, analyze the specific dramaturgical and scenariowriting processes applied in video games and gain practical experience in resolving relevant tasks of planned exercises and exams within the program.			
Outcomes of the course: Upon completion of the course students are expected to be trained to create original dramaturgical basis for the design of simple video games, as well as to know the necessary theoretical basics for further creative and analytical development in the field.			
Content of the course:			
<i>Lectures</i> This course introduces students to the history of development and types of video games, dramaturgical aspect of the video game design as well as to the theoretical analysis methods of video games and surrounding phenomena.			
<i>Workshops</i> Students exercise through practical implementation of knowledge acquired during lectures.			
Literature: - gamasutra.com - joystiq.com - kotaku.com Tri tacke i par linija: istorijski razvoj komercijalnih kucnih sistema namenjenih igranju video igara, Mirko Stojkovic, FDA, 2006			
No. of active teaching classes: 2		Lectures: 1	Workshops: 2
Teaching methods: Lectures, writing pre-exam papers on phenomena directly and indirectly associated with video games (emerging gameplay: machinima, lurikreen, glitching, MMORPG, MMOFRP, farming...), analysis of video games, setting up dramaturgical base for the design of simple video games, papers and exercises analysis, and topics-based demonstrations, discussions during lectures and workshops, establishing cooperation with students of FEE (Faculty of Electronic Engineering)			
Mark (max. no. of points 100)			
Pre-exam obligations		70 points	Final Exam
Activity during the course		20	written exam
Workshops		20	oral exam
Colloquium/colloquia		30	.....
Pre-exam paper			
			30 points

Study program: Master studies Drama and audio-visual arts			
Course title: Film and TV Dramaturgy k			
Professor(s): Nebojsa D. Pajkic, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goal of the course: The course implies that students master the professional reception of the film and be able to spot the commercial potential of film art and consciously reject or reconcile them with its own artistic expression and screenwriting skills.			
Outcome of the course: Upon completion of the course it is expected that students are competent independent film scenario writers, aware of the complex nature and origin of film and related arts, with the purpose of articulating their own artistic expression and thematic and genre preferences.			
Content of the course: Cross-application of the deductive and inductive method in the analysis of the selected films, and their correlation with the scenario they are based on, students observe distinctions such as film - non-film, art - non-art, as well as the homonymous and homologous relations such as a film in the art, art in the film, film inside the art, film and cinematography, cinematography in and beyond ideology, so that, as future filmmakers, they are able to transcend all culturally imposed binary oppositions such as the commercial and the artistic, European and American, mainstream and underground, encyclopedic and episodic, independent and establishment, elite and populist, representative and discardable.			
Literature: Northrop Frye – The Great Code, Frye - Anatomy of Criticism, Călinescu - Five faces of modernity, Hitchcock/Truffau, Melville on Melville, Godard on Godard, Fassbinder: Essays on Sirk, Spengler - The Decline of the West, Introductions to the Wissenschaftslehre, Fergusson – The Idea of a Theatre, Kaminsky - American film genres, N. Pajkic – Holivudski rukopis, N. Pajkic i D. Jelčić (pr.) Svetlo u tami, N.Pajkic i S. Radojević – Nova filmska Evropa, N. Pajkic (pr.) Jahac na lokomotivi, N. Pajkic (group of authors) – V. Nanović – poslednji pionir, Branko Bauer (grupa autora), Uspenski – Poetika kompozicije-semiotika , ikone, Hirsch – Validity in Interpretation			
No. of active teaching classes: 2		Lectures: 2	
Workshops: -			
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, analyses and ideas, synopses, storylines, scene sequences, treatment and scenarios for the final paper; Film projections and analysis of films; Oral and written analyses and training in analytical dramaturgical work; Analysis of papers and exercises; topic-based demonstrations. Discussions during lectures and exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	15	written exam	30
Workshops	15	oral exam	10
Colloquium/colloquia	30		
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Film and TV Dramaturgy			
Professor(s): Nebojsa D. Pajkic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 12			
Precondition: Master's degree enrollment			
Goals of the course: The course implies that students master the professional reception of the film and be able to spot the commercial potential of film art and consciously reject or reconcile them with its own artistic expression and screenwriting skills.			
Outcomes of the course: Upon completion of the course it is expected that students are competent independent film scenario writers, aware of the complex nature and origin of film and related arts, with the purpose of articulating their own artistic expression and thematic and genre preferences.			
Content of the course: Cross-application of the deductive and inductive method in the analysis of the selected films, and their correlation with the scenario they are based on, students observe distinctions such as film - non-film, art - non-art, as well as the homonymous and homologous relations such as a film in the art, art in the film, film inside the art, film and cinematography, cinematography in and beyond ideology, so that, as future filmmakers are able to transcend all culturally imposed binary oppositions such as the commercial and the artistic, European and American, mainstream and underground, encyclopedic and episodic, independent and establishment, elite and populist, representative and discardable.			
Literature: Northrop Frye – The Great Code, Frye - Anatomy of Criticism, Călinescu - Five faces of modernity, Hitchcock/Truffau, Melville on Melville, Godard on Godard, Fassbinder: Essays on Sirk, Spengler - The Decline of the West, Introductions to the Wissenschaftslehre, Fergusson – The Idea of a Theatre, Kaminsky - American film genres, N. Pajkic – Holivudski rukopis, N. Pajkic i D. Jelcici (pr.) Svetlo u tami, N.Pajkic i S. Radojevic – Nova filmska Evropa, N. Pajkic (pr.) Jahac na lokomotivi, N. Pajkic (group of authors) – V. Nanovic – poslednji pionir, Branko Bauer (grupa autora), Uspenski – Poetika kompozicije-semiotika , ikone, Hirsch – Validity in Interpretation			
No. of active teaching classes: 2	Lectures: 2	Workshops: -	
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, analyses and ideas, synopsis, storylines, scene sequence, treatment and scenarios for the final paper; Film projections and analysis of films; Oral and written analyses and training in analytical dramaturgical work; Analysis of papers and exercises; topic-based demonstrations. Discussions during lectures and exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Attendance/activity during the course	15	written exam	30
Workshops	15	oral exam	10
Colloquium/colloquia			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Film Production			
Professor(s): MGR Radenko Radenkovic, tenured professor, MGR Feti C. Dautovic, tenured professor, MGR Ana Daleore, associate professor, Jelena Mitrovic, artistic assistant, Marina Fafulic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 10			
Precondition: Attending Master studies, Drama and audio-visual arts – Module: FTV production			
Goal of the course is to present contemporary production and marketing strategies on the film through theoretical analysis and practical examples of existing models of film production. Focus is on the role of creative film producer with the idea through production to cinema and festival distribution in the contemporary digital world of cinematography image and sound.			
Outcomes of the course: Application of appropriate production strategies and development of creative potential in film production.			
Content of the course: <i>Lectures:</i> 1.) Independent film production; 2) B production; 3) The policy of an author in the film; 4) Interactive film; 5) Go picture (3 slots); 6) Creativity and production; 7) Production strategies; 8) The new AV projects and the market; 9) Kickstarter and new sources for film production budgeting (2 slots); 10) The production mixtures of film genres; 11) The star system in the contemporary production; 12) New channels of film distribution - web formats. <i>Workshops</i> Topic-based workshops, case studies within topic fields.			
Literature: - Paul Batisto, Independent Film Producing, Allworth Press, 2013; - Constantine Verevis, Film Remarks, Edinburg University Press, 2006; - Maxine Baker, Documentary In The Digital Age, Focal Press, 2006; - Alan Rosenthal, Writing, Directing And Producing Documentary Films And Videos, Southern Illinois University Press, 2002; - Laurie Scheer, Creative Careers In Hollywood, Allworth Press, 2002			
No. of active teaching classes: 8	Lectures: 2	Workshops: 2	Research paper: 4
Teaching methods: Lectures, exercises and case study analyses. Project teaching on the principles of topic-based workshops. Discussions during lectures and workshops. Preparation of short presentations by students within the workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	10	written exam	
Workshops	30	oral exam	40
Pre-exam papers	20		

Study program: Master studies Drama and audio-visual arts			
Course title: Film Directing M1			
Professor(s): Arsenijevic V. Stefan, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: FTV directing			
Goals of the course: Students explore and define personal film style and artistic sensibility, various authentic directing approaches to scenario material; directing the long form; analysis of common problems in directing the long form using the examples of debut films from the history of film.			
Outcomes of the course: Students master specifically artisan, practical and theoretical elements of complex film structures. Help and guidance in the process of finding one's own expression and mature authorial personality.			
Content of the course:			
<i>Lectures:</i> Introduction to the technical, practical and aesthetic dimensions of complex film structures (feature fictional film). The debut film as a specific subgenre. Analysis of domestic and foreign feature film debuts. The usual directing problems on first encounter with the long form. Problems of rhythm, style, unity, overcoming directing problems in the approach to long form dramaturgy, "when the director wants to say everything at once". Topics of debut feature films and finding authentic stories. Author starting point: to clearly perceive, understand and formulate one's attitude towards the world. From Weltanschauung to one's own film concept. The relation of form and content. Finding the directing approach which is personal and matches the story. Advantages and potential disadvantages of "grammatical" approach to the film. Models of authorial distance. "Cold" approach to film. The logic of the author or the logic of the story and characters. Ratio in the function of imagination. From calculations to spontaneity. <i>Polysemy and synonymy.</i> Overload of sense and accumulation of homogeneous signs. Paradoxes of directing strategy, making the "small things" (ephemeral events, scenes, characters) great, but "big things" (philosophemes, symbols) small. Implementation of the acquired knowledge and skills to independent creative work on film.			
<i>Workshops:</i> Filming a dialog scene from the scenario of the final exam in three different variants which explore three different specific director's approaches to the scene. Exercise practically opens the possibility of a deeper and more diverse considerations of directing in the final films, ie. finding authentic authorial signature. Working on the scenario of the final exam. Optionally, students work on developing their first feature fictional film.			
Literature: - Mckee, R.: <i>Story: Substance, Structure, Style and Principles of Screenwriting</i> , Harper Coll., 2010 - Field, S.: <i>Screenplay: The Foundations of Screenwriting</i> , Dell Publishing, 1994 - Campbell, J. <i>The Hero with a Thousand Faces</i> , Stilos, Novi Sad, 2004 - Kracauer, S. <i>Theory of film : the redemption of physical reality</i> , Institute for Film, 1972			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures with topic-based demonstrations. Discussions during lectures and exercises. Analysis of examples from films. Creative assignments, review of the generated solutions. Work on scenario writing and analysis for the final film.			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final Exam
Activity during the course		20	exam film
Workshops		20	60 points
			60

Study program: Master studies Drama and audio-visual arts			
Course title: Film Directing M2			
Professor(s): Arsenijevic V. Stefan, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 5			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: FTV directing and fulfilled exam obligations in Film directing M1			
Goals of the course: Completed profile definition of students' film style and artistic sensibility; preparing students for independent appearance on the professional international film scene.			
Outcomes of the course: Mastering specifically artisan, practical and theoretical elements of complex film structures. Completion of the process of finding students' own expression and orientation towards building a mature authorial personality. The acquisition of specific professional knowledge and skills necessary for independent appearance on the current international film scene.			
Content of the course:			
<i>Lectures:</i>			
Specifics of the current international film scene. International festivals as a platform for the promotion and distribution of European film. Different film festivals profiles. A-list film festivals. European co-production, features, limitations, basic rules. Domestic and foreign film funds and application for them from the director's perspective. The role of the director in the "packaging" of the film. Synopsis, director's statement, treatment, logline, mood board. International co-production markets. "Pitching" - how to briefly present one's future film. Key partners on the international scene: producers, distributors, world sales, television editors... The problems of communication and relationship with the contemporary audience. Techniques of improving authorial choices in different segments of the directing profession. Honesty as an attitude and a result of the creative process. How to rationally develop and direct intuition? Techniques of provocation and for nurturing "director's inspiration". Personal stance on the topic and synopsis. Personal stance on the form and means of expression of the film. Someone else's advice, concerns, criticism and responsibility for the final decisions. Compromises and reconciliation. Implementation of the acquired knowledge and skills to independent creative work in the field of film.			
<i>Workshops:</i>			
Making a synopsis, director's explication, treatment, scenarios, logline and mood board of the film for the final exam. Pitching the final exam film. Preparation and drafting of the final exam short fictional film (if students decide for a fictional structure of their master exam film).			
Optionally, further work on the development of students' short feature film debut.			
Literature:			
- Fellini, F.: <i>Making a Film</i> , Institute for Film, Belgrade, 1991			
- Phillips, Gene D.: <i>Stanley Kubrick</i> , Hinaki, Belgrade, 2004			
- Bergman, I.: <i>Moj zivot – Laterna Magica</i> , Graficki zavod Hrvatske, Zagreb, 1990			
- Herberg, L.: <i>Jim Jarmusch</i> , Hinaki, Belgrade, 2003			
- Tirard, L.: <i>Moviemakers' Master Class</i> , Faber and Faber, 2003			
- Ventura, M.: <i>Cassavetes Directs</i> , Kamera Books, 2007			
No. of active teaching classes: 7		Lectures: 4	Workshops: 3
Teaching methods: Lectures with topic-based demonstrations. Discussions during lectures and exercises. Analysis of examples from films. Creative assignments, review of the generated solutions.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course	20	exam film	60
Workshops	20		

Study program: Master studies Drama and audio-visual arts			
Course title: Cinematography Image V			
Professor(s): MGR Miladin R. Colakovic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 14			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: Camera			
Goals of the course: The goal of the course is to introduce students to the most complex processes of creating cinematography image from the aesthetic and technological viewpoint.			
Outcomes of the course: Upon the course completion and the successful fulfillment of all practical tasks, students are enabled to create different structures of complex cinematography as directors of photography.			
Content of the course: <i>Lectures:</i> Director of photography; Cinematographer position; Photography director's scenario analysis; Research; Visual reference; Visual sketches; Working with the director; Creative and technical tests; Working with set designer; Working with costume designer; Specifics of work in different genres; Stylistic definition and visual continuity; Interpretation of space in different structures; Director of photography and photography post-production; Cinematography image and upcoming technologies. <i>Workshops:</i> Individual and group exercises from the above areas. At the end of first semester, students take a colloquium on the exam film project. For the exam, students independently make a fictional film, documentary or experimental film with a running time of 5 to 10 minutes.			
Literature: Compulsory: Cinematography screencraft, Peter Ettedgui, RotoVision, 1998; Perception & Imagining, Richard Zakia, Focal Press, 2002; Reflections – Benjamin Bergery – ASC Press, 2002; Masters of Light, Dennis Schaefer & Larry Salvato, University of California Press, 1984; Blain Brown - Cinematography: Theory and Practice, Focal Press, 2002			
No. of active teaching classes: 8	Lectures: 4	Workshops: 2	Research paper: 2
Teaching methods: Lectures with demonstrations. Workshops – individual exercise; Workshops – group exercises; Working in the film studio; Analyses of exercises; Discussions during lectures; Film projections and inserts, and their analysis; Visits to recording and film studios.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Master studies Drama and audio-visual arts			
Course title: Photographic Image V			
Professor(s): Aleksandar Kostic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: Camera			
Goals of the course: The goal of the course Photographic image V is to introduce a student to the domain of conceptual, aesthetic and communication content of photography through individual teaching, based on the application of general theory of information to the area of visual information of the photographic image. The main characteristic of the third industrial revolution is the conditionality that the traditional understanding of the photography is viewed from the perspective of information theory.			
Outcomes of the course: Students are enabled, both conceptually and aesthetically, to create an authored photographic project with clearly defined visual information in relation to the assumed circle of addressees.			
Content of the course: The basic concept of the course Photographic image V includes the application of the information theory of Chicago school of semiotics of the 1930s - (Charles Sanders Peirce and Charles Morris) to the photographic image. <i>Lectures:</i> The definition of information system. Types of information systems. The problem of the distribution of information - freedom of distribution. The types of information within a single information system. Division into: informational, emotional and propagandist types of communication and information. Informative forms of communication in photography. Emotional forms of communication in photography. Propagandist forms of communication in photography. Defining the four main points of the quadrant diagram of emotional information in photography. <i>Workshops:</i> Photographic information on the basis of realistic representation of an object with the intent to communicate to the widest circle of addressees. Photographic information on the basis of realistic representation of an object with the intent to communicate to the narrow circle of addressees. Photographic information on the basis of abstract representation of an object with the intent to communicate to the widest circle of addressees. Photographic information on the basis of abstract representation of an object with the intent to communicate to the narrow circle of addressees.			
Literature: <i>Compulsory literature:</i> Charles Morris, Foundations of the Theory of Signs, BIGZ, Belgrade, 1975, The Social History of Art and Literature, Arnold Hauser, Kultura, Belgrade, 1966 <i>Recommended literature:</i> Teorija Sdelovani, Jan Smok, FAMU Prag, 1972, Skladba Fotografickeho obrazu, Jan Smok, FAMU, Prag, 1975			
No. of active teaching classes: 4	Lectures: 2	Workshops: 2	Research paper: 2
Teaching methods: Lectures of methodical units based on the course program. Setting precise topics for individual student papers with predetermined dates for mandatory completion. Analysis of individual artistic solutions with discussion. Following current art and cultural events.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Attendance during the course	10	exam works	30
Activity during the course	10		
Artistic level of the completed individual work	50		

Study program: Master studies Drama and audio-visual arts			
Course title: Acting			
Professor(s): Biljana Aleksic, tenured professor; Dragan Petrovic, tenured professor; Srdjan Karanovic, associate professor; Pavle Lazic, artistic associate; Mila Manojlovic, associate professor; Sonja Kolacaric, expert associate, Dusan Matejic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: Acting			
Goals of the course: The goal of the course is to help students prepare for the final exam (theoretical work and the work of art - play) through lectures and discussions.			
Outcomes of the course: Specialized education and skills level in specific areas of the curriculum of the study program.			
Content of the course: ACTING - preparation of the final paper (pre-exam paper) Students choose the topic of the pre-exam paper that is associated with the work of art they are preparing. - preparation of the final play (the work of art) Students independently choose the text and the topic for their master thesis, as well as the method of preparation and their associates. MASTER THESIS - FINAL EXAM (rehearsals and performances) Students independently rehearse their individual final exam play with selected associates. Mentors occasionally, in consultation with the students, perform the work overview and provide the necessary feedback. The final exam is in a form of a play that is performed publicly.			
Literature: - C. S. Stanislavski »Sistem«, Belgrade, Partizanska knjiga, 1982 - Bertolt Brecht »Dialectics in the Theatre«, Belgrade, Nolit, 1966 - Jerzy Grotowski »Towards a Poor Theatre«, Belgrade, ICS, 1976 - Mata Milosevic »Moja gluma«, Belgrade, Teatron, 1977 - Mata Milosevic »Moja rezija«, Novi Sad, Sterijino pozorje, 1982 - C. S. Stanislavski »Etika«, Belgrade, Gea, 1996 - Boro Stjepanovic »Gluma 1-2-3«, Novi Sad, Sterijino Pozorje - Michael Chekhov »On Acting Techniques«, Belgrade, NNK Internacional, 2005 - Lee Strasberg »A dream of passion (The Development of the Method)«, Belgrade, FDA, 2004 - Peter Brook »Threads of Time«, Belgrade, Zepther Book World, 2004 - Vladimir Jevtovic »Siromasno pozoriste«, Belgrade, FDA - Vladimir Jevtovic »Uzbudljivo pozoriste«, Belgrade, Gea, 1997			
No. of active teaching classes: 6		Lectures: 4	Workshops: 2
Teaching methods: Individual teaching. Lectures and discussions with the mentor, consultations with associates.			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final Exam
Activity during the course		10	written exam
Workshops		10	oral exam
Colloquium/colloquia			.....
Pre-exam paper		20	
			60 points

Study program: Master studies Drama and audio-visual arts			
Course title: Integrated Marketing Communications			
Professor(s): PhD Ognjanov, Galjina, associate professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Precondition: None			
Goals of the course: Integrated marketing communications are a marketing process which includes planning, creation, integration and implementation of various forms of marketing communication (advertising, sales promotion, publicity, events, etc.) which are directed to the target consumers or potential customers of a particular brand over a certain period. The goal of integrated marketing communications is a direct impact on the behavior of the target groups through artistic communication messages, performances and artifacts.			
Outcomes of the course: Mastering the concept of creative marketing communications; Understanding the process of creating artistic messages in marketing communications in different contexts; Realizing the purpose of art-marketing communications and audiences; Understanding the strategies and creative marketing communications planning; Insight into the needs of consumers/potential customers; Understanding the marketing communications mixture.			
Content of the course: Introduction to marketing communications The role of art and marketing communications Marketing communications mixture Effectiveness of promotional tools Branding and marketing communications role Context and marketing communications Communication differences Understanding the way consumers process information Effect of personal impact on marketing communications Changing attitudes through marketing communications			
Literature: - 1. <i>Integrated Marketing Communications</i> - Prentice Hall (David Pickton, Amanda Broderick) - 2. <i>Integrated Advertising, Promotion, and Marketing Communication</i> (Kenneth E., Clow Donald Baack) - 3. <i>Strategies for implementing integrated marketing communications</i> (Larry Percy) - 4. <i>Marketing Communications</i> - Prentice Hall (Patrick de Pelsmacrer, Maggie Geuens and Joeri Van Den Bergh) - 5. <i>Marketing Communications - An Integrated Approach</i> (Pr Smith) - Kogan Page Journals: <i>Advertising Age</i> , <i>Campaign</i> , <i>Harvard Business Review</i> ...			
No. of active teaching classes: 1		Lectures: 1	Workshops:
Teaching methods: lectures, workshops (group tasks - preparing PPM) PPM presentation			
Mark (max. no. of points 100)			
Pre-exam obligations		70 points	Final Exam
Activity during the course		10	written exam
Workshops		40	oral exam
Colloquium/colloquia			.....
Pre-exam papers		20	
			30

Study program: Master studies Drama and audio-visual arts			
Course title: The History of Film III			
Professor(s): PhD Aleksandar Jankovic, associate professor; PhD Aleksandra Milovanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: Attending the required year of studies			
Goals of the course: The course follows the short but significant history of Serbian (national) film from the late 19 th century to the beginning of the Second World War, later in the context of the integral part of Yugoslav cinematography, and then to the beginning of the 21 st century. The contextualization in the Balkan and European context is especially emphasized in establishing a historical narrative of the nineties of the last century to the present days. The course highlights the specifics of establishing the comprehensive features of cultural specificity of world and national cinematography.			
Outcomes of the course: Upon completion of the course, students should be able to: - define the main course in the history of world and national film and connect them to the historical context in which they appeared; - explain their opinion about certain phenomena in the history of film; - recognize the importance of certain authors and films for the development of film art, regardless of their opinion on them; - conceptualize the applicability of the insight into the historical development of film in their own film practice;			
Content of the course: The history of (national) film should enable students to become familiar with the basic phenomena in the history of film from the first screening of the film in Belgrade in 1896, through a modest but significant production of Serbian i.e. Yugoslav film in the Monarchy until 1945, and then the ideological and aesthetic directions, trends, changes, phenomena and most importantly, the specifics in national cinematography from 1945 to the beginning of the 21 st century. <i>Lectures:</i> classes with examples (film inserts) <i>Workshops:</i> playing the films that support the lectures			
Literature: David A. Cook, A History of Narrative Film 1, 2, 3 CLIO Belgrade 2005-2007 Filmska enciklopedija 1-2, Zagreb, 1986-1990 Petar Volk, Srpski film, Film Institute, Belgrade, 1996 Extended literature: - Aleksandar Jankovic, Balkanizacija evrope, Almanac of the conference papers, Umetnost i mediji u funkciji evropskih intergracija, FDA, 2008 - Aleksandar Jankovic, (Pra)Istorija srpskog filma 1896 - 1941 in Umetnost 20 veka u Srbiji : Moderna i modernizmi, Belgrade, Orion Art, 2014, pp. 261 – 270			
No. of active teaching classes: 2		Lectures: 2	
Workshops: 0			
Teaching methods: Classes with examples (film inserts) and film projections			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Attendance/activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts				
Course title: Research in Advertising				
Professor(s): Stankovic Ivan, assistant professor				
Status of the course: Compulsory				
Number of ECTS: 2				
Precondition: None				
Goals of the course: Providing overview of sources and application of data in marketing and advertising. Mastering the application of the collection and analysis of secondary data. Conducting primary research - problem definition, research, investigation, research structures - experiments, simulations, field surveys, questionnaires, data collection, tabulation, analysis and reporting of results.				
Outcomes of the course: <i>Enabling insight into:</i> the role of research in marketing communications - problem solving/decision-making; research costs in relation to the expected profits; the collection and use of secondary marketing data; primary research process - problem definition, conducting research, population and sample; the selection, structure of the research, the construction of questionnaires, data collection and analysis; preparation of the research report; methods and techniques for measuring the effects of the activities of marketing communication. <i>Ability to:</i> access, interpret and use the secondary marketing data, including the databases; compress the appropriate marketing communication report; develop a preliminary primary research plan of marketing communications.				
Content of the course: <i>Lectures:</i> 1. Research terms in marketing - data, surveys, questionnaires, results, etc .; 2. Information technology and marketing communication; 3. Research application - market research, product testing, marketing tests, brand image; 4. Advertising solutions testing, audience measurement, etc .; 5. Research costs - time and money; 6. Sources of secondary data: internal and external databases - libraries, archives, professional associations; 7. Research organizations, etc .; 8. "The scientific method of inquiry" - hypotheses development and testing ; 9. Primary research: defining the problem and setting the "right" questions; 10. Quantitative and qualitative research methods and techniques: observation, survey; 11. Simulation, focus groups, one to one; 12. Data analysis: correlation, statistical comparisons, significance - practice VS statistics; 13. Statistical software packages, for example. Excel, SAS, SPSS <i>Workshops: Exercises, Others teaching methods, Study research</i> -The analysis of marketing research projects -Media planning and analysis				
Literature: Marketing Research, Aaker, Kumar, Day, The Faculty of Economics, Belgrade, 2008 The Art And Science Of Interpreting Marketing Research Evidence, Smith, Fletcher, John Wiley & Sons, 2005 Moderating Focus Groups, T. L Greenbaum, Saga, 2000 Marketing Research, K. West, CLIO, 2004 Advertising media planning, Jack Z.Sissors and Roger B. Baron, McGraw-Hill, 2002 The Media: An Introduction, Adam Briggs and Paul Cobley, CLIO, 2005 Television, David McQueen, CLIO, 2000 Radio, Martin Singler and Cindy Viringa, CLIO, 2000 The global media, Edward S. Herrmann, Robert W. McChesney, CLIO, 2004				
No. of active teaching classes: 1		Lectures: 1	Workshops: /	
Teaching methods: lectures, workshops (group tasks - preparing PPM) PPM presentation				
Mark (max. no. of points 100)				
Pre-exam obligations		70 points	Final Exam	points
Activity during the course		10	written exam	
Workshops		40	oral exam	30
Colloquium/colloquia			
Pre-exam papers		20		

Study program: Master studies Drama and audio-visual arts			
Course title: Cinematography Image II			
Professor(s): Aleksandar Kostic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts and fulfilled exam obligations in Cinematography image I			
Goal of the course: The aim of this course is to introduce students to the most complex procedures in creating cinematography images, both from technological and aesthetic standpoint. Emphasis is on developing the thought process of creating a visual and narrative structure of the cinematographic work with conceptual, aesthetic and communication contents. The course studies the creative aspects of the moving image in the film, in other forms of audio visual and multimedia form, and applied cinematography image.			
Outcome of the course: Upon course completion, and all practical tasks performed, students are expected to be able to independently design and carry out a cinematography work, using articulated elements of visual language as unique visual or cinematographic film piece of art or as a segment of a piece of art of other art practice.			
Content of the course: 1. Reflective potential of a visual content; 2. The image of reality and stylization; 3. The means of stylization or method of transformation reality transformation; 4. Elements of a visual expression; 5. Visual storytelling; 6. The visual style; 7. The descriptive and transformative role of basic elements of a visual expression; 8. The real and virtual space; 9. The real and the virtual time; 10 Style continuity in time and space overview; 11. Space interpretation in feature structures; 12. The movement and rhythm; 13. Descriptive and transformative role of movement; 14. The movement in music and the commercial forms; 15. Style continuity in the use of camera movements; 16. The virtual movement; 17. The description of the transformation in the color display; 18. Manipulation of color in the process of image coloring; 19. The continuity in the color treatment; 20 Black-and-white images; 21. Ambient and artificial lighting; 22. Conventional and unconventional lighting; 23. Style continuity in lighting; 24. Descriptive and transformative role of lighting; 25. The image and new technologies; 26. Creating a virtual image processes; 27. The anaglyph; 28. The screen; 29 Motion pictures in contemporary art practice; 30. Motion picture in theatre.			
Literature: -Brown, Blain - Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers, Focal Press, 2002; -Wheeler, Paul - High Definition Cinematography, Focal Press, 2th edition, 2007; -Ballinger, Alexander - New Cinematographers, Harper Design International, 2004 -Gilles Deleuze - Cinema 2 the Time Image, Film Center of Serbia, 2010; -Giesekam, Greg - Staging the Screen, Palgrave Macmillan, 2007			
No. of active teaching classes: 2		Lectures: 2	Workshops:
Teaching methods: Lectures with demonstration classes, realization of independent student tasks, analysis of completed assignments, topic-based workshops, playing the films and parts of the films with analyses.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Attendance during the course	30	Exam (theoretical and practical part)	30
Active participation (colloquium, pre-exam paper)	40		

Study program: Master studies Drama and audio-visual arts			
Course title: Communication Skills			
Professor(s): Markovic N. Marina			
Status of the course: Compulsory			
Number of ECTS: 2			
Precondition: None			
Goals of the course:			
<ul style="list-style-type: none"> - Understanding and the development of communication skills in relation to the artistic performance. - The development of communication strategies and setting standards of public communication. - Usage of communication skills and modes of operation in relation to the ethical postulates. - Continuity and consistency in maintaining a relation with the media. - Insights into the specifics of crisis management. - Fostering freedom and culture of speech, as well as non-verbal communication. - Developing a critical attitude in relation to the public speaking. - Promoting ethical behavior in the profession of Public Relations (PR). 			
Outcomes of the course:			
<ul style="list-style-type: none"> - Ability to design a successful campaign. - Ability to formulate and implement appropriate strategies in order to achieve goals of the clients. - The development and usage of communication skills. The ability to create a personal PR. - Ability to design and plan strategies of public speaking. - Nurturing leadership qualities. 			
Content of the course:			
<i>Lectures:</i>			
<ul style="list-style-type: none"> - Communication - ways of transmitting messages and levels of meaning. - Public Relations - descriptive, sources, historical development and significance. - Usage of communication skills in public relations. - The importance of the relationship with the media, the role of the public relations agencies and the role of spokesperson. - Integration of public relations and other marketing communications activities; relations between the media and institutions. - PR Crisis - a case study. 			
<i>Workshops:</i>			
<ul style="list-style-type: none"> - Basic skills of business communication - situational analysis. - Psychological approach - positive and negative anxiety. Stress reduction techniques. - Verbal and nonverbal communication. Presentation techniques and skills - content and interpretation. - Techniques and skills of public speaking. Strategies for public appearances in the media. - Ethical behavior, business etiquette, protocol, etc. - Leadership - personality of the leader. 			
Literature:			
<ul style="list-style-type: none"> - Markovic, Marina, <i>Poslovna komunikacija</i>, CLIO, Belgrade, 2008 - Black, Sam, <i>Public Relations</i>, CLIO, Belgrade, 2003 - Eco, Umberto, <i>Culture, Information, Communication</i>, Nolit, Belgrade, 1973 - Morris, Desmond, <i>Manwatching: A Field Guide to Human Behaviour</i>, Yugoslavia, Belgrade, 1979 - Bittel, Lester, <i>Leadership, the key to management success</i>, CLIO, Belgrade, 1997 			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: lectures, exercises, workshops (group tasks - preparing PPM) PPM presentation, the individual tasks; study research.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	10	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper	10		

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

Study program: Master studies Drama and audio-visual arts			
Course title: The Creative Principles of Promotion			
Professor(s): Stankovic, M. Ivan, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: None			
Goals of the course: The goal of the course is to provide an insight into the theory and practice of advertising and creative promotion, as well as their role in modern marketing, with particular emphasis on the importance of art in their creation process. Comprehensive review of advertisers, agencies and media. Pointing out the importance of promotional planning while taking into consideration creative, media and marketing strategies, as well as the importance of the promotional budgets and managing the measures of effectiveness. The course is devoted to the analysis of creative tools and techniques intended for brand image building through the creation of artistically designed works and performances.			
Outcomes of the course: Acquiring the knowledge nowadays equally essential to both professionals in advertising agencies and their clients. Ability to successfully access and accurately interpret market data.			
Content of the course: <i>Lectures:</i> Introduction to the art of advertising; The relationship between art, marketing and advertising/promotions (consumer/trade), Advertising agency; Campaign strategy Successful advertising campaign strategy as an artistic concept Specifics of the relationship between client, agency and media Writing creative briefs; Image and branding; Plan advertising, Cost/benefit of promotional activities, Competitive positioning Media Department as another creative department, Application of the relevant principles of case studies, Evaluation of promotional efforts <i>Workshops:</i> Exercises, Other methods of teaching, Study research			
- Literature: - <i>Ogilvy on Advertising</i> , David Ogilvy, Vintage Books, a Division of Random House 1985 - <i>The Regis Touch</i> , by Regis McKenna, Addison-Wesley Publishing Company 1986) - <i>Organizing Genius</i> , Warren Bennis & Patricia Ward Biederman, Addison-Wesley Publishing Company 1997 - <i>Webster's New World Dictionary of Media and Communications</i> , Paul Weiner, MacMillan Publishing Company, 1996 - <i>Making It In Advertising</i> , Leonard Mogel, MacMillan Publishing Company, 1993 - HITTING THE SWEET SPOT, Fortini-Campbell, Lisa; The Copy Workshop, 2001 - ADVERTISING – THE BUSSINES OF BRANDS; group of authors, The Copy Workshop, 2001 ADVERTISING, Lane, Ronald; Russel, Thomas, Prentice Hall, 2001			
No. of active teaching classes: 3		Lectures: 1	Workshops: 2
Teaching methods: lectures, workshops (group tasks - preparing PPM) PPM presentation			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	10	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Master studies Drama and audio-visual arts				
Course title: Creative Music Production				
Professor(s): Dejan Pejovic, assistant professor, Boris Despot, tenured professor, Dino Dolnicar, teaching assistant				
Status of the course: Elective				
Number of ECTS: 8				
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: Recording and sound design				
Goals of the course: Introducing students to the classical music ensembles and specific production requirements related to recording them "live". Training and the development of the professional sense of hearing through analytical and critical study of music production. Study of the creative and technical processes of music production through the analysis of representative examples from the history of popular music.				
Outcomes of the course: Students are expected to be able to record different classical music ensembles performing both in studios and on multi-purpose stages and at performance venues, as well as to independently consider different artistic approaches to music production and to understand the historical, aesthetic and social context of popular music.				
Content of the course: <i>Lectures:</i> Articulation of psychoacoustic phenomena. Developing mechanisms necessary to identify and understand characteristics of the music content. Understanding the acoustic properties of the classical musical instruments and learning about different classical music ensembles. Specifics of recording solo and accompanying instruments and large orchestras. Case study: analysis of creative production processes and artistic genre through the representative examples from the history of popular music. <i>Workshops:</i> Throughout the course, students go through a series of practical exercises of classical music recording, from recordings of solo instruments to large performance ensembles. Every student, according to the aesthetics of the genre, independently mixes and masters several different tracks of popular music.				
Literature: - Moylan, W. (2006): "Understanding and Crafting the Mix: The Art of Recording", Focal Press - Barlett, B. (2012): "Practical Recording Techniques", Focal Press - Barlett, B. (2014): "Recording Music on Location: Capturing the Live Performance", Focal Press - Burgess, R. (2014) : "The History of Music Production", Oxford University Press - Burgess, R. (2013): "The Art of Music Production: The Theory and Practice", Oxford University Press - Zager, M. (2011): "Music Production: For Producers, Composers, Arrangers, and Students", Scarecrow Press - Cleveland, B. (2001) "Creative Music Production: Joe Meek's Bold Techniques", Artist Pro - Izhaki, R. (2012): "Mixing Audio, 2nd Edition", Focal Press - Senior, M. (2011): "Mixing Secrets for the Small Studio", Focal Press - Owsinski, B. (2013): "The Mixing Engineer's Handbook, 3rd Edition", Cengage Learning - Katz, B. (2013): "Mastering Audio: The Art and the Science, 2nd Edition", Focal Press				
No. of active teaching classes: 4		Lectures: 2	Workshops: 2	
Teaching methods: Lectures with examples, discussions and workshops				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final Exam	50 points
Activity during the course		20	written exam	30
Workshops		30	final project	20
Colloquium/colloquia			
Pre-exam paper				

Study program: Master studies Drama and audio-visual arts			
Course title: Cultural Policy a			
Professor(s): PhD Djukic G. Vesna, tenured professor, PhD Copic Z. Vesna, assistant professor, Nina Mihaljinac, teaching assistant			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Attending the required year studies			
Goal of the course is to introduce students to the theory and history of cultural policy in Serbia and abroad, focusing on instruments and strategies of contemporary public practical policies, and enable them to acquire the necessary knowledge, skills and abilities of professional activity.			
Outcome of the course: Students are enabled to understand the role of statutory authorities and parastatal bodies that have political, legal and financial authority to make decisions on cultural life and cultural development of society at all levels of public administration and local government, know the process of adoption and practical implementation of important decisions and are capable of active participation in the planning and management of cultural development.			
Content of the course: 1-9. The theory of cultural policy: key concepts, levels, models and instruments; 10. The history of cultural policy: stages of development, from ancient Greece to the present day; 11-17. Strategies of contemporary cultural policies in Europe and the world: connecting, achieving sustainability, programming and organizational competitive strategies; 18-28. Modern cultural policy in Serbia at the national, provincial and city levels.			
Literature: 1. Djukic V., Drzava i kultura: studije savremene kulturne politike (2012) Belgrade: FDA, Belgrade (pp.1-371); 2. Djukic Dojcinovic V., Tranzicione kulturne politike: konfuzije i dileme (2003) Belgrade: Zaduzbina Andrejevic; 3. Djukic V., Strateske dileme savremene kulturne politike u Srbiji – koliko smo daleko od uravnotezenog delovanja (2013) Kultura, vol. 140, pp.252-271; 4. Djukic V., Izazovi pozorisne politike u Srbiji: finansiranje u funkciji vrednosno-idejnih ciljeva (2013) FDA Almanac, Belgrade: Faculty of Dramatic Arts, pp. 171-181			
No. of active teaching classes: 2		Lectures: 2	
Workshops: 0			
Teaching methods - interactive lectures and exercises: the study of literature, research and analysis of contemporary cultural policy www.culturalpolicies.net , participation in public debates and study visits.			
Mark (max. no. of points 100)			
Pre-exam obligations		Final Exam	
30 points		70 points	
Activity during the course	30	written exam	
Workshops		oral exam	70

Study program: Master studies Drama and audio-visual arts			
Course title: Media and Political Campaign			
Professor(s): Popovic S. Zoran, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Precondition: None			
Goal of the course: Introduction to basic theoretical approaches and applied research in the field of public opinion and political communications. The course covers the ways in which contemporary mass media are changing the dynamics of politics in Serbia and internationally, as well as the modalities of the media influences the way of thinking and acting in the world of politics. Specific topics include the method of production conscience, the role of the media in campaigns and elections, influence on the formation of political attitudes and behavior, as well as the ways in which media coverage of government activities influences the policy makers. The course offers an exploration of nature of the news and information media with the focus on the development of a critical approach to reporting. We examine the process of democratic persuasion in the new democratic environment. Review of the growing interaction between the makers of foreign and domestic policy and global news media. During the course, this unavoidable symbiosis is analyzed through case studies. How do the media affect the development and extents of political activities? Does the media share with politicians the responsibility for the successes and failures of politics?			
Outcome of the course: Insight into the key questions: To what extent does the media shape public opinion and thus indirectly influence political decisions ?; On which way do the totalitarian regimes use media to shape public attitudes and strengthen the rule?; How does the media control maintains undemocratic regimes?; Under which circumstances can freedom of the media enhance or hinder democracy?; How have the new media such as the Internet (websites, blogs) led to a change in the matrix of political communication and the game?			
Content of the course: <i>Lectures:</i> Introduction - defining the relation between the media, politics and marketing communications; The news media as an institution; News and democracy - the role of the media in a democracy; Analysis of modern media - news production; Case study - the impact of economics and marketing communications; Problems of modern news media and possible solutions; Trends in reporting on news from political life; Specifics of the news - what is the driving force of the news ?; Theories of reporting from war zones and elections; Case study - news VS propaganda in the post totalitarian regime - the former Yugoslavia; History of political TV advertising - the US presidential election, the history of political TV advertisement - Serbian parliamentary and presidential elections; Case study - the role of media in political communication; The political influence of the media <i>Workshops:</i> Group tasks: Structure of a political campaign: analysis, presentation and debate. Pre-exam paper: analysis of political TV commercials			
Literature: -Sabato, Larry J. Feeding Frenzy: Attack Journalism & American Politics. Lanahan Publishers, 2000, ISBN 0-9652687-8-0 -Bennett, Lance. The Politics of Illusion. (5th Edition) Addison Wesley Longman, 2002. ISBN 0-321-08878-6 -Leonard Downie, Jr. and Robert G. Kaiser. The News About the News: American Journalism in Peril, Vintage Books 2003. -David Paletz, The Media in American Politics: Contents and Consequences. 2nd ed. Longman, 2001 -Markus Prior. Post-Broadcast Democracy: How Media Choice Increases Inequality in Political Involvement and Polarizes Elections, 2007. -RÜDIGER SCHMITT-BECK. "Mass Communication, Personal Communication and Vote Choice: The Filter Hypothesis of Media Influence in Comparative Perspective" British Journal of Political Science, Volume 33, Issue 02, April 2003, pp. 233-259 -Diana Mutz and Byron Reeves. 2005. "The New Video malaise: Effects of Televised Incivility on Political Trust" American Political Science Review, Volume 99, Issue 01, February 2005, pp. 1-15 -Thomas E. Nelson, Rosalie Clawson, et al. 1997. "Media Framing of a Civil Liberties Case and Its Effects on Tolerance", American Political Science Review 91(3): 567-84.			
No. of active teaching classes: 1		Lectures: 1	Workshops: /
Teaching methods: Lectures, exercises and case study analysis. Project lectures based on creative workshops. Discussions during the lectures and creative workshops. Preparations of students' presentations within the workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	10	written exam	
Workshops	40	oral exam	40
Colloquium/colloquia		.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Media Planning			
Professor(s): Stankovic Ivan, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Precondition: None			
Goal of the course: The goal of the course is to introduce students to the process and methodology of planning and media buying as an activity which should ensure that promotional activity is achieved with optimal effectiveness and efficiency.			
Outcome of the course: Introducing to the specifics of conventional and interactive media and their advantages and disadvantages; mastering the basic terms of media planning and buying; introducing to media planning goals; understanding of media strategies; introducing to media software; the ability of budgeting and optimal allocation of resources to different media channels and markets; knowledge of basic techniques used in the planning and audience measurement techniques; mastering the basics of strategic planning - developing media mix based on knowledge of the advertising goals, target groups, budget.			
Content of the course: <i>Lectures</i> Defining the basic concepts of media planning (<i>Rating, HUT / PUT, Share, GRP, Affinity Index, CPP, CPT, Reach, Frequency, target group</i>) - Types of media (TV, print, <i>OOH</i> , Internet, radio, cinema, the new alternative media) - Media plan (Brief - marketing input, media targets (when, where, when, how, how much, what else?) - The media strategy (target group, geographical objectives, reach and frequency goals, flights) - Presentation of examples of <i>PGM, TGI</i> , and Ariana documents. - Planning the context - Overview of the media market (Adriatic region) <i>Workshops: Exercise, other teaching forms, Study research</i> -Group tasks for the workshop: creating a mix media based on brief parameters, presentations and debates, two teams -Individual design of the media plan -Media Strategy: budget allocation based on the type of media, time frame and continuity, goals setting			
Literature: -Colin McDonald – Advertising Reach and Frequency -Richard W. Olshavsky- Indiana University, Anand Kumar- Vanderbilu University, Some Implications for the Measurement of Advertising Effectiveness -William D. Wells – Measuring Advertising Effectiveness -James Lucas – Frankel& Company, David Prensky- Trenton State College, Evaluating the Effectiveness of Place-Based Media -Erwin Ephron, Television Advertising (Continuity Scheduling – Advertising Without Gaps) from The Adverting Business, John Philip Jones			
No. of active teaching classes: 1		Lectures: 1	Workshops: /
Teaching methods: lectures, workshops (group tasks - preparing PPM) PPM presentation			
Mark (max. no. of points 100)			
Pre-exam obligations		70 points	Final Exam
Activity during the course		10	final exam
Workshops		40	oral exam
Colloquium/colloquia			.....
Pre-exam papers		20	
			30 points

Study program: Master studies Drama and audio-visual arts			
Course title: International Cultural Relations a			
Professor(s): PhD Dragicevic Sestic D. Milena, tenured professor, PhD Djukic G. Vesna, tenured professor, Mihaljinac S. Nina, teaching assistant			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Precondition: Attending the required year of studies			
Goal of the course is to provide students with knowledge about the history of international cultural relations, as well as insight into contemporary trends of international cooperation (cultural diplomacy, cultural exchange, international cultural trade and the impact of globalization, networking); to provide students with knowledge about international organizations in the field of culture (UNESCO, Council of Europe, the European Union and its cultural programs) and international conventions; to enable students to design and lead international projects.			
Outcome of the course: gaining knowledge and skills to analyze the international relations in culture; acquiring the ability to design and create international/cross-border co-production and collaborative projects; acquiring the necessary skills to manage projects at the international level (operating in networks and consortia), knowledge about the resources and methods of fundraising at the international level			
Content of the course: <i>Lectures</i> - Cultural relations, cooperation and cultural diplomacy - basic concepts; 2-5. Historical models of international cooperation in culture; 6. The instruments of international cultural cooperation; 7. Cultural dimension of European integration and transnational forms of organization: The European Union and the Creative Europe program. 8-10. International organizations in the field of culture, European cultural networks; 11-12. International events as platforms for exchange, cooperation and trade; Balkan cultural cooperation. Ethical dilemmas of international cultural relations. 13. International projects - co-production; principles of management the international projects in culture; 14-15. Cultural diplomacy of Serbia - resources and strategy. <i>Lectures</i> - International cooperation projects design, elaboration and public debate.			
Literature: -Dragicevic Sestic M. Stojkovic B. (2011) Kultura: menadzment, animacija, marketing (6th edition) Belgrade: CLIO(pp. 287-320) -Rogac Mijatovic, Ljiljana, Kulturna diplomatija i medjunarodni kulturni odnosi, Institute for Theatre, Film, Radio and Television, CLIO, Belgrade, 2014 -Francoise Chaube and Martin Lorraine, International Cultural Relations: history and context, CLIO, Belgrade, 2014 -Wyszomirski M., Schneider, C. et. al., Cultural diplomacy, Balkankult fondacija, 2006			
No. of active teaching classes: 2		Lectures: 2	
Workshops: 0			
Teaching methods: lectures; debates and discussions; visits (to international organizations, cultural centers, etc.), project-based learning.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course		written exam - test	40
Workshops		oral exam	20
Pre-exam paper	40	.....

Study program: Master studies Drama and audio-visual arts		
Course title: Methods of Drama Analysis a		
Professor(s): PhD Nebojsa B. Romcevic, tenured professor		
Status of the course: Elective		
Number of ECTS: 4		
Precondition: Master's degree enrollment		
The main goal of the course is to introduce students to modern methods of drama analysis.		
Outcome of the course: Mastering the techniques of drama analysis		
Content of the course: Genre and styles / Critical overview of the existing theories / The influence of normative and deductive theory of drama/ The language of drama, situation and dialogue / Drama as a multimedia form of presentation / Theatre as a social institution / Drama text and audience/Information in internal and external communication systems / information in advance and the horizon of expectations of the audience / Internal relation between verbal and non-verbal information / Levels of knowledge of dramatic characters and audience / Perspective structure of drama text / Epic communication structures in drama / Succession and transfer of the information / The language of drama and plain language / Semi-functionality of the language of drama / Verbal communication and plot / Verbal communication and dramatic character / Monologues / Dialogues / Dramatis personae and dramatic characters / Interdependence of plot and characters / Status of dramatic character / Dramatis personae, configuration and constellation of characters / Character concept and characterization / Story, plot, situation/ Plot, sequence of plot, the phase of the plot/ The representation of the story/ Combinations of sequences / Segmentation and composition/ Time and space structures		
Literature: - Sedgewick, Garnet, <i>Of Irony, Especially in Drama</i> , University of Toronto Press, Toronto, 1948 - States, Bert, <i>Irony and Drama. A Poetic</i> , Cornell University Press, Ithaca, 1971 - Sterijino delo danas (zbornik), Sterijino pozorje, Novi Sad, 1981 - Sukturnalni prilaz književnosti, prir. M. Bunjevac, Nolit, Belgrade, 1978 - Styan J. L, <i>Drama, Stage and Audience</i> , Cambridge University Press, London, 1975 - Styan J. L, <i>The Dark Comedy</i> , Cambridge University Press, Cambridge, 1968 - Souriau, Etienne, <i>The Two Hundred Thousand Dramatic Situations</i> , Nolit, Belgrade, 1980 - Szondi, Peter, <i>Theorie des modernen Dramas</i> , Suhrkamp, Frankfurt a, 1956 - Wicham, Glyn, <i>A History of the Theatre</i> , London, 1985 - Genet Gerard, <i>Les figures</i> , Vuk Karadzic, Belgrade, 1985 - Ziegler, Karl, <i>Zur Raum - und Bühnengestaltung des klassischen Damentyps</i> , WW 2en Sonderheft, 1954 - Pfister, Manfred, <i>The Theory and Analysis of Drama</i> , Cambridge Universty Press, Cambridge, 1994 - Marcus Solomon, <i>Poetica Matematica</i> , Nolit, Belgrade 1974 - Lotman, Yuri, <i>The Structure of the Artistic Text</i> , Nolit, Belgrade, 1976 - Levit, Paul, <i>Structural approach to the Analysis of Drama</i> , Mouton, The Hague, 1971 - Kesteren, Alosius van, Schmidt, Herta, <i>Moderne Damentheorie</i> , Scenarioor Verlag, Kronenberg, 1975 - Guiraud, Pierre, <i>Semilology</i> , Nolit, Belgrade, 1979 - Burton, Deirdre, <i>Dialogue and discourse: a sociolinguistic approach to modern drama dialogue and naturally occurring conversation</i> , Routledge & Kegan Paul, London, Boston, 1980		
No. of active teaching classes: 2	Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode / acquisition of knowledge is through a dialogue on one hand, and the active participation of students in conversations that are subject to review, on the other hand. In addition, interactivity in the work on the subject is achieved through the participation of students / participants of the course in creative workshops, and within the individual work or group work.		
Mark (max. no. of points 100)		

Pre-exam obligations	30 points	Final Exam	70 points
Activity during the course	30	written exam	40
Workshops		oral exam	30

Study program: Master studies Drama and audio-visual arts			
Course title: Methods and Techniques of Scientific Paper a			
Professor(s): PhD Aleksandra V. Milovanovic, assistant professor; PhD Ksenija Dj. Radulovic, assistant professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goals of the course: to introduce students to the basic problems, concepts and theories of methodology and technique of scientific study, and to learn and apply the methodologies and techniques of scientific research. The course covers the widest range - choice of study topics, gathering and critical reading of relevant literature, defining the basic hypotheses, targets and timeframes of research, the final outcomes in structuring the final text.			
Outcomes of the course: Upon course completion, students should be able to master a number of methods and successfully apply different techniques of scientific research. At the same time they are prepared for the development of methodologically adequately based pre-exam, specialist and master papers.			
Content of the course: Lecture topics: (1) The concept of methodology of a scientific paper; (2) The concept of techniques of scientific research; (3) Through research to topic; (4) Types of scientific papers and a scientific text; (5) Research (gathering, processing, criticizing and analyzing the data); (6) The structure of scientific research (phases, problems, final structure); (7-12) Discussions on pre-exam papers; (13-15) Revising homework assignments and discussions on exam paper.			
Literature: - Milan Damjanovic, <i>Problem eksperimentalne metode u estetici</i> , Belgrade, 1965 - Milan Damjanovic, <i>Mesto teorijskog rada u okviru Univerziteta umetnosti</i> , Belgrade, 1976 - Nikola Damjanovic, <i>Osnovi naučnoistraživačkog rada</i> , Belgrade, 1989 - Zak Finci, Leo Finci, Rudi Finci, <i>Magisterij i doktorska disertacija</i> , Sarajevo, 1992 - Midhat Samic, <i>Kako nastaje naučno djelo</i> , Sarajevo, 1992 - Aleksandra Milovanovic, <i>Imaginarno polje filmske slike, citanje i interpretacija</i> , Belgrade: Zaduzbina Andrejevic, 2011 - Ksenija Radulovic, <i>Korak ispred</i> , Podgorica – Budva, 2000			
No. of active teaching classes: 2		Lectures: 2	
Workshops: 0			
Teaching methods: Lectures, discussions, study research			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Activity during the course	10	written exam	50
Workshops		oral exam	20
Colloquim/colloquia		.....
Pre-exam paper(s)	20		

Study program: Master studies Drama and audio-visual arts			
Course title: Alternative Film Forms Editing a			
Professor(s): MGR Dimitrijevic C. Andrija, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Precondition: Attending the required year of academic studies			
Goals of the course: Artistic training of students of editing to work on the most complex film and television forms. Building and finding personal artistic attitude.			
Outcomes of the course: Students gain competence to independently edit complex film and television forms and other audio-visual wholes. They gain the ability to acquire theoretical reflection and explanation as well as creating the most complex editing solutions in a FTV work.			
Content of the course: The course explores the forms of film practice whose main types are: avant-garde film, experimental, independent, underground, essay, trash movie, subliminal film, movie landscape ... Terms overlap but are not synonymous. Resting on the traditions of avant-garde cinema in the twentieth century, modern related types are more or less consciously but radically, opposed to orthodox and conventional practice, based on the narrative. These types of films are based on an extreme transformation and at completely different contents than that of the traditional film, with the purpose of creative innovative contents, forms and establishing new progressive ideas. Students will master the film forms, an abstract film, absolute film, collage, stained glass, multi-display film, nonlinear film, subliminal films, essay films, combined modern forms...			
Literature: - R. Bruce Elder: Hans Richter and Viking Eggeling: The Dream of Universal Language and the Birth of The Absolute Film - A.L. REES: Frames and Windows: Visual Space in Abstract Cinema - Alexander Graf: Berlin - Moscow: On the Montage Aesthetic in the City Symphony Films of the 1920s - Rudolf E. Kuenzli: Man Ray's Films: From Dada to Surrealism Alexander Graf, Dietrich Scheunemann: Avant-Garde Film			
No. of active teaching classes: 2	Lectures: 2	Exercises:	Research paper:
Teaching methods: Lectures with film projections and inserts. Discussions during the lectures and exercises. Participation of students in the lectures with their own examples for the topic. Writing a pre-exam paper. Implementation of group and individual practical exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Alternative film forms editing			
Professor(s): MGR Dimitrijevic C. Andrija, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Precondition: Attending Master studies, Drama and audio-visual arts – Module: Editing			
Goals of the course: Artistic training of students of editing to work on the most complex film and television forms. Building and finding personal artistic attitude.			
Outcomes of the course: Students gain competence to independently edit complex film and television forms and other audio-visual wholes. They gain the ability to acquire theoretical reflection and explanation as well as creating the most complex editing solutions in a FTV work.			
Content of the course: The course explores the forms of film practice whose main types are: avant-garde film, experimental, independent, underground, essay, trash movie, subliminal film, movie landscape ... Terms overlap but are not synonymous. Resting on the traditions of avant-garde cinema in the twentieth century, modern related types are more or less consciously but radically, opposed to orthodox and conventional practice, based on the narrative. These types of films are based on an extreme transformation and at completely different contents than that of the traditional film, with the purpose of creative innovative contents, forms and establishing new progressive ideas. Students will master the film forms, an abstract film, absolute film, collage, stained glass, multi-display film, nonlinear film, subliminal films, essay films, combined modern forms... Practical project: Alternative film with the duration of up to 5 minutes.			
Literature: - R. Bruce Elder: Hans Richter and Viking Eggeling: The Dream of Universal Language and the Birth of The Absolute Film - A.L. REES: Frames and Windows: Visual Space in Abstract Cinema - Alexander Graf: Berlin - Moscow: On the Montage Aesthetic in the City Symphony Films of the 1920s - Rudolf E. Kuenzli: Man Ray's Films: From Dada to Surrealism Alexander Graf, Dietrich Scheunemann: Avant-Garde Film			
No. of active teaching classes: 2	Lectures: 2	Exercises: 2	Research paper: 5
Teaching methods: Lectures with film screenings and film excerpts. Discussions during the lectures and exercises. Participation of students in the lectures with their own examples for the topic. Writing a pre-exam paper. Implementation of group and individual practical exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Documentary Film Forms Editing a			
Professor(s): Djokic M. Jelica, tenured professor; Mijailovic S. Goran, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Precondition: Attending the required year of academic studies			
Goal of the course: Creative planning and the use of editing solutions in various types of documentary film forms. Technical and creative enabling students to work on the most complex film and television projects. Finding personal creative attitude.			
Outcome of the course: Students gain competence to independently edit documentary film, television and other audio visual-audio wholes. Students acquire the ability to plan specific editing procedures, both within the scene and within the larger structural units and to make decisions on editing at the level of dramaturgy of the entire work.			
Content of the course: Editing procedure from a synopsis to final editing. Film for the cinema and for television - the characteristics and peculiarities. The editing analysis of synopsis or scenario for documentary work structure. Editing planning before shooting. Analysis of the recorded material. Types of documentary material. Narration. The types of scenes and sequences. Technical - technological prerequisites for editing (film, video ...) Rough editing during recording. Editing and control screening. Special visual effects. Insencarioions and credits. Sound editing. Commentator's note. Editing of a documentary feature.			
Literature: - Karel Reisz and Gavin Millar: "The technique of film editing", University of Arts, Belgrade, 1982 - Erik Barnouw: "Documentary", Belgrade, 1981 - Ranko Munitic: "Dokumentarni film – da ili ne?", Belgrade 1982 - Almanac "Dokumentarni film", Festival jugoslovenskog dokumentarnog i kratkometraznog filma, Belgrade 2001 - Marko Babac: Prostor-vreme filma, Academy of Arts, Novi Sad 2014 - Literature according to individual students' topics for essays.			
No. of active teaching classes: 2	Lectures: 2	Exercises:	Research paper:
Teaching methods: Lectures, film projections and inserts. Discussions during the lectures and exercises. The participation of students in lectures with topic-based essays.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Documentary Film Forms Editing			
Professor(s): Djokic M. Jelica, tenured professor; Mijailovic S. Goran, associate professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: Editing			
Goal of the course: Creative planning and the use of editing solutions in various types of documentary film forms. Technical and creative enabling students to work on the most complex film and television projects. Finding personal creative attitude.			
Outcome of the course: Students gain competence to independently edit documentary film, television and other audio visual-audio wholes. Students acquire the ability to plan specific editing procedures, both within the scene and within the larger structural units and to make decisions on editing at the level of dramaturgy of the entire work.			
Content of the course: Editing procedure from a synopsis to final editing. Film for the cinema and for television - the characteristics and peculiarities. The editing analysis of synopsis or scenario for documentary work structure. Editing planning before shooting. Analysis of the recorded material. Types of documentary material. Narration. The types of scenes and sequences. Technical - technological prerequisites for editing (film, video ...) Rough editing during recording. Editing and control screening. Special visual effects. Insencarioions and credits. Sound editing. Commentator's note. Editing of a documentary feature. <i>Workshops:</i> 5 minute trailer for a documentary.			
Literature: - Karel Reisz and Gavin Millar: <i>The technique of film editing</i> , University of Arts, Belgrade, 1982 - Erik Barnouw: <i>Documentary</i> , Belgrade, 1981 - Ranko Munitic: <i>Dokumentarni film – da ili ne?</i> , Belgrade 1982 - Almanac <i>Dokumentarni film</i> , Festival jugoslovenskog dokumentarnog i kratkometraznog filma, Belgrade 2001 - Marko Babac: <i>Prostor-vreme filma</i> , Academy of Arts, Novi Sad 2014 - Literature according to individual students' topics for essays.			
No. of active teaching classes: 2	Lectures: 2	Exercises: 2	Research paper: 5
Teaching methods: Lectures, film projections and inserts. Discussions during the lectures and exercises. The participation of students in lectures with topic-based essays.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Fictional Films Forms Editing			
Professor(s): Ivanovic I. Snezana, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goals of the course: Study of fictional film form through the diversity of editing methods within the dramaturgy of feature fictional films.			
Outcomes of the course: Students are introduced to the complexity of editing process of feature fictional film and TV forms in all major aspects. This enables them to acquire the skills required for planning the employment of the appropriate editing techniques, within the specific scene as well as at the dramaturgy level of the entire work of art.			
Content of the course: Montage and sound editing of fictional film forms - overview of the potential and functionality of each individual element of the image and sound within the rhythmic composition of the final creation of a fictional film form. Overall rhythmic composition of the fictional film as a result of complex alignment of rhythmic structures of spatial and temporal art; Suspense parameters; Silence as the suspense building element; Continuity/discontinuity editing - Sound cutting; Editing as the embodiment of film acting; Speech on the film; Acoustic and aesthetic properties of the film dialogue; Dialogue scene - Convention and contemporary tendencies; Action scenes; Editing sequences; Pure cinema - Synesthesia; Editing and test screening - the finalization of the film;			
Literature: - Marko Babac: <i>Jezik montaze pokretnih slika</i> , CLIO, Novi Sad 2000 - Marko Babac: <i>Prostor-vreme filma</i> , Academy of Arts, Novi Sad, 2014 - Jerzy Plazewski: <i>Język filmu I, II</i> [Film Language 1 and 2], Institute for Film, Belgrade, 1972, 1979 - Ivo Bláha: <i>Zvuková dramaturgie audiovizuálního díla</i> , [Dramaturgy of Audiovisual Work Sound], Academic Film Center 2008 - Edward Dmytryk: <i>On Film Editing</i> , FDA; Belgrade 1991 - Karel Reisz and Gavin Millar: <i>The technique of film editing</i> , University of Arts, Belgrade 1983 - Zarko Dragojevic: <i>Kraj filma</i> , Student Cultural Center, Belgrade 1998 - Nebojsa Romcevic: <i>Naracija i saspens</i> , Almanac of the Faculty of Dramatic Arts no. 2, Belgrade, 1998 - Jean Mitry: <i>The Aesthetics and Psychology of the Cinema II</i> , Institute for Film, Belgrade, 1971 - Branko Belan: <i>Sintaksa i poetika filma</i> , Filmoteka 16, Zagreb 1979 - Daniel Arijon: <i>Grammar of the Film Language</i> , SCC, University of Arts, Belgrade, 1998			
No. of active teaching classes: 3	Lectures: 2	Workshops:	OFT: 1
Teaching methods: Lectures with film inserts projections. Discussions within lectures and insert analysis.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 points
Activity during the course	50	written exam	
Workshops		oral exam	50
Colloquium/colloquia			
Pre-exam paper			

Study program: Master studies Drama and audio-visual arts			
Course title: Editing in Advertising			
Professor(s): Jacic S. Aleksandar, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goals of the course: Introduction to the post-production of television advertisement. The development of creative and practical skills while creating short editing sequences. Understanding of the mutual relationship between the image, sound and music, and their use in the creation of the final structure of a completed advertisement. Introduction to the role of software in the process of editing and post-production of television advertisement.			
Outcomes of the course: Familiarity with the advertising post-production process. The application of acquired theoretical/practical knowledge for the creation of the work of art within the strict advertising requirements. The ability to understand the specifics of editing processes of the television advertising forms.			
Content of the course: Television advertising history and the analysis of editing film forms from which it developed. Editing processes in short film forms (experimental films, documentaries, etc.) and in advertising. Editing of dialogues, sound effects and music in conjunction with the visual content. Narrator text. Analysis and selection of music for advertisement, its importance in editing images. Visual and auditory pace and rhythm. Editing processes of film sequences (introductory, narrative, action, compressed, montage) and their usage in TV advertising. Recording technique and playback assembly. Fundamentals of synesthesia and application of its principles. Special visual effects. Graphic design, caption (choosing the right font, color, duration and positioning). Introduction to other processes in post-production (color correction, graphics processing, post-production of sound, soundtrack writing). <i>Workshops:</i> TV advertisement editing, editing of dialogue, sound effects and music. Preparation and export of image and sound for further processing.			
Literature: <ul style="list-style-type: none"> - Winters, Ben (2010). The non-diegetic fallacy: film, music, and narrative space. <i>Music & Letters</i>, 91(2), pp. 224–244 - Danijela Wilson <i>Musical and film time</i> (2008) (<i>Journal "Muzikologija"</i> izdanje 8) - Timothy King <i>THE WINDOW ON IMAGING</i> — Volume 20, Number 1 Department of Anthropological Sciences, Stanford University, Stanford, California" IS&T Reporter—2005 - Baron-Cohen S., and J. E. Harrison, eds. <i>Synaesthesia: Classic and Contemporary Readings</i>. Cambridge: Blackwell, 1997 - Eisenstein, S. M. <i>Montage of Attractions</i>, Belgrade, Nolit, 1964 - Milton Lustig, <i>Music Editing for Motion Pictures</i>, FDA, Belgrade, 1988 - Dempsey Amy, <i>Destination Art</i>, Co-publishing: Thames & Hudson, Berkeley and Los Angeles, University of California Press 2006 - Hrvoje Turkovic, <i>Teorija filma: Prizor montaza, tematizacija</i>, Zagreb, 2000. - Don Fairservice, <i>Film editing, history, theory and practice</i>, Manchester University press, 2001 			
No. of active teaching classes: 3	Lectures: 1	Workshops: 2	
Teaching methods: Lectures with topic-based demonstrations. Projections and analyses. Individual and group work on practical tasks. Preparation and production of TV advertisement with students' demonstrations. Introduction to computer programs used for montage of images and editing of sound.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	20	written exam	
Workshops	40	oral exam	40

Study program: Master studies Drama and audio-visual arts			
Course title: Contemporary Television Forms Editing			
Professor(s): Savicevic M. Nebojsa, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 16			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module: Editing			
Goals of the course: Introducing students to the prospects of television program development in the 21st century, and raising their awareness of the specifics of editing process of the certain television forms, as well as of their own responsibility within such process.			
Outcomes of the course: Students master production and technological terms of the contemporary global television, they are aware of the importance, but also of the relativity of the editor's role in the organization of contemporary television and effort they will have to invest in order to improve the quality of the program. Practical exercises will allow them to gain experience of working on propaganda, music and the documentary form. It is expected that students who successfully complete the two semesters further develop creative personality characteristics, to develop critical thinking and become aware of their moral and aesthetic responsibility within the production of television programs.			
Content of the course: 21st century television; Complexity of satellite programs production technology. Global TV network; Unified communication codes. Cable TV and the Internet modifications. Commercialization of TV programs, "fast and cheap"; Semi-finished audio-visual packages. Combination of TV shows and "live program"; Special features of the local TV programs. Talk show; Reality show. Propaganda programs; Overt and covert propaganda. The crisis of individuality. Infotainment. Music TV programs as a form of propaganda; Specifics of contemporary music programs. Visualization of music, the essential content of TV programs. The new children's TV programs. Animated programs for children and adults. New trends of scientific and popular programs. The educational program between infotainment and documentary. TV documentary as a factor of democratization. 'Low Budget' production as the foundation of modern TV documentary. New aspects of archival TV film. Research as a prerequisite for the production of quality programs. Features of the editing process when working with diverse materials. Semantic potential of multi layered images, further complicating messages. The moral aspects of TV creativity. The programs for populations with special needs. TV experiment, the way towards new forms of expression. The reception of TV programs. Target groups and research ratings. TV drama and TV film. Technology of complex TV projects (series). Possibilities for artistic expression and artistic freedom in TV programs. Workshops: 1. TV propaganda film - up to 5 minutes, on the topic of the pre-exam paper. 2. Narrative-musical form AMV (anime music video) - editing of animated material. 3. Scientific and educational TV show with the elements of a documentary.			
Literature: - Peter B. Orlik: "Electronic Media Criticism", Focal Press, New York, 2000 - Tony Verna: "Global Television", Focal Press, Boston, 1998 - Val E. Limburg: "Electronic Media Ethics" Focal Press, Boston, 1994 - Zoran Kaznev: «Sociology RADIO-TELEVISION», BIGZ, Belgrade 1976 - "Televizija, sadašnjost, budućnost", RTS, Redaction for historiography, Belgrade, 1998 - "Ratni ekran", RTS, Belgrade, 1999 - "Rat i odgovornost novinara", Novinarstvo, #1, Institute for Journalism, Belgrade, 1994 - "Televizija, zrelo doba", ed. Branka Otasevic, RTS, Belgrade, 2013 - "Watching Television", ed. Todd Gitlin, Pantheon Books, NY, 1986			
No. of active teaching classes: 9	Lectures: 2	Workshops: 2	Research paper: 2
Teaching methods: Lectures with topic-based demonstrations. Discussions within lectures and workshops; Practical exercises based on the given material, with periodic reviews and discussions.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	points
Activity during the course	20	written exam	
Workshops	40	oral exam	30
Pre-exam paper	10		

Study program: Master studies Drama and audio-visual arts			
Course title: The Basics of Film Editing I			
Professor(s): Goran S. Terzic, tenured professor			
Status of the course: Elective			
Number of ECTS: 2			
Precondition: Attending the required year of Master studies			
Goals of the course: Introduction to the grammar and syntax (editing) of film language.			
Outcomes of the course: Mastering the methods of building the articulated filmic structure, and the procedures creatively employed by its individual elements - with the goal of practical use of acquired knowledge.			
Content of the course: Parameters of space: Framed shot, Plane and Sharp focus, Camera angle and Perspective; Filmic space and time; Continuity/Camera angles; Filmic units: Scene/Sequence/Passage; Orientation and analytical film frames; Types of shots (camera distance and its movement around an axis, parallel and contact angles, complementary angles, counter-shots); Editing transition based on scenic elements - Action/Spectators point of view; Punctuation; Types of editing - Parallel/Retrospective/Associative editing (creative, polyphonic, leit-motif, analogous, antithesis);			
Literature: - Jerzy Plazewski: Język filmu I - Daniel Arijon: Grammar of the Film Language - Dusan Stojanovic: Montazni prostor u filmu			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with topic-based demonstrations			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia			
Pre-exam paper			

Study program: Master studies Drama and audio-visual arts			
Course title: The Basics of Film Editing II			
Professor(s): MGR Dimitrijevic, C. Andrija, tenured professor			
Status of the course: Elective			
Number of ECTS: 2			
Precondition: Attending the required year of Master studies			
Goals of the course: Students acquire basic knowledge for editing of filmic forms and develop analytical, synthetic and creative skills for construction of simple and complex filmic forms in editing.			
Outcomes of the course: Students gain basic knowledge about editing techniques of different film genres relevant to the process of creating a film, scenario and production planning.			
Content of the course: All types of editing methods such as technical, dramaturgical and creative in construction and design of the film: 1. Analytical and integral narration, 2. Direct and indirect narration, 3. Types of scenes and sequences, simple and complex scene, 4. Opening and descenarivoive sequence, 5. Types of scenes and sequences, Visual optical transition, 6. Action and dialog sequence, 7. Editing and condense sequence, 8. Film stylistic devices: ellipsis, metonymy and synecdoche, metaphor, symbol, hyperbole, allegory, repetition, leit-motif, gradation... 9. Audiovisual counterpoint, vertical wipe transition, dialogue, sound effects and music editing, 12. The functions of film music 13. Editing techniques of montage sequences: American, analytical, analogy, antithesis, a posteriori, a priori, asynchronous, associative, dialectical, dialogical, dynamic, discontinuous, dramaturgical, expressive, elliptical, formalistic, factual 14. Editing techniques of montage sequences: upper tonal, hyper montage, hip-hop, Hollywood, horizontal, conceptual, intellectual, combined, constructive, continuous, counterpoint, contrastive, creative, collage, leit-motif, linear, mechanical, metric, music, invisible... 15. Editing techniques of montage sequences: parallel, poetic, polyphonic, in form, in substance, by causality, flashback, rhythmic, Russian, symphonic, synchronous, syncope, jumping, spiral, staccato, legato, subjective, subliminal, structural, tonal, accelerated, assembling shots within the frame, in-camera, cross-cutting, fast-paced, vertical, of sound...			
Literature: - Jerzy Plazewski: <i>Język filmu I, II</i> [Film Language 1 and 2], Institute for Film, Belgrade, 1972, 1979 - Karel Reisz and Gavin Millar: <i>The technique of film editing</i> , University of Arts, Belgrade 1983 - Daniel Arijon: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998 Recommended literature: - Ljev Felonov, <i>Savremene montazne forme</i> , Belgrade, FDA, 1984 - Marvin Kerner, <i>The Art of the Sound Effects Editor</i> , FDA, Belgrade, 1988 - Milton Lustig, <i>Music Editing for Motion Pictures</i> , FDA, Belgrade, 1988			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with topic-based demonstrations. Engaging in dialogue during lectures. Verbal and written student explications on topics assigned; Editing of self-chosen short filmic sequences			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Attendance/activity during the course	30	written exam	
Workshops	10	oral exam	60
Colloquium/colloquia			
Pre-exam paper			

Study program: Master studies Drama and audio-visual arts			
Course title: The Basics of Sound Editing			
Professor(s): Ognjen Popic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Precondition: Attending the required year of Master studies			
Goals of the course: The goal of the course is to enable students to perform editing of dialogues, through the integration of theoretical and practical approach to editing and sound design in audiovisual media.			
Outcomes of the course: Upon completion of the course, the students are expected to be familiar with all processing of dialogue editing, to successfully design and edit the sound for simple dramatic AV forms, as well as to be aware of the possibilities and limitations of different media.			
Content of the course: First semester: Combining the theoretical and practical approaches to dialogue editing on film and other audiovisual media. Studying the issues that arise during the editing process of a dialogue recorded in the field, as well as the one subsequently recorded, along with the creative aspects of such work. Second semester: Combining the aesthetic and practical approaches to sound design on film and television, and other audiovisual media. Studying the issues that arise during sound design and editing along with the creative aspects of such work.			
Literature: - Michael Chion, <i>Audio-Vision</i> , Columbia University Press, 1994 - John Purcell, <i>Dialogue Editing for Motion Pictures</i> - David Lewis Yewdall, <i>The Practical Art of Motion Picture Sound</i> , Focal Press, 2003 - David Sonnenschein, <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i> - Tomlinson Holman, <i>Sound for Film and Television</i> - Ashley Shepherd, <i>Pro Tools for Video, Film, and Multimedia</i>			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with topic-based demonstrations, discussions during lectures and workshops; sound editing for short AV form			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	30	written exam	
Workshops	30	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Master studies Drama and audio-visual arts			
Course title: Business Communication			
Professor(s): PhD Marina Markovic, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goal of the course: The goals of the theoretical and practical approach to business communication are: understanding, voluntary adoption and implementation of codes of conduct in the business environment and in society; the adoption of high set, generally accepted standards of business communication and business etiquette rules.			
Outcome of the course: Students are capable of working in a team; develop individual potentials and independence in all aspects of business communication. They develop creativity within the framework of the planned business and social activities. Students understand the generally accepted standards of behavior and business operations, and give them a distinctive character. Students acquire knowledge, skills and abilities that can be applied in business.			
Content of the course: <i>Lectures:</i> The concept of business communication. Business communication - interdisciplinary approach. Business communication skills. The main forms of business communication - situational analysis. Leadership - successful leader. <i>Workshops:</i> Techniques and methods for public speaking. Techniques and skills of presentation. Business correspondence. Introduction to business etiquette. Ethical behavior, business ethics.			
Literature: <i>Compulsory</i> - Marina Markovic, Poslovna komunikacija sa poslovnim bontonom, CLIO, Belgrade, 2008 - Tijana Mandic, Komunikologija. Psihologija komunikacije, CLIO, Belgrade, 2003 <i>Recommended</i> - Morris, Desmond, <i>Manwatching: A Field Guide to Human Behaviour</i> , Yugoslavia, Belgrade, 1979 - David Robinson, <i>Business Etiquette-Your Complete Guide to Correct Behaviour in Business</i> , Grmec-Privredni pregled, Belgrade, 2000			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Topic-based lectures. Discussions during lectures. Pre-exam paper up to 5 pages. Oral elaboration of the pre-exam paper. Individual mentor-guided work – presentation preparation. Methods: theoretical, practical, empirical.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	10	written exam	
Workshops	10	oral exam	40
Colloquium/colloquia	25	.....
Pre-exam paper	15		

Study program: Master studies Drama and audio-visual arts			
Course title: Theatre and Radio Dramaturgy k			
Professor(s): Biljana D. Srbljanovic, tenured professor, Stevan V. Koprivica, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goal of the subject is to present a condensed course in dramaturgy with special emphasis on creative, innovative and original approach to the current dramatic text with theoretical analysis and research on the latest theatre phenomena and forms in order to enable students to write basic dramatic forms.			
Outcome of the course: Training students for specific design of theatre dramatic text with constant insistence on the result of the highest professional and artistic level of the final paper.			
Content of the course: Introduction to modern dramatic forms in theatre and creative writing texts in accordance with the latest theatre trends.			
Literature: <ul style="list-style-type: none"> - Aristotel: O pesnickoj umetnosti, translated by PhD Milos Djuric, multiple editions – Zavod za izdavanje udzbenika SRS ili Rad, Belgrade - Platon: Drzava (II, III i X knjiga), translated by PhD Milos Djuric, Kultura, Belgrade, 1969 - Teofrast: Karakteri, Mono and Mañana Press, preveo sa starogrckog dr Gordan Maricic, Belgrade, 2002 - Jovan Hristic: O tragediji, deset eseja, Filip Visnjic, Belgrade, 1998 - Kulundzic, Josip, Primeri iz tehnike drame, Belgrade, 1963 - Djokic, Ljubisa, Osnovi dramaturgije, University of Arts, Belgrade, 1989 - Acrher, W.: Play-making, Play-Making, Belgrade, 1964 - Volkenshtejn, V. M.: Dramaturgy, Novi Sad, 1966 - E. Souriau, Les deux cent mille situations dramatiques - Gustav Freytag, Der Schriftsteller und Literaturwissenschaftle, - Baker, Dramatic technique - H.T. Lehman: Postdramatic Theatre - Klotz: Closed and open form in drama 			
No. of active teaching classes: 2	Exercises:	Other forms of teaching:	Study research
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, ideas, synopses. Oral and written analysis and training in the analytical dramatic work, Analysis of papers and exercises, and topic-based demonstrations. Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	points	Final Exam	points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia	30	.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Theatre and Radio Dramaturgy			
Professor(s): Biljana D. Srbijanovic, tenured professor, Nenad Z. Prokic, tenured professor			
Status of the course: Compulsory main			
Number of ECTS: 12			
Precondition: Master's degree enrollment			
Goal of the course: Upgrading the student experience in writing the theatre and radio dramas, with special emphasis on the creative and innovative author approach to dramatic text with the theoretical analysis and exploration of the most recent theatre phenomena and forms.			
Outcome of the course: Training students for specific design of theatre dramatic text with constant insistence on the result of the highest professional and artistic level of the final paper.			
Content of the course: Introduction to modern dramatic forms in theatre and creative writing texts in accordance with the latest theatre trends.			
Literature: - H.T. Lehman: Postdramatic Theatre - Klotz: Closed and open form in drama			
No. of active teaching classes: 3	Exercises: 3	Other forms of teaching:	Study research
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, ideas, synopses. Oral and written analysis and training in the analytical dramatic work, Analysis of papers and exercises, and topic-based demonstrations. Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	points	Final Exam	points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia	30	.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Theatre Directing			
Professor(s): Saletovic R. Slavenko, tenured professor, Savin M. Egon, tenured professor, Vujic A. Ivana, tenured professor, Stojanovic N. Alisa, tenured professor, Petrovic B. Dusan, tenured professor, Mihajlovic K. Darijan, assistant professor, Grinvald D. Filip, teaching assistant, Trisić Ivana, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Drama and audio-visual arts module Theatre and radio directing			
Goal of the course: The goal of the course is a creative synthesis of elements of a directing expression within the complex tasks of directing.			
Outcome of the course: Training students for creative professionals work on setting up complex directing tasks.			
Content of the course: Design of the structure of complex theatre plays from the project to reception. Design and process of working on the implementation of complex tasks of directing. Specific genre approach in directing the complex theatre units. Developing personal manner of directing. The plot, space, time and their interactions in directing structure of the play. Elements of director's composition in settings of complex directing tasks. Mass performances. Specific genres. Merging elements in the design of complex directing concept through the development of the play project...			
Literature: -Anne Ubersfeld, "Reading theatre", Boris Senker: "Redateljsko kazaliste", S. Selenic: "Dramski pravci XX veka", Jan Kott, " Shakespeare Our Contemporary", Pamela Howard, " What is Scenography?", G. A. Tovstonogov, "Mirror scene", Svetozar Rapajic: "Dramski tekstovi i njihove inscenacije"			
No. of active teaching classes: 10		Lectures: 4	Workshops: 6
Teaching methods: Lectures with practical demonstrations. Discussions during the lectures and exercises. Project preparation for an annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Activity during the course		written exam	20
Workshops	30	oral exam	50
Colloquium/colloquia		.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Production of Commercials			
Professor(s): Pekovic, D. Goran, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: None			
Goal of the course: Mastering the methodology of production of television commercials. The development of creative potential within the short forms of advertising, as well as the specific forms of marketing communications - a viral video, socially responsible campaigns, etc.).			
Outcomes of the course: Independent production of a commercial, with full understanding and creative application of the instruments in the design, implementation, and post-production.			
Content of the course:			
<i>Lectures:</i>			
1. Planning a production of a commercial video.			
2. Creative brief- basic elements (situation/product, the opportunity, the objectives, the target group, insight, the message, the communication tone).			
3. The creative process - selection of the concept and defining the intensity of the message (USP, metaphorical approach, the concept of "borrowed interest").			
4. The creative process - deciding on the creative format (demonstration, presentation, comparative, "insert from life", a confirmation/praise, celebrities, problem/solution, etc.)			
5. The creative process - the work in the creative team, brainstorming techniques of testing the concept.			
6. The creative process - the work in the creative team, production of text, art direction - specifying the visual identity, storyboard, animated story boarding - animatics.			
7. Production process - the role of the agency producer, the choice of the director and the production company.			
8. Production process - production costs, bid preparation, budget, casting.			
9. Production process - PPM (preproduction meeting) - elements.			
10. Production process - filming.			
11. Production process - post-production.			
12. Presentation			
<i>Workshops:</i> Creating a commercial TV or viral video; independent student work (in case the exercise has a sponsor/client) or a collective exercise			
Literature:			
- Farbey, A.D., How to Produce Successful Advertising, Kogan Page Limited, London, 2002			
- O'Shaughnessy & N.J. O'Shaughnessy, Persuasion in advertising, Routledge, New York 2004			
- Bonnie L. Drewniany/A. Jerome Jewler, Creative Strategy in Advertising, Thomson, Boston, 2008			
Cury, Ivan, TV Commercials, Elsevier, Oxford, 2005			
No. of active teaching classes: 3		Lectures: 1	Workshops: 2
Teaching methods: Lectures, exercises and analyses of case studies. Project lectures based on workshops. Discussions during the lectures and creative workshops. Preparations of student presentations within the workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	10	written exam	
Workshops	40	oral exam	40
Colloquium/colloquia	10	.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Psychoacoustics			
Professor(s): PhD Miomir Mijic, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 3			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts			
Goal of the course: The goal of the course is to provide students with basic knowledge about the mechanisms of hearing and perception of the sound image, to the extent and with the choice of topics adapted to the needs of cameramen and sound designer, as well as students of other study programs of the Faculty of Dramatic Arts.			
Outcome of the course: Upon course completion, students are expected to understand specific phenomena in the perception of sound images encountered in the job of a cameraman and a sound designer, as well as to adequately perceive their influence on the perception of sound image.			
Content of the course: <i>Lectures:</i> 1. The structure of the sense of hearing 2. Basic mechanisms of inner ear 3. The relation of the sound events and auditory events 4. The perception of the pitch and volume of the sound 5. The perception of the pitch of acoustic events of the complex spectral structure 6. Missing fundamental 7. Timbre 8. Time-dependent stimuli dimensions that define timbre 9. The effect of priority 10. The analytical and holistic listening 11. Describing the sound image 12. Speech intelligibility 13. Dimensions of the sound image in the immediate listening 14. Consultations 15. Preparation for the exam			
Literature: - Mijic, M. (2011): "Audio sistemi", Nova misao, Belgrade - Merc, R. (2013): "A,B,C... zvuka u audio-vizuelnim medijima", Radio-television of Serbia, Belgrade - Kurtovic, S.H. (1982) : "Osnovi tehnicke akustike", Naucna knjiga, Belgrade - Everest, A. (1988) : "The master handbook of acoustics", TAB Book, Inc - Everest, A. (2006) : "Critical Listening Skills for Audio Professionals", Cengage Learning			
No. of active teaching classes: 2		Lectures: 2	
Workshops: 0			
Teaching methods: Monologue (lectures), dialogue (heuristic) and practical activity method			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Activity during the course	30	written exam	70
Workshops		oral exam	
Colloquium/colloquia		.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Psychology in Advertising			
Professor(s): Mandic Dj. Tijana, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Precondition: None			
Goal of the course: Insight into the study about consumers. Analyzing the basic behavioral theory. Contribution to the understanding of individual problem solving and decision making process. Research conducted among consumers regarding motivation, personality, observations and attitudes in the context of the culture, subcultures, the primary and secondary groups of influence.			
Outcome of the course: <i>Knowledge about:</i> perceptions and expectations; human needs, desires, motives and motivation, values and beliefs; - stimuli, signs, symbols; involvement of consumers and the corresponding effects on information processing; positions, preferences and intentions; satisfaction and dissatisfaction among consumers; habits forming and establishing; culture and subculture, as well as their impact on the marketing of the communication; primary groups - family, friends, associates and their effects on the process of making purchasing decisions; positive and negative impacts of the reference groups; model behavior in decision-making by consumers. <i>Insight into:</i> selective attention, perception, retention of marketing messages; individual and external influences on consumer behavior; formation and change of attitude; behavior modification; learning - repetition and praising, forgetting; decision-making process - identifying needs, evaluation of alternatives, choice, evaluation after the decision is reached			
Content of the course: <i>Lectures:</i> 1. Behavior of consumers - background and strategic implementation; 2. A delicate relation to psychology (fraud and persuasion); 3. Research of consumers and market segmentation; 4. The perception of consumers; 5. Learning of consumers; 6. Motivation of consumers; 7. Personality of consumers; 8. The formation and change of attitudes of consumers; 9. Communication and consumer behavior; 10. The influence of family and reference groups 11. Social class and consumer behavior; 12. Effect of culture and subcultures; 13. An International Perspective 14. The decision making process; 15. Case study <i>Workshops: Exercises, Other forms of teaching, Study research</i> The application of transactional analysis and NLP techniques - group exercise; Analysis of advertisements - individual exercise; Strategy creation - group and individual exercise; Sales of products according to the type of personality - 2-member groups			
Literature: - Schiffman Leon G. and Lazar Kanuk Leslie (ninth edition 2007) CONSUMER BEHAVIOUR. Upper Saddle River, NJ. - Mandic, Tijana (2007) Reader: I SHOP THEREFORE I AM, Faculty of Dramatic Arts, Belgrade - Giles David (2003): MEDIA PSYCHOLOGY, Lawrence Erlbaum Ass. NJ			
No. of active teaching classes: 1		Lectures: 1	Workshops: /
Teaching methods: lectures, workshops (group tasks - preparing PPM) PPM presentation			
Mark (max. no. of points 100)			
Pre-exam obligations		70 points	Final Exam
Activity during the course		10	written exam
Workshops		40	oral exam
Colloquium/colloquia			.....
Pre-exam papers		20	
			30

Study program: Master Studies Drama and audio-visual arts			
Course title: Psychology of Art a			
Professor(s): PhD Irena J. Ristic, assistant professor and PhD Tijana Dj. Mandic, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goals of the course: Gaining insight into theories and relevant studies in the field of psychology of art and experimental esthetics, as well as introducing students to current topics and findings of contemporary research of art.			
Outcomes of the course: At the end of the course, students are expected to be capable of analyzing relevant theories and research in the field of psychology of art and experimental esthetics, with the possibility of creative implementation of acquired psychological knowledge and development of critical thinking in the historical and cultural context.			
Course content is focused on the examination of the phenomenon of art, taking into account three elements: the artist, the piece of art and the audience, as well as two direction influence from the artist to the piece of art (creative process) and from the piece of art to the audience (aesthetic perception). With reference to psychodynamic achievements in the study of art, gestalt and cognitive theories of art, but also the implications of the new experimental aesthetics, among others, students are introduced to contemporary psychological research and dynamic models that tend to explain art, its functions and outcomes.			
Literature: - Ognjenovic, P. (1997) <i>Psiholoska teorija umetnosti</i> . Belgrade: Institut za psihologiju - Mandic, T. i Ristic, I. (2014) <i>Psihologija kreativnosti</i> . Belgrade: Institute for Theatre, Film, Radio and Television (pp. 125-149) - PPT, reader <i>Psihologija umetnosti</i> - Kaufman, J. C., & Sternberg, R. J. (Eds.). (2010). <i>The Cambridge handbook of creativity</i> . Cambridge University Press.			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: Lectures, discussions, workshops, seminars, demonstrations of visiting experts, research projects. The prevailing mode within lectures is a dialogic method, which involves the active participation of students in conversations on topics that are subject to review. Interactivity in the work on the subject is achieved through the participation of students in workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course	20	written exam	55
Workshops	10	oral exam	5
Pre-exam paper			

Study program: Master studies Drama and audio-visual arts			
Course title: Radio Directing			
Professor(s): Stefanovic, T. Branislava, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: Master's degree enrollment in Drama and audio-visual arts – Module Theatre and radio directing			
Goal of the course: Creative synthesis of elements in composing a complex sound unit.			
Outcome of the course: Training students for creating complex sound units / audio installation.			
Content of the course: The phases of composing a complex sound unit. 1/2. the art of sound in space 3/4. types, forms and genres of art sound - binaural sound recording 5/6. Writing with a sound - score for ars acoustica 7/8. Voice recording - attitude toward the microphone 9/10. recording of breathing and body movements - relation to the microphone / plans / 11/12. multiple voices recording / mise en scene / - Noise as a means of expression (white noise and silence) 13/14. noise as a nuisance and as music - use of record library and library of sound effects 15/16. intertwining of dramaturgical trends - editing 17/18. a dramaturgical line - one unit - minimal 19/20. the combination of recorded and live sound in creation - presentation of ars acoustic work 21/22. "Editing of attractions" and the sound of 23/24. choice of space and setting the speakers as a means of expression 25/26. indoors or outdoors? 27/28. conditionality of selection of space of listening by the sound material used 29/30. detection and / or to create space for the Ars Acoustica - art of the sound - new questions.			
Literature: - Matmos - A Chance to Cut Is a Chance to Cure (2001) - The Rose Has Teeth In The Mouth Of A Beast (2006); - Matthew Herbert - Plat Du Jour (2005); - Bernard Parmegiani - De Natura Sonorum (1984); - Leopard Leg - The Seven Sistered Sea - Secret Of Shh Shh Shh (2006); - Maja Ratkje - Voice (2002); - Background Noise (perspectives on sound art) – Brandon LaBelle			
No. of active teaching classes: 6		Lectures: 2	Workshops: 4
Teaching methods: Lectures with practical demonstrations. Discussions during the lectures and exercises. Project preparation for the annual exam play			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Activity during the course			
Workshops		oral exam	70
Colloquium/colloquia	30	.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Theatre Audience Development a			
Professor(s): PhD Maja Ristic, assistant professor			
Status of the course: Elective			
Number of ECTS: 2			
Precondition: Attending the required year of studies			
Goals of the course: highlighting the importance of theatre audiences in the creation of a comprehensive theatre process. Theatre audience is not passive observer of the plays, but its active participant. The success and life of a play directly depends on the response and behavior of the audience. The aim of the course is to pinpoint the growing influence the theatre audience has during the play through studying the world's most significant theatre and directing poetics. The audience becomes a character of the play, its writer and actor.			
Outcomes of the course: Students should master the most important definitions and theories that explore theatre audience. Based on examples and research of drama, opera and musical audiences, students need to learn to recognize the essential importance of the audience in the theatre process.			
Course content <i>Lectures:</i> 1.Theoretical definition of theatre audience; 2.Defining the active audience in the theatre; 3. The development of theatre audiences throughout history; 4. Theatre audiences in the works of most renowned world directors. 3. 1. Audience in the theatre poetics of Stanislavsky, Brecht, Meyerhold, Grotowski, Barba, Schechner; 7. Cultural models, lifestyle of theatre audience in Serbia; 8. Theatre audience (demographic features, interests, lifestyle) as a member of an elite and popular culture; 9. Specific features, profile and peculiarities of the ballet and opera audience of the National Theatre in Belgrade; 10. The relation of the audience towards theatre critics; 11. The audience of a musical as a hybrid audience; 1 11. The emotional experience of a musical; 12. The importance of motivation and entertainment of the audience; 13. The possibility of creating new audiences: education and audience development (the development of new experiences, knowledge, critical thinking); 14. Marketing sector and development of new audiences; <i>Workshops:</i> Creating and conducting surveys and interviews for an empirical study of theatre audience and conducting research of the audience of theatres in Belgrade;			
Literature: - Ristic, Maja, <i>Publika mjuzikla, Zaduzbina Andrejevic</i> , Belgrade, 2014.			
No. of active teaching classes: 2	Lectures: 2	Workshops:	
Teaching methods: <i>Ex Cathedra</i> teaching. Practical tasks related to drafting surveys and interviews.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Aactivity during the course	10	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Master studies Drama and audio-visual arts			
Course title: Directing Systems of 20. and 21. century			
Professor(s): Vujic A. Ivana, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Theatre and radio directing			
Goal of the course: Introduction to directing systems of XX and XXI century, the techniques of working with the actor, different positioning of the writer, spectator and actor within a particular director's poetics XX and XXI century, the concept of post-dramatic theatre, the relation between performers, spectators, text, space, time, bodies and media in the contemporary theatre.			
Outcomes of the course: Introducing to directing system of XX and XXI century - similarities and differences, facts, post-drama theatre, the field of performative action.			
Content of the course: Directing systems - attitude towards the text, sub-text, image, spectator, performers, time, space, body, media: 1. Meiningen Theatre, 2. Antoine and Theatre libre, 3. Theatre symbolism, 4. Alfred Jarry, 5. Poets of Stanislavski, 6. Stanislavski and Chekhov, 7 Edward Gordon Craig, 8. Max Reinhardt, 9. Meyerhold - the first five years, 10 Meyerhold - theatre as propaganda, 11 Vahtangov - fantastic realism, 12. Piscator and political theatre, 13/15. Bertolt Brecht - epic theatre, 16/17. Antonin Artaud and the theatre of cruelty, 18/19. The Laboratory Theatre by Jerzy Grotowski, 20/21. Peter Brook - multiculturalism, 22. Robert Wilson - The theatre of images, 23. Tadeusz Kantor - a rite of death, 24 Dilated energy - Eugenio Barba, 25 Post-dramatic theatre, 26. Post-dramatic theatre signs, 27. Post-dramatic spatial aesthetics, 28 Time, body and the media 29.Discussion, 30. Exam			
Literature: K. S. Stanislavski: "System", "My Life in Art", V. A. Meyerhold: "On Theatre", B.Brecht: "Dialectical Theatre", E. G. Craig: "Craig on theatre", A. Veinstein: "La mise en scène théâtrale et sa condition esthétique", A. Artaud: "The Theatre and its Double", P. Brook: "The Empty Space", "Threads of Time", J. Grotowski: "Towards a poor theatre", H.Klajn: "Osnovni problemi rezije", A. Ubersfield, " Reading theatre", H. T. Lehmann: " Postdramatic Theatre", M.Miocinović: "Surovo pozoriste", E. Barba-N. Savarese: "The Secret Art of the Performer", R. Schechner: "Post-modern theatre", J. Reinelt: "The Performance of power: theatrical discourse and politics".			
No. of active teaching classes: 2		Lectures: 2	
Workshops: 0			
Teaching methods: Lectures - directing system with specific characteristics. Video and film materials - documents on the quest of certain poetics. Research of directing poetics through sketches, drawings, directing books and all the documentary material. Discussion.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course	20	written exam	30
Workshops	20	oral exam	30
Colloquium/colloquia			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Directing Commercials			
Professor(s): Pavlovic P. Milos			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: None			
Goal of the course: Students are introduced to the process of the production of television commercials; Developing creative skills to create advertising messages; Training students to provide quality brief to director and producer; Understanding the creative segment in the production of television commercials: the choice of technology, director's concept, casting, site selection, styling, sound ...; Introduction to the method of preparation and maintenance of the PPM; Recognizing and identifying risks in the process of recording; Understanding the possibilities of post-production; Mastering the art of delivery of the final product to the client.			
Outcomes of the course: Knowledge of the process of production of television commercials; The ability to appropriately choose a director and his associates; Ability to provide quality brief to director and producer; Insight into the creative segment in the production of television commercials: the choice of technology, director's concept, casting, site selection, styling, sound ...; The ability to prepare and manage the PPM; Ability to recognize the risks in the process of recording; The ability to understand the possibilities of post-production; Mastering the art of delivery of the final product to the client			
Content of the course: <i>Lectures:</i> Introduction to the procedures. First reading and analysis of the creative concept. Meeting the agency. Become familiar with the client's wishes: the atmosphere, examples, setting time limits, budgeting. (To bring creative concepts.) Preparation of PPM. The choice of technology and associates... Work on visual solutions: storyboard, division, stage design, styling, lighting. Work on audio solutions: music, sound effects, voice over. Selection of rhythm and tempo. PPM. The organization's PPM. Who, what, how? Keeping PPM. From a PPM-up shooting. Corrections. Production preparation, final approval. Recording. Post-production of image and sound. Delivery. <i>Lectures: Exercises -</i> Group assignment for the workshop: Analysis of creative concept (during the class); Preparing the PPM; PPM Presentation and debate; Individual tasks: a) Analysis of the concept of television commercials; b) The study of creative solutions for the casting, styling, photography, music ...			
Literature: - Design and Producing the Television Commercial, Larry Elin & Alan Lapidés – Pearson 2004. - Creative Advertising, Mario Pricken – Thames&Hudson 2002. Jewler, A. Jerome and Bonnie Drewniany. Creative Strategy in Advertising 6e, 1998, Wadsworth Publishing, Belmont CA (ISBN 0-534-52263-7) - Keding, Ann and Thomas Bivins. How to Produce Creative Advertising; Proven Techniques & Computer Applications, NTC Business Books, Lincolnwood, Ill. (ISBN 0-8442-3482-6) - Messaris, Paul. Visual Persuasion: The Roles of Images in Advertising 2e, 1997, Sage Publications, Thousand Oaks, CA. - Yadin, Daniel. Creative Marketing Communications: A Practical Guide to Planning Skills and Techniques, 1998, American Marketing Association, Chicago, Ill. - Young, James Webb. A Technique for Producing Ideas, 1975, NTC Business Books, Lincolnwood, Ill. - Hahn, Fred and Kenneth Mangun. Do-It-Yourself Advertising & Promotion: How to Produce Great Ads, Brochures, Catalogs, Direct Mail and Much More, 1997, John Wiley & Sons, NY (ISBN 0471154431)			
No. of active teaching classes: 3		Lectures: 1	Workshops: 2
Teaching methods: lectures, workshops (group tasks - preparing PPM) PPM presentation			
Mark (max. no. of points 100)			
Pre-exam obligations		70 points	Final Exam
Activity during the course		10	written exam
Workshops		40	oral exam
Colloquium/colloquia			.....
Pre-exam papers			
			30

Study program: Master studies Drama and audio-visual arts			
Course title: Directing the Sound			
Professor(s): Darijevic Markovic M. Narcisa, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Precondition: Master's degree enrollment			
Goal of the course: The course content provides theoretical knowledge and introduction to the basic elements when creating a sound image of the film. Practical knowledge and guidance in the creation of sound on film.			
Outcome of the course: Students gained basic knowledge in the application of sound on film. They learned to creatively express sound on film.			
Content of the course:			
<ol style="list-style-type: none"> 1. The sound and the sound image creators 2. The types of the sound in the audio-visual work 3. The relation of the sound and the image 4. The concept of the sound image in the audiovisual work 5. The role of the sound in the creation of the form 6. Sound atmosphere 7. Film silence 8. Hierarchy of means of expression - sound plans 9. Dramaturgy of music 10. Dialogue and dramaturgy of sound effects 11. Measure of stylization 12. Processing the recorded sound 13. Sound transition, mixing 14. Genres 15. Directing of sound - professional experience 			
Literature:			
<ul style="list-style-type: none"> - Blaha, I.: Dramaturgija zvuka u audio-vizuelnom delu, DKSG, Belgrade, 2008 - Blaha, I.: Osnove dramaturgije zvuka u filmskom i televizijskom delu, FDU i RTS, 2008 - Simjanovic, Z.: Primenjena muzika, Bikić Studio, Belgrade, 1996 - Filipovic, M.: Audio tehnika, Zavod za udzbenike i nastavna sredstva, Belgrade, 1996 - Leksikon filmskih i televizijskih pojmova 1 i 2, Univ. of Arts in Belgrade, 1993-1997 - Cook, D.: A History of Narrative Film 1, 2 and 3, CLIO, Belgrade, 2005-2007 - Merc, R. (2013): "A,B,C... zvuka u audio-vizuelnim medijima", Radio-television of Serbia, Belgrade - Plazevski, J.: Jezik filma 1 i 2, Film institute, Belgrade, 1971-1972 - Soundtrack (selection of texts), Filmske sveske, Belgrade, 1981 - Lustig, M.: Music Editing for Motion Pictures, FDA, Belgrade, 1994 - Manvel, R. and Huntley J.: The Technique of Film Music, FDA, Belgrade, 1984 - Mitry, J.: Aesthetics and Psychology of the Cinema, Film institute, Belgrade, 1980 - Balazs, B. The Culture of Film, Filmska biblioteka, Belgrade, 1948 			
No. of active teaching classes: 4	Lectures: 2	Workshops: 0	OFT: 2
Teaching methods:			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 points
Activity during the course	30	exam exercise	20
Pre-exam paper	20	oral exam	30

Study program: Master studies Drama and audio-visual arts			
Course title: Russian Theatre at the end of 19 th and the beginning of the 20 th century a			
Professor(s): PhD Enisa Uspenski, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goals of the course: Introducing students to the Russian theatre art of the late 19 th and early 20 th century, the time of Chekhov, Stanislavsky, Meyerhold, Evreinov, Mayakovsky and others.			
Outcomes of the course: The student will: a) gain an insight into the history and contribution of the aesthetics of the Russian theatre art of the late 19 th and early 20 th century, b) be able to independently and creatively write a paper on Russian theatre of the late 19 th and early 20 th century.			
Course content <i>Lectures:</i> Conditional theatre and evolution of theatre forms; The Theatre of One Will of F. Sologub and panpsychism of L. Andreev; The principle of dance (Isidora Duncan's visits 1906-1911); N. N. Evreinov: nudity on stage; N. N. Evreinov: theatre as such and theatre for itself; N. N. Evreinov: the principle of monodrama; Fyodor Komissarzhevsky: rediscovery of N. Ostrovsky; Chamber Theatre A. J. Tairov; Stanislavsky - Rakitin - Meyerhold (according to written correspondence); J. Raktin in The Alexandrinsky Theatre; Rakitin in The National Theatre in Belgrade; Harlequinade of J. L. Rakitin; Scandal with the play Zoyka's Apartment of M. Bulgakov directed by J. Rakitin in The National Theatre in Belgrade; Rakitin directing in Novi Sad.			
Literature: 1. F. Sologub, The Theatre of One Will // Drama. Radjanje moderne knjizevnosti, edited by M. Miocinovic; 2. Theory of drama. Russian theatre in the first half of the 20 th century (1902-1938), Bryusov, Bely, Blok, translation, afterword and notes by O. Milicevic // Scena, Novi Sad, no 3. 1988, 2. Theory of directing. Russian theatre in the first half of the 20 th century 1902-1938, K. S. Stanislavsky, V. Meyerhold, Tairov // Scena, Novi Sad, no 4, 5. 1989; Theory of acting, K. S. Stanislavsky, V. Meyerhold // Scena, Novi Sad, no 6, 7. translation, afterword and notes by O. Milicevic; E. Uspenski on Vanjka Kljucar by F. Sologub and its staging in The National Theatre in Belgrade, Almanac FDA no 4, 2002, Rakitin J, Stanislavsky. Uspomene i secanja; Srpski knjizevni glasnik, 193, vol. 5; Rakitin J. Pozorisni opiti i ideje, Misao, 1923, vol. 9; Rakitin J. Pribliziti glumca ulozi ili ulogu glumcu, Nasa scena, Novi Sad, 1950, br. 9. P. Marjanovic, Kontroverze reditelja Jurija Ljvovica Rakitina, // Ruska emigracija u srpskoj kulturi XX veka, Almanac, Belgrade, 1994, Vol. 2.			
No. of active teaching classes: 2		Lectures: 2	
Workshops: 0			
Teaching methods: Lectures with examples (video material); Workshops with students, student presentation preparation			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	10	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	40		

Study program: Master studies Drama and audio-visual arts			
Course title: Contemporary Aesthetics Ia			
Professor(s): PhD Divna M. Vuksanovic, tenured professor; PhD Vlatko M. Ilic, assistant professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goal of the course Goal of the course is to introduce the students to the latest developments in aesthetics and philosophy of art in the 20 th century, as well as the aesthetic consequences of recent research and theory on art, aesthetic topics and the reality of the 21 st century.			
Outcome of the course In terms of expected learning outcomes, it is particularly important to develop the ability for theoretical-critical or creative thinking about contemporary aesthetic topics, as well as to encourage the development of skills for problematizing the current aesthetic phenomena, from different interpretative, theoretical and personal (subjective) perspectives.			
Course content <i>Lectures:</i> Course comprises materials related to modern schools and courses of aesthetics of the 20th century, as well as the current aesthetic art and everyday phenomena of our time; accordingly, the subject comprises an introduction concerning the problematizing of aesthetics of the 20th century; redefining the scope of aesthetics in the present time; dominant aesthetic and cultural values of the modern era, techno-aesthetic environment and the problem of artistic creativity; processes of aesthetic realization in the domain of cultural studies. <i>Workshops</i> will be carried out within the mentor-guided research projects of students (in the form of student video works or essays on the topic "Reading aesthetic phenomena of our time"), whose presentations are part of their pre-exam obligations.			
Literature: - <i>Cemu umetnost?</i> , Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Belgrade, 1997 - <i>Srpska estetika u 20. veku</i> , Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Belgrade, 2000 - Taljebue, <i>Savremena estetika</i> , Nolit, Belgrade, 1968 - <i>Optional literature or texts.</i>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode / acquisition of knowledge is a method of dialogue, which includes maieutic abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Other forms of communication, in the context of a case study, include research, as well as the method of presenting aesthetic phenomena.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course	30	project presentation	30
Attendance	10	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Master studies Drama and audio-visual arts			
Course title: Contemporary Aesthetics IIa			
Professor(s): PhD Divna M. Vuksanovic, tenured professor; PhD Vlatko M. Ilic, assistant professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
<p>Goals of the course are establishing the foundation for problematizing contemporary trends in both general and applied aesthetics (aesthetics of film and photography, performing arts, media, environment, etc. .), from Schopenhauer and Nietzsche until today, based on historiographical insight into the story of modern aesthetics and its concepts, categories and phenomena. The objective is also to (re)define the criteria of aesthetic evaluation and criteria of taste in modern times, to deal with the point of view of normative and descenarioive, objectivist, subjectivist and relational aesthetics, to position the aesthetics of ugliness in traditional aesthetic theories, and to determine the place of aesthetics as critical theory in the current socio-economic moment.</p>			
<p>Outcome of the course: In terms of expected learning outcomes, it is particularly important to develop the ability for theoretical-critical or creative thinking about contemporary aesthetic topics, as well as to encourage the development of skills for problematizing the current aesthetic phenomena, from different interpretative, theoretical and personal (subjective) perspectives.</p>			
<p>Course content</p> <p><i>Lectures:</i> Course comprises basic aesthetic topics, trends and schools of thought, and artistic practice in the 20th century (avant-garde, neo avant-garde, transavantgarde, conceptualism, happenings and performances, radical critical practice: feminism and "women's writing" cyber punk and "hacktivism" in the new media, etc.), therefore: structuralism, post-structuralism (postmodernism), the theory of puns and textuality, technological, media and postmedia aesthetics; as well as the aesthetics of consumerism (a ma: desaturisation of art - aestheticization of merchandise, spectacularization, cyberization and virtualization of reality, the idea of panopticism: totalitarianism of the image, the elimination/realization of aesthetics.</p> <p><i>Workshops</i> will be carried out within the mentor-guided research projects of students (in the form of student video works or essays on the topic "The problems of contemporary aesthetics"), whose presentations are part of their pre-exam obligations.</p>			
<p>Literature:</p> <ul style="list-style-type: none"> - <i>Problem kreativnosti</i>, Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Belgrade, 2012 - <i>Estetika i obrazovanje</i>, Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Belgrade, 2011 - <i>Kriza umetnosti i nove umetnicke prakse</i>, Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Belgrade, 2014 - <i>Optional literature or texts.</i> 			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
<p>Teaching methods:</p> <p>The prevailing mode/acquisition of knowledge is a method of dialogue, which includes maieutic abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Other forms of communication, in the context of a case study, include research, as well as the method of presenting aesthetic phenomena.</p>			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final Exam
Activity during the course		30	project presentation
Attendance		10	oral exam
			60 points
			30
			30

Study program: Master studies Drama and audio-visual arts			
Course title: Contemporary Theory and Film Analysis a			
Professor(s): PhD Nevena Dakovic, tenured professor, PhD Aleksandra V. Milovanovic, assistant professor			
Status of the course: Compulsory/elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goal of the course is to introduce students to the directions of contemporary film theory and bases of the analysis of film texts. Contemporary film texts range from simple to complex, and the classical, post-modern, and neo-baroque, where genre hybridization fragmentary narration, inter- and trans-textuality are emphasized and the relation between the text and context (cultural, gender, ideological etc.) is more complex.			
Outcome of the course: Upon completing the course, the student is expected to master contemporary theories of interpretation and analysis of film texts.			
Course content: (1) Introduction and basic concepts of contemporary film theory; (2) The second semiology in film theory; (3) Post-colonial film studies ; (4) Contamination, mutation, hybridization of genres; (5) Text analysis techniques; (6) Inter/trans/cross textually; (7) From classic to post-modern text; (8) The theories of representations and identity; (10-11) Trans- and multiculturalism of contemporary film (12) Ideology and contemporary film; (13-15) Revising homework and discussion about the exam paper.			
Literature: <ul style="list-style-type: none"> - Aumont, Jacques et Michel Marie, <i>L'analyse des films</i>, Belgrade, CLIO - Bordwell, David, (2006) <i>The Way Hollywood Tells It. Story and Style in Modern Movies</i>, Berkeley and Los Angeles: University of California - Buckland, Warren. (2009) <i>Puzzle Films: Complex Storytelling in Contemporary Cinema</i>, Wiley-Blackwell - Stam, Robert. (2000) <i>Film Theory</i>. Oxford: Blackwell - Nevena Dakovic (2008) <i>Balkan kao (filmski) zanr: tekst, slika, nacija</i>. Belgrade: FDA 			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: Lectures, discussions, study research paper			
Mark (max. no. of points 100) To attend the exam, the student hands in an essay of 3.000 words. The paper is to be defended orally. Student obtains maximum 100 points after all obligations are fulfilled.			
Pre-exam obligations	30 points	Final Exam	70 points
Activity during the course	10	written exam	40
Workshops	20	oral exam	30

Study program: Master studies Drama and audio-visual arts			
Course title: Contemporary Film and TV Expression			
Professor(s): Srdjan Koljevic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 3			
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Dramaturgy			
Goal of the course: Upon the completion of undergraduate studies, students of dramaturgy should expand their knowledge of film dramaturgy by focusing on various aspects of contemporary film and TV expression and interaction of film and TV dramaturgy with other integral aspects of feature film and television narratives, characteristic of contemporary film, which will enable further development of creative knowledge in this field.			
Outcome of the course Upon course completion, students are expected to independently write a scenario for a feature or TV film in relation to contemporary dramatic forms, and to have basis for analytic dramaturgical reflection on interaction of all aspects of film and TV narratives.			
Content of the course: During the course, students are introduced to various forms of contemporary film and TV expression through a number of analyses and exercises, and master the methods of integral dramaturgical film analysis.			
Literature: - Dragan Jelacic i Nebojsa Pajkic (pr): Novi Holivud - Sasa Radojevic i Nebojsa Pajkic (pr): Nova filmska evropa - Wensley Clarkson: Quentin Tarantino - Chris Rodley (pr): Cronenberg on Cronenberg			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Lectures and exercises - workshops; Writing a series of dramaturgical exercises, analyses, ideas, synopses, Oral and written analyses and training in analytical dramaturgical work			
Mark (max. no. of points 100)			
Pre-exam obligations		50 points	Final Exam
Activity during the course		30	written exam
Workshops		20	oral exam
Colloquium/colloquia			.....
Pre-exam papers			
			50 points
			30
			20

Study program: Master studies Drama and audio-visual arts			
Course title: Contemporary Expression of Directing			
Professor(s): Stojkovic P. Andrijana, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goal of the course: Understanding of changes and their causes in the contemporary film compared to the classic era of the film. Recognition and the ability to analyze the impact of new media on directing process in contemporary film.			
Outcome of the course: The ability to position one's own film ideas and projects in relation to contemporary film practice.			
Content of the course:			
<p><i>Lectures:</i> Films about human behavior. Films about human emotions. The consequences of the phenomena of "reality" shows. The narration in contemporary feature film. The narration in contemporary documentary film. Dramaturgy in contemporary European cinema. Dramaturgy in contemporary Hollywood cinema. Features of "independent cinema". The consequences of the movement "Dogma 95". Documentary credibility in feature films. The treatment of time and rhythm in contemporary films. The choice of actors, amateurs and ordinary people for a role in a feature film. "New Wave" in Romanian cinema. Directing process of Dardenne brothers. Aesthetics of Abbas Kiarostami and films from the Middle East. Contemporary Latin American film. The procedure in the movies of Bela Tarr. Position of a director in contemporary film production. The influence of global politics on topics in contemporary film. Film as a means of implementing cultural politics. Programming of film festivals. Contemporary and future channels of film distribution. Case studies of successful and unsuccessful debut films.</p> <p><i>Workshops:</i> Film projections</p>			
Literature:			
<ul style="list-style-type: none"> - Nancy J.-L.: Abbas Kiarostomi - The Evidence of Film, Film institute, 2005 - Miljkovic, B.: Kuvar, Geopoetika, 2013 - Yorke, J.: Into the Woods – How Stories Work And Why We Tell Them, Penguin, 2013 - Nasta, D.: Contemporary Romanian Cinema: The History of an Unexpected Miracle, Wallflower Press, 2013 - Mosley, P.: The Cinema of the Dardenne Brothers, Wallflower Press, 2013 - Rancière, J.: Béla Tarr, the Time After, Univocal Publishing, 2013 - Carter, S and Dodds, K.: International Politics and Film, Wallflower Press, 2014 - Lowenstein, A.: Dreaming of Cinema, Columbia University Press, 2014 			
No. of active teaching classes: 2	Lectures: 1	Workshops: 1	OFT: 0
Teaching methods: Lectures with topic-based projections; Discussions during the lectures; writing a pre-exam paper.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course	30	written exam	40
Workshops	10	oral exam	20

Study program: Master Studies Theory of Dramatic Arts and Media			
Course title: Contemporary Theatre – Directing the Classics a			
Professor(s): PhD Ivan T. Medenica, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
<p>Goal of the course is primarily to theoretically elaborate the concept of "classic drama" by referring to the contemporary literary theories and philosophical concepts (Barthes, Derrida, Eco), and then to determine what the possibilities are for directors' interpretation of this kind of drama. By referring to the French school of theatre semiotics (Dort, Übersfeld, Pavis) three main models in the director's directed drama classics are established - reconstruction, actualization and deconstruction. In the context of post-dramatic theatre, there are different approaches, those who give up the hermeneutic understanding of "directing as interpretation" and treat (classical) drama on the basis of its associative, energetic and audio quality.</p>			
<p>Outcome of the course: Students should understand the status and nature of the (classical) drama as multiply "unfinished", in constant retreat from any fixed meaning (not a determined piece of art but a textual network), and understand what kind of different approaches/models of interpretation the dramatic classics in this sense can conjure in contemporary theatre, referring to contemporary literary theories and philosophical concepts. It is also important that students understand that no specific performance can unambiguously be reduced to any of those models (this is just a tendency towards some of the models), and that there are approaches that elude classification, especially in the most recent, post-dramatic manners of directing.</p>			
<p>Course content <i>Lectures:</i> The emergence of the concept of "classical drama" in correlation with the directing in the late 19th century growing independent, the aesthetic requirements for the direction to "faithfully" interpret the text; Classics and the phenomenon of semantic ambivalence of the text: structural ambivalence of literary text as opposed to the specific ambivalence of the dramatic text versus additional ambivalence of classical text (cultural, historical, poetic ... "meaninglessness" of the text from the past): Barthes, Eco, Pavis, Derrida... Directing in the drama theatre as stage interpretation of the text; departure from directing as interpreting in the drama theatre - (classical) drama as the subject of energetic and associative exchange, and not the subject of interpretation: Leman; Models of classics directing in drama theatre: reconstruction (restoration of the original tradition of staging and meaning from their original context) actualization (replacement of lost connotations with the current ones) deconstruction (preserving ambivalence, facing different cultural-historical perspectives, the independence in genre and style, non-hierarchical sign systems) - Derrida, Dort, Pavis, Übersfeld; Workshops: A thorough analysis of examples of the various models in classics directing: plays of P. Stein, T. Ostermeier, A. Vitez, A. Schilling.</p>			
<p>Literature: 1) Senker, Boris, Redateljstvo kazaliste, Cekade, Zagreb 1984; 2) Medenica, Ivan Klasika i njene maske: modeli u reziji dramske klasike, Sterijino pozorje, Novi Sad 2010, 3) Medenica, Ivan "Kratok pregled igranja Cehova u XX veku (s jednim pogledom na XXI)", Almanac of the Faculty of Dramatic Arts 17, FDA, Belgrade 2010, 4) Medenica, Ivan "Bez izmirenja: savremena rediteljska tumacenja Eshilove Orestije", Teatron 150-151, The Museum of Theatrical Arts of Serbia, Belgrade 2010, 5) Pavis, Patrice "Sjaj i beda tumacenja klasicnih dela" Teatron 143, The Museum of Theatrical Arts of Serbia, Belgrade 2008, 6) Barthes, Roland, "From work to text" Knjizevna rec, XII / 212, Belgrade 1983, 7) Eco, Umberto, Interpretation and overinterpretation, Cambridge University Press, Cambridge, New York, Melbourne, 1992, 8) Lehmann, Hans-Thies, Postdramatic theatre, the CDA - Center for Drama Art, TkH - Centre for performing arts theory and practice, Zagreb, Belgrade 2004, 9) Milic, Novica, A, B, C, dekonstrukcije, Narodna knjiga/Alfa, Belgrade 1997</p>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 3
Teaching methods: Lectures, discussions, watching and analyzing recordings of the plays			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Attendance/activity during the course	30	written exam	50
Workshops		oral exam	20

Study program: Master studies Drama and audio-visual arts			
Course title: Long Forms Scenario			
Professor (Surname, avonymic , name) Nebojsa D. Pajkic, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Precondition: Attending the required year of bachelor/master academic studies			
Goal of the course: students learn and adopt the basic concepts in the field of film and television dramaturgy, which will enable further development of creative knowledge in this field and to facilitate cooperation with students of dramaturgy within the exercises required by the program.			
Outcome of the course: Upon course completion, students are expected to be able to cooperate with the play writers regarding screenplays, as well as to independently revise them.			
Content of the course: During the course, students are trained to work together with the play writer on a scenario for a feature film, at all stages (synopsis, storyline, scene sequence, treatment).			
Literature: Individually selected, depending on the topic students will choose in the scenario.			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a synopsis, storyline, scene sequence; Analysis of papers and exercises, and topic-based demonstrations. Discussions during the lectures and exercises; Increasing the cooperation with students of dramaturgy.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	20	written exam	10
Workshops	20	oral exam	20
Colloquium/colloquia	30	.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Set and Costume Design			
Professor(s): Selection of the teacher B on-going; Grinvald Fllip, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Theatre and radio directing			
Goal of the course: The introduction to the concept and possibilities of using visual components in the theatre act.			
Outcome of the course: Enabling students to learn how to use sets and costumes as equal factors of the theatre play. Introduction to the technology of production of decor and costumes.			
Content of the course: Possibilities of using visual components in creating a theatre act. Antiquity on the set nowadays. Set system of stylized decor based on quotations from the history of the set design. Shakespeare. Moliere: Visual component in musical performances that are based on well-known dramatic texts. Natural materials and their usage in realistic and other genres. Chekhov. The composition of a play with different stylistic and genre requirements for stage and costume. New technologies. Lighting devices. Projections. Visual solutions in contemporary productions of opera, ballet, theatre of movement and musical theatre. Puppetry today. Performing plays in specific stage circumstances. The influence of the national heritage of the arts on stage and costume design. Set and costume designs on festivals. Adjustments on tours. Specifics of traveling decor. Theatre architecture today. Contemporary technological achievements in set and costume design. Visual communication and their relationship with sets and costumes. Set and costume design events. Exhibition activity and possible ways of presentation of works (PQ, WSD, national exhibitions, festivals, workshops. Schools, courses, workshops...)			
Literature: - Beleske, Zak Kukic: Skripta - scenografija i kostimografija - Meta Hocevar: Prazan proctor - Vladimir Marenic: Moja scenografija - Miodrag Tabacki: Monografija, CLIO, Belgrade, 2005			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with practical demonstrations. Discussions during the lectures and exercises. Preparation and implementation of practical tasks.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	25	oral exam	
Workshops	25	written exam	30
Colloquium/colloquia		.....
Pre-exam papers	20		

Study program: Master studies Drama and audio-visual arts				
Course title: Stage Dance				
Professor(s): Branka Pujic, tenured professor; Anka Gacesa, expert associate				
Status of the course: Compulsory				
Number of ECTS: 6				
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Acting				
Goal of the course: Through lectures and exercises students should learn how to independently create dance choreography from different styles and eras. Synchronization of singing and dancing in the acting assignment.				
Outcome of the course: Students are able to perform dances in the function of drama scene. They can apply the knowledge acquired in the choreographies, to synchronize song and dance in the acting assignment and to independently create choreographies of different style periods.				
Content of the course: <i>Lectures:</i> Lectures and discussions are designed depending on the topic of students' master theses. The history of musicals, aesthetics of Pina Bausch, Bob Fosse, the use of dances in musicals, methodology of creating choreography in musicals and choreodrama. <i>Workshops:</i> Application of aesthetics of Pina Bausch on choreographic solutions and setting of dramatic scenes through dance improvisation. Exploration of the character of movement, which corresponds to that of a character in the play; Exploration of the rhythm of a character.				
Literature: Literature, audio and visual materials and films are recommended according to the selected topic of the master thesis.				
No. of active teaching classes: 4		Lectures: 2	Workshops/exercises: 2	
Teaching methods: Individual tutoring. Seminars, work with the répétiteur, collaboration with professors of Acting and Voice Technique. Methods: verbal-didactic, audio-visual, demonstrations. Visits to the Festival of dance, dance performances, watching films....				
Mark (max. no. of points 100)				
Pre-exam obligations		60 points	Final Exam	40 points
Activity during the course		10	written exam	
Workshops		20	oral exam	40
Colloquium/colloquia		20	
Pre-exam papers		10		

Study program: Master studies Drama and audio-visual arts			
Course title: Stage Movement			
Professor(s): Karajica J. Ferid, tenured professor; Milenkovic A. Marija, associate professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Acting			
Goal of the course: Subject Stage movement includes body expression of the actor, therefore forms an integral part of the actor's skill. During the studies, students start with introduction to their physical abilities, expanding their opportunities and their proper application in terms of meaning and craft in their theatre performance.			
Outcome of the course: Actors who are able to create and perform their own creations using their body as part of the overall acting expression. Individually or collectively performed exercises as larger wholes which include the experience and results of the work on the subject and exploited numerous opportunities to interact with other professional and artistic subjects.			
Content of the course: Problem or topic-oriented selection on the subject Acting, treated from the standpoint of physical expression. Thorough and complete research of specific phenomena that drive and provoke the actor into body expression.			
Literature: - Anne Dennis, <i>The Articulate Body: The Physical Training of the Actor</i> , Faculty of Dramatic Arts, Institute for Theatre, Film, Radio and Television, RTV, Belgrade, 1997 - Jacques Lecoq, <i>Le Théâtre du geste, mimes et acteurs</i> , Paris, Bordas 1987 - Jacques Lecoq, <i>Le Corps poétique, Actes sud-papiers</i> , Paris 1997 - Etienne Decroux, <i>Words on mime</i> , Mime Journal 1985 - Etienne Decroux, <i>Paroles sur le mime</i> , Librairie Theatrale, Paris, 1997 - Jerzy Grotowski, <i>Towards a poor theatre</i> , Izdavacko-informativni centar studenata, Belgrade, 1976 - Peter Brook, <i>The Empty Space</i> , Belgrade, 1995			
No. of active teaching classes: 4		Lectures: 2	Workshops, exercises: 2
Teaching methods: Individual tutoring.			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final Exam
Activity during the course		10	written exam
Workshops		10	oral exam
Colloquium/colloquia		20	.....
Pre-exam papers			
			60

Study program: Master studies Drama and audio-visual arts			
Course title: Image in the Advertisement			
Professor(s): Selection of the teacher A on-going			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: None			
<p>Goal of the course is to provide insight into the theory and practice of film images in the process of creating an advertising film. The production specifics of propaganda require a different approach to directing the image that relies on cinematographic and television images but has many peculiarities. Implementation and use of digital technologies in the process of recording and image processing provides new dimensions of creative expression of photography directors of advertising films. The course is devoted to the analysis of creative tools and techniques of shooting with film and video technology as well as their application in real advertising campaigns with the focus on the artistic design of the image composition.</p>			
<p>Outcome of the course: Being familiar with the recording process of advertising films; The ability to work with other participants in the process of production of a commercial video; The ability to read briefs and turning them into a visual concept; Insight into the creative segment in the production of television commercials: the choice of technology, stage and lighting elements Ability to understand the possibilities of post-production; Analyzing and using new technologies in digital image processing; Mastering the art of delivering the final product to the client.</p>			
<p>Content of the course: <i>Lectures:</i> - Reading of agency briefs and scenarios for advertising from the perspective of photography directors - PPM and the place and role of photography directors in this process - - Defining the visual style of advertising - "Shooting board" - Preparations of recording, collaboration with the director, set designer, costume designer and makeup artist ... - Elements of style in the advertising image (motion camera lenses, light, color) - Visual style and focus groups - Visual genres in the advertisement - Photographing the products ("pack shot") - Specific techniques of recording and collaboration with specialists for recording food and drinks ("Food stylist", "Beer stylist", "merchandiser"...) - Post-production (grading, animation ...)</p>			
<p>Literature: - Smith, Ken, Handbook of visual communication research: theory, methods, and media, Lawrence Erlbaum Associates, Inc. New Jersey 2005 - Messaris, Paul. Visual Persuasion: The Roles of Images in Advertising 2e, 1997, Sage Publications, Thousand Oaks, CA. - Design and Producing the Television Commercial, Larry Elin & Alan Lapides – Pearson 2004 - Creative Advertising, Mario Pricken – Thames&Hudson 2002. Jewler, A. Jerome and Bonnie Drewniany. Creative Strategy in Advertising 6e, 1998, Wadsworth Publishing, Belmont CA (ISBN 0-534-52263-7) - Keding, Ann and Thomas Bivins. How to Produce Creative Advertising: Proven Techniques & Computer Applications, NTC Business Books, Lincolnwood, Ill. (ISBN 0-8442-3482-6)</p>			
No. of active teaching classes: 3		Lectures: 1	Workshops: 2
Teaching methods: lectures, workshops (group tasks, preparing PPM) PPM presentation			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	10	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam papers	20		

Study program: Master studies Drama and audio-visual arts			
Course title: Recording and Design of Sound for Film and Television IV			
Professor(s): Ognje Popic, assistant professor			
Status of the course: Elective			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Recording and design of sound			
Goal of the course: Merging the aesthetic and practical approach to editing and sound design for film and television, creative and technical approach to the final mixing process.			
Outcome of the course: Upon course completion students are expected to design and mix sound image even for the most complex film/TV work at the professional level, according to the aesthetic and technical requirements.			
Content of the course: Creative and aesthetic approach to the design of sound image concept and the technical elements of the preparation of the particular project in accordance with the requirements of the required form. Organization and project design of speech pre-mix, atmosphere, sound effects, Foley effects and music. Concepts of final mixing of film-TV work in relation to the aesthetic and technical requirements. Making the final masters for different formats and international mix. The practical part involves making complete sound image of the film, in the multi-channel format.			
Literature: - John Purcell: "Dialogue Editing for Motion Pictures" - Ashley Shepard: "Pro Tools for Video, Film and Multimedia" - Tomlison Holman: "Sound for Film and Television" - Michel Chion: "Audio-vision" - Jay Rose: "Audio Postproduction for Digital Video" - David Lewis Yewdall: "The Practical Art of Motion Picture Sound" - David Sonnenschein: "Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema" - Tomlison Holman: "Surround sound up and running" - Elisabeth Weis: "Film sound-Theory and practice" - Vanesse Theme Ament: "The foley grail" - Andy Farnell: "Designing Sound" - Roey Izhaki: "Mixing Audio Concepts, Practices and Tools"			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Lectures with topic-based demonstrations. Discussions during the lectures and exercises. Exercises involve detailed introduction and operation of devices for processing and mixing sound for film/TV. Individual work on the exam film.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Attendance/activity during the course	20	final project	40
Workshops	40	oral exam	
Colloquium/colloquia		.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Recording and Sound Design for Radio III			
Professor(s): D.A. Slobodan D. Stankovic, assistant professor			
Status of the course: Elective			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Drama and audio-visual arts – Module Recording and design of sound			
Goal of the course is that students are able to record and design and experimental artistic and radiophonic projects.			
Outcome of the course Upon course completion students are expected to be able to apply the acquired knowledge in recording and sound design in the most complex experimental and radiophonic projects.			
Content of the course: <i>Lectures:</i> The subject Recording and design of sound for radio 3 should combine theoretical and practical part in dealing with radio-sound. Different forms of authors' approach to sound design and operation of the sound in its abstract form is the subject of the study. <i>Workshops:</i> Working on the author sound design project for the abstract forms of experimental radio plays. Adoption of the proposal of the radio drama projects. Control of the first phase of the radio-play (recorded text, sound, and their processing). Control of the second phase of radio drama (breakdown). Revising the work.			
Literature: - A. Nisbet: The Technique of the Sound Studio (University of arts, Belgrade, 1990) - Osnovic, Fece, Tibai: Akustika i tonsko snimanje (JRT, 1990) - B. Bartlet: Stereo Microphone Techniques (Focal Press, London - Boston, 1991) - S. Alten: Audio in Media (Wadsworth PC, Albany, NY 1999) - M. Singler, C. Viringa: Radio (CLIO, Belgrade, 2000) - D. M. Huber: Modern Recording Techniques (Focal Press, Boston 2005) - T. Holman: 5.1 Surround Sound (Focal Press, Boston, 2000) - D. Sonnenschein: Sound Design (Michael Wiese Productions, California, 2001) - Radoslav Lazic: Estetika radiofonske rezije (RTS, Belgrade, 2008) - D.M. Huber: Profesional Microphone Techniques			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Topic-based lectures. Discussion during lectures and exercises. Analysis of radio dramas.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final Exam	30 points
Activity during the course	20	written exam	
Workshops	50	project presentation	30
Colloquium/colloquia		.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts				
Course title: Voice Technique				
Professor(s): PhD Marina Markovic, tenured professor; MGR Teodora Stankovic, associate professor, MGR Aleksandar Miletic, independent artistic associate				
Status of the course: Compulsory				
Number of ECTS: 6				
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Acting				
Goal of the course: Goals are: musical literacy, mastering the specific vocal and choral technique for stage and musical performances in the media. Preparing for a complete stage and musical performance (balance of basic acting means: voice, movement, speech, singing).				
Outcome of the course: Students are fully prepared to: create and show the individual voice and vocal training, read the note and knows music signs, sing accompanied by an instrument or matrix, synchronize texts of different genre characteristics. Students acquired a distinctive voice and vocal expression, mastered the art of transforming voice according to the genre and the ability of performance in the media. They use different types of microphones and can sing accompanied by the instrument and with the matrix.				
Content of the course: <i>Lectures:</i> Lectures and exercises should introduce students to: a) vocal and singing technique for actors; b) acting and singing interpretation; c) the choice of voice, acting and singing funds in relation to the song/part of the song. Students are trained for performing in various media (theatre, film, radio, television...) <i>Workshops:</i> Students create their own method (voice and vocal training) for working on interpretation. A special program of practice refers to the stage and musical performances in the media.				
Literature: <i>Compulsory</i> - Marina Markovic, Glas glumca, CLIO, Belgrade, 2002 - Aleksandar Miletic Preporuke za stvaranje sopstvenog metoda za rad na interpretaciji, Almanac FDA, Belgrade, 2004, pp. 397 – 40 <i>Recommended:</i> - Vera Milankovic, Reader- Uvod u muzicki sadrzaj kroz pesmu i pevanje, izdanje autora, Belgrade, 2003 - Notes, audio and video material				
No. of active teaching classes: 4		Lectures: 2	Workshops - exercises: 2	
Teaching methods: Curriculum - lectures with topic based demonstrations. Talks during lectures. Analysis of literature. Exercises: individual work. Special forms of teaching: internship program, working with the répétiteur, cooperation with the main subject-Acting. Methods: artistic research, auditory, visual...				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final Exam	50 points
Activity during the course		10	written exam	
Workshops		15	oral exam	50
Colloquium/colloquia		25	
Pre-exam papers				

Study program: Master studies Drama and audio-visual arts			
Course title: Television Production			
Professor(s): MGR Zoran Popovic, tenured professor, MGR Goran Pekovic, tenured professor, MGR Velimir Dejanovic, tenured professor, MGR Zorana Popovic, assistant professor, MGR Vanja Sibalic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Precondition: Master's degree enrollment in Drama and audio-visual arts, module FTV Production			
Goal of the course: A comprehensive theoretical and practical approach to contemporary problems of the television medium. The emphasis of the course is on the conceptualization, production and distribution of audiovisual content in the digital multi-channel and multi-platform environment.			
Outcome of the course: Adopted base of creative and production skills for multimedia production in convergent and interactive environment.			
Content of the course:			
<i>Lectures:</i>			
1) The whole world is the screen - Trends in TV programming in the world; 2) Development of internet TV on demand - SVOD and OTT platforms and strategies; 3) The development of internet and mobile video content; 4) The consumer as a programmer - the future of linear TV; 5) Promotion of television programs in the digital environment; 6.) The editor's work in multi-channel digital environment; 7) Television and youth - where are new generation of viewers; 8) Television and social networks - the fight for viewers; 9) Media planning and media buying trends in the digital environment; 10) The convergence and branding of TV content, 11) Contemporary TV formats - fiction series; 12) Contemporary TV formats - quizzes and reality shows; 13) Contemporary TV/web formats - case studies			
<i>Workshops:</i>			
Topic-based workshops, case studies within different topics.			
Literature:			
- Bernardo, Nuno, The Producer's Guide To Transmedia, BeActive Books, 2011,			
- Lotz, Amanda, The Television Will Be Revolutionized, NY University Press, 2007,			
- Jenkins, Henry, Convergence Culture, New York University Press, 2008,			
- Landau, Neil, The TV Showrunner's Roadmap, Focal Press, 2014,			
- Gawlinski, Mark, Interactive Television Production, Focal Press, 2003			
No. of active teaching classes: 8	Lectures: 2	Workshops: 2	Research paper: 4
Teaching methods: Lectures, exercises and case study analyses. Project teaching based on workshops. Discussions during the lectures and workshops. Preparation of short presentations by students in the workshop.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final Exam	40 points
Activity during the course	20	written exam	
Workshops	20	oral exam	40
Colloquium/colloquia		.....
Pre-exam papers	20		

Study program: Master studies Drama and audio-visual arts				
Course title: Television Directing M1				
Professor(s): Velinovic M. Predrag, tenured professor				
Status of the course: Compulsory				
Number of ECTS: 5				
Precondition: Master's degree enrollment in Drama and audio-visual arts – module FTV directing				
Goal of the course: Acquisition of technology, production, practical knowledge and discovery and development of individual, creative skills and aptitude for personal contribution, one's own footprint, author manner in the field of directing cultural, artistic and dramatic, fiction television program.				
Outcome of the course: Upon course completion, students are expected to be capable of successfully designing and directing television shows of all structures and genres, with an emphasis on art and drama feature film program, and on the author's directing contribution to improvement of the quality of television program.				
Content of the course:				
<i>Lectures:</i> Directing reading of the text, television specificity. Work on the text, the analysis of TV scenarios. The choice of realization technique specificity. Creating a storyboard to the technological choice. Acting rehearsals regarding camera setting in the system. Working with the actor, continuity. Set and costume designer in a TV studio. Hot trials and television recording. Processing the recorded television material. Live television. Technological conditions and the need to achieve the broadcast. Scenario for various types of broadcast. Production preparations. Broadcast of public spectacles. Sports broadcasts - games. Broadcast of pop and folk music. Broadcast of concerts of classical music. Broadcast of drama plays and operas. Broadcast of ballet. Broadcast of unforeseen, extraordinary events.				
<i>Workshops:</i> Realization of shot television form up to 5 minutes. Writing the pre-exam paper.				
Literature: -McQueen, D: <i>Television</i> , CLIO, Belgrade, 2000 -Diran, Z: <i>Ekipa tv rezije</i> , Television of Belgrade, 1971 -Kaufman, V.I: <i>Kako rezirati za televiziju</i> , Television Belgrade, 1970 - <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997 -Martinovic, M: <i>Rezija programa uzivo</i> (book and cassettes), 1997				
No. of active teaching classes: 6		Lectures: 3	Workshops: 3	
Teaching methods: Lectures with topic-based demonstrations. Discussions during lectures and exercises. Further work on the scenario, storyboard, preparation of the exam master exercise, creation of test shots and their analysis. Video and DVD examples. Visits to the professional televisions and some shootings. Tours of television professionals and TV authors.				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final Exam	50 points
Activity during the course		10	written exam	20
Workshops		20	oral exam, presentation of the master thesis	30
Pre-exam paper		20		

Study program: Master studies Drama and audio-visual arts			
Course title: Television Directing M2			
Professor(s): Velinovic M. Predrag, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: Master's degree enrollment in Drama and audio-visual arts – module FTV directing and fulfilled exam obligations in Television directing M1			
Goal of the course: Comprehensive and detailed training and understanding of complex technological and creative tasks in the director's work. Education and formation of experts for director's work on the television arts program (serials, series, TV movie, TV drama).			
Outcome of the course: The ability to successfully select, design, stage and direct television programs, giving a significant creative contribution to television shows of all genres and structures, raising the quality and creativity of TV programs.			
Content of the course:			
<i>Lectures:</i> Screen test of dramaturgically key scene of the final master work. Analysis, processing and dubbing. The current television programs. Television reality - truth or fiction, the possibility of manipulation. Television adaptations of theatre plays. The new television forms, new genres. Contemporary television VS contemporary film. Television series, specific of production. New ways of watching television, new ways of transmission of television broadcast. The future.			
<i>Workshops:</i> The realization of the music video. Writing pre-exam papers. Analysis of the completed master exercise. Mentor work on the preparation of the final master work, with the duration of minimum 29 to maximum 59 minutes.			
Literature:			
- <i>Antologija TV drame</i> , Radio Television Belgrade - Prohic, E: <i>TV kao medij</i> , Svjetlost Sarajevo, 1978 - Babac, M., Klajn, R: <i>Novo lice televizije</i> , FTV Department for Editing, FDA, Belgrade, 1995 - Klajn, H: <i>Osnovni problemi rezije</i> , University of Arts, Belgrade, 1995 - Djukic, A: <i>Televizija</i> , Cigoja stampa, Belgrade, 2007			
No. of active teaching classes: 7		Lectures: 4	Workshops: 3
Teaching methods: Lectures with topic-based demonstrations. Discussions during the lectures and exercises. Video and DVD examples. If the master work is not in the field of television, the screen test of the key scene, the critical point in a television studio with multiple cameras in the system and analysis as a preparation for the final master work. Work on the final master work, recording, image and sound processing, graphics processing of openings. Visit to professional televisions and 3D graphics studios. Visits to professional recordings of arts and drama program. Tours of television professionals and TV authors.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course	10	written exam	10
Workshops	10	oral exam, projection and defense of the final master work	50
Pre-exam paper	20		

Study program: Master Studies Management of Culture and Media			
Course title: Theory and Practice of Digital Media a			
Professor(s): PhD Martinoli, A. Ana			
Status of the course: Elective			
Number of ECTS: 2			
Precondition: Attending the second semester of Master academic studies			
Goal of the course: The aim of the course is to introduce students to the contemporary media environment changes, new forms of media production under the influence of digitalization, identifying new audience habits and consumption patterns of media content.			
Outcome of the course: Upon the completion of the course students should be able to critically analyze contemporary media trends, to understand the changing role of media producers and media audiences, as well as to be familiar with new forms of media, production and distribution of media content.			
Content of the course: 1-3. The concept of digital media, a new media theory 4-6. The current media trends, globalization and trans-nationalism, audience fragmentation, financial consolidation, the concept of media convergence 7-9. The basic characteristics of digital media, interactivity, hypertext, virtuality 10-11. Digital media and content production, digital radio, Internet radio, podcasting, blog, vlog, transmedia storytelling 12-13. The audience in the digital media environment, active audience, the prosumer phenomenon, participation 14. Social networks, the concept of user identities 15. Exam			
Literature: - Castells Manuel, <i>Communication power</i> , CLIO, Belgrade, 2013 - Joseph Tarrow, <i>Media today 1</i> , CLIO, Belgrade, 2012 - Richad Rooke, <i>European Media in the Digital Age</i> , CLIO, Belgrade, 2012 - Dovey, Grant, Kelly: <i>New Media Reader</i> , MIT Press, 2003			
No. of active teaching classes: 2		Lectures: 2	
Workshops: 0			
Teaching methods: <i>Ex-cathedra</i> lectures, debates, pre-exam papers			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
Activity during the course	10	Final exam	
Workshops		oral exam	60 points
Colloquium/colloquia		.....
Pre-exam papers:	30		

Study program: Master Studies Drama and audiovisual arts		
Course title: The Theory of Communication a		
Professor(s): PhD Dragicevic, Sestic Milena, tenured professor		
Status of the course: Compulsory		
Number of ECTS: 2		
Precondition: None		
<p>Goal of the course is to show the complexity of the communication process: the interdependence of elements - the source, the recipient, the message, the medium. It deals with communication flows by analyzing the diversity of media systems. It points to the mutual relations of media and interpersonal communication flows (private and interactive effects). It emphasizes the importance of media language for the construction and deconstruction of media messages in effective communication between and within different cultures.</p>		
<p>Outcomes of the course: Students are familiar with different theories of communication; understanding the forms and methods of persuasion; knowledge about various types and classification of the media in the modern world (of the media characteristics, media effects); a clear insight into the communication process: the production of meaning and reception of meaning (the source, recipient, message, media); knowledge about the important elements for analyzing media texts: enable them to understand and interpret contemporary media language, the meanings of media texts (semantics: signs and symbols) - analysis of the marketing communication messages; understanding the logics of the formation of media myths and stereotypes that affect the reconstruction of different identities (national, generation, gender, ...); understanding the effects of the media and their role in the processes of globalization and diversification; understanding the behavior of the audience (reception studies); having the basic knowledge about the politics of representation and its intrinsic rhetoric.</p>		
<p>Course content, Lectures</p> <ol style="list-style-type: none"> 1. Theory of communication - the source, the recipient, the message, the media; 2. Theory of Media and Social Theory (the Frankfurt school, British cultural studies...); 3. Communication models (media of presentation and representation), interpersonal communication and media communication (Interactivity); 4. Media characteristics; 5. The media in the socio-political environment (power of the media, regulation and deregulation); 6. Semantics: Signs and symbols - the construction of local and global identities - politics of remembrance and forgetting - diagnostic criticism; 7. Characteristics of the message: structure, style and content; from logo to billboard; 8. Workshop: Media literacy - reading visual messages: text / reception - a case study; 9. The voices of subculture / media subversive form and hegemonic media representation - the representation of subcultures in the mainstream texts; 10. Industry of advertising and production of future (construction of desire) - processing of a marketing message; 11. Workshop: creating and understanding the publicity; 12. The elements and methods of persuasion; 13. The effects of media (critical multiculturalism - reading in the context of different cultures); 14. Knowledge about the audience: the audience responses: the hierarchy of effects model; 15. Media ethics - dilemmas and controversies. 		
<p>Literature:</p> <ul style="list-style-type: none"> - Baran, Stanley and Dennis Davis. Mass Communication Theory: Foundations, Ferment and Future, 1995. Wadsworth Publishing, Belmont CA - Briggs, Adam; Coble, Paul, The media: an introduction, Belgrade, CLIO, 2005 - Fiske John - Television culture - Jamieson Henry. Communication and Persuasion, 1984. Routledge Kegan & Paul - Kellner Douglas, Media Culture, CLIO, Belgrade, 2006 - Lorimer Rowland - Mass communication, CLIO, Belgrade, 1998 - Mattelart Armand and Michele. Theories of Communication, 1998, SAGE publications. - McQuail Dennis. Mass Communication Theory. 1994, Sage publications 		
No. of active teaching classes: 1	Lectures: 1	Workshops:
Teaching methods: lectures, workshops (group tasks – PPM presentation preparation), PPM presentation		
Mark (max. no. of points 100)		
Pre-exam obligations	70 points	Final Exam
		30 points

Activity during the course	10	written exam	
Lectures	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Master Studies Drama and audiovisual arts			
Course title: The Theory of Communication I			
Professor(s): PhD Dragicevic, Sestic Milena, tenured professor			
Status of the course: Elective			
Number of ECTS: 2			
Precondition: Master's degree enrollment			
Goal of the course is to show the complexity of the communication process: the interdependence of elements - the source, the recipient, the message, the medium. It emphasizes the importance of media language for the construction and deconstruction of media messages in effective communication between and within different cultures.			
Outcomes of the course: Students are familiar with different theories of communication; understanding the forms and methods of persuasion; knowledge about various types and classification of the media in the modern world (of the media characteristics, media effects); a clear insight into the communication process: the production of meaning and reception of meaning (the source, recipient, message, media); knowledge about the important elements for analyzing media texts: enable them to understand and interpret contemporary media language, the meanings of media texts (semantics: signs and symbols) - analysis of the marketing communication messages.			
Course content Theory of communication - the source, the recipient, the message, the media; Theory of Media and Social Theory (the Frankfurt school, British cultural studies...); Graphic communication models - Shannon-Waever, Gerbner, Schramm, Berlo, heliocentric, transactional... Communication models of media (media of presentation and representation), interpersonal communication and media communication (interactivity); The media in the socio-political environment (power of the media, regulation and deregulation); Semantics: Signs and symbols - the construction of local and global identities - politics of remembrance and forgetting - diagnostic criticism; Characteristics of the message: structure, style and content; from logo to billboard; Workshop: Media literacy - reading visual messages: text / reception - a case study; The voices of subculture / media subversive form and hegemonic media representation - the representation of subcultures in the mainstream texts; Industry of advertising and production of future (construction of desire) - processing of a marketing message; Workshop: creating and understanding the publicity; The elements and methods of persuasion; The effects of media (critical multiculturalism - reading in the context of different cultures); Knowledge about the audience: the audience responses: the hierarchy of effects model;			
Literature: - Briggs, Adam; Copley, Paul, The media: an introduction, Belgrade, CLIO, 2005 - Kellner Douglas, Media Culture, CLIO, Belgrade, 2006 - Lorimer Rowland - Mass communication, CLIO, Belgrade, 1998 - Radojkovic, Mirosljub, Stojkovic Branimir: Informaciono-komunikacioni sistemi, CLIO, Belgrade, 1998			
No. of active teaching classes: 2		Lectures: 2	
		Workshops: 0	
Teaching methods: lectures, workshops (group tasks - text analysis) with debates and discussions, pre-exam and research paper			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 points
Activity during the course	10	written exam	
Lectures		oral exam	50
Colloquium/colloquia			
Pre-exam paper	40		

Study program: Master studies Drama and audio-visual arts			
Course title: The Theory of Culture			
Professor(s): PhD Divna Vuksanovic, tenured professor; PhD Vlatko Ilic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Precondition: Attending the required year of studies			
Goal of the course is to critically examine and problematically (re)define various interpretive models that treat the theory of culture - from the definitions of culture which originate from antique period, through the interpretation that dominate the contemporary cultural theories (Frankfurt school of thought, the British cultural studies, post-structuralism and postmodernism, et al.), up to the relation between the defined culture in the traditional sense and the so-called phenomenon of new cultures arising in VR, Internet or cyber space.			
Outcome of the course: In terms of expected learning outcomes, what is emphasized is the development of the ability for theoretical, critical, and creative thinking of the world of culture in general, as well as encouraging the development of skills for problem reading of variety of cultural phenomena from different interpretative, theoretical and personal (subjective) positions of interpretations.			
Content of the course: Lectures: the subject is designed so that its content and methods of presenting, so to say, coincide. This means that culture, as a subject of knowledge, represents a basic postulate for presentation of the reference topics. Hence, the culture of dialogue, for example, becomes a dialogue about the topic, and game and/or creativity become the ways of foundation the subject by practical application of knowledge about the culture as creative space for play and creativity. Also, the subject describes different VRs, cyber and network phenomena as they occur, are determined and recognized in the context of the growth of information and post-information society and technically and technologically generated social, economic and cultural environments, in which former cultural processes and phenomena face the abolition/implementation, transfiguration and strong generic transformation. <i>Workshops:</i> practical part of lectures will be carried out within the students' research projects monitored by mentors (in the form of author video works or essays on the topic: Cultural phenomena: problem solving approach), whose presentations are part of the exam obligations of course attendants.			
Literature: - <i>Umetnost u kulturi</i> , Almanac of Serbian Society of Aesthetics, Belgrade, 2008 - Adorno, Horkheimer Culture industry, <i>Dialectic of Enlightenment</i> , Veselin Maslesa, Svjetlost, Sarajevo, 1989, pp. 126-172 - Caillois, <i>Man, Play and Games</i> , Nolit, Belgrade, 1979 - Sucnjic, <i>Dijalog i tolerancija</i> , Cigoja, 1997, pp. 33-238 - Baudrillard, <i>Simulacra and Simulations</i> , Svetovi, Novi Sad, 1991 - Jones, Internet and Social Environment, <i>Virtual Culture: The Identity of Communications in Cybersociety</i> , Cigoja, pp. 17-59			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode / acquisition of knowledge is a method of dialogue, which includes maieutic abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Other methods of teaching include research, as well as the method of presenting student papers.			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final Exam
Attendance/activity during the course		30	project presentation
Workshops		10	oral exam
			60 points
			30
			30

Study program: Master studies Drama and audio visual arts			
Course title: The Theory of New Media: from electronic to digital a			
Professor(s): PhD Nevena Dakovic, tenured professor, PhD Aleksandar S. Jankovic, associate professor; PhD Aleksandra V. Milovanovic, assistant professor; MGR Zorana Z. Popovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Precondition: Master's degree enrollment			
Goals of the course: The aim of the course is to introduce students to the theories and concepts of new media from electronic (radio and television) and screen media (film, television, video) to digital media (video games, websites, internet), including their numerous hybrid forms. The starting point is concerning individual media and their textual, narratological and ontological specificity, with the final goal in the cross-media links and the convergence of a large number of media. The course provides a unified view of narratology, intertextuality, transtextuality, inter- and transmediality, history, philosophy, ontology, epistemology, perception and reception of new media.			
Outcomes of the course: Upon completing the course, the student is expected to: a) master the versatile and comprehensive definition of new media from different theoretical positions; b) master the analysis and the interpretation of new media texts and audiences, as well as basic analytical protocols.			
Content of the course: Lectures Lecture topics: (1) Introduction and basic concepts of The theory of new media; (2) Genre and new media; (3) Transmedia storytelling, and mega saga and franchise; (4-5) The text and the new media, from intertextuality to digitextuality; (6-7) The convergence of the media and the economic exploitation; (8-9) The participatory role of modern viewer, from consumer to participatory culture; (10) Video games; (11) Series - television, film, web series; (12) New media ethics; (13-15) Reading homework assignments and discussion on exam paper.			
Literature: - Bolter, Jay and Grusin, Richard. Remediation: Understanding New Media. MIT Press, 2000 - Briggs, Adam and Cobley, Paul. The Media: An Introduction, Belgrade: CLIO, 2005 - Everett, Anna and Caldwell, John T. (Ed.) New Media: <i>Theories and Practices of Digitextuality</i> , New York: Routledge, 2003 - Jenkins, Henry. <i>Convergence culture where old and new media collide</i> , NY UP, 2006 - Ryan, Marie-Laure, <i>Storyworlds across Media, Toward a Media-Conscious Narratology</i> , University of Nebraska, 2014 - Everett, Anna and Caldwell, John T. (Ed.) New Media: Theories and Practices of Digitextuality, New York: Routledge, 2003			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: Lectures, discussions, research paper Student hands in pre-exam paper up to 3.000 words. The pre-exam paper is to be defended orally. Student obtains maximum 100 points after all obligations are fulfilled.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
activity during the course	10	written exam	40
workshops		oral exam	30
colloquium/colloquia		.....
pre-exam papers	20		

Study program: Master studies Drama and audio-visual arts			
Course title: Comparative Analysis of Dramaturgy of Media (theatre, film, radio, television) I			
Professor(s): MGR Milin S. Bosko, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 3			
Precondition: Master's degree enrollment in Master Studies Drama and audio-visual arts – Module Dramaturgy			
Goal of the course is to train students for special recognition and application of special expressive (dramaturgical) methods in the field of various media			
Outcome of the course: Developing research and analytical skills of students as drama and audio-visual artists through the comparative analysis of the transformation of one narrative form to another depending on the medium in which the narrative is realized.			
Content of the course: Students are introduced to the structural features and dramaturgical procedures in the processing of the particular narrative in a variety of media, using examples of different media and analysis of the narrative material, which is in certain cases mutual.			
Literature: - Vladimir Stamenkovic: Teorija drame 18. i 19. veka - Zdenko Lesic: Teorija drame 1- 3 - Northrop Frye: Anatomy of Criticism - Jovan Hristic: Pozoriste, pozoriste 1 i 2 - Jovan Hristis: Pozorisni referati 1 i 2 - Georg Lukács: History of the Modern Drama - (literature, periodicals, catalogues, internet presentations etc.)			
No. of active teaching classes: 2		Lectures: 2	
Workshops: -			
Teaching methods: All students are required to attend lectures; to learn about the assigned literature and apply the acquired knowledge in work.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 points
Activity during the course	10	written exam	30
Workshops	10	oral exam	20
Colloquium/colloquia	30	.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Comparative Analysis of Dramaturgy of Media (theatre, film, radio, television) Ia			
Professor(s): MGR Milin S. Bosko, tenured professor			
Status of the course: Elective			
Number of ECTS: 2			
Precondition: Master's degree enrollment			
Goal of the course is to train students for special recognition and application of special expressive (dramaturgical) methods in the field of various media.			
Outcome of the course: Developing research and analytical skills of students as drama and audio-visual artists through the comparative analysis of the transformation of one narrative form to another depending on the medium in which the narrative is realized.			
Content of the course: Students are introduced to the structural features and dramaturgical procedures in the processing of the particular narrative in a variety of media, using examples of different media and analysis of the narrative material, which is in certain cases mutual.			
Literature: - Vladimir Stamenkovic: Teorija drame 18. i 19. veka - Zdenko Lesic: Teorija drame 1- 3 - Northrop Frye: Anatomy of Criticism - Jovan Hristic: Pozoriste, pozoriste 1 i 2 - Jovan Hristis: Pozorisni referati 1 i 2 - Georg Lukács: History of the Modern Drama - (literature, periodicals, catalogues, internet presentations etc.)			
No. of active teaching classes: 2		Lectures: 2	Workshops: -
Teaching methods: All students are required to attend lectures; to learn about the assigned literature and apply the acquired knowledge in work.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 points
Activity during the course	50	written exam	30
Workshops		oral exam	20
Colloquium/colloquia		.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Comparative Analysis of Dramaturgy of Media (theatre, film, radio, television) II			
Professor(s): MGR Milin S. Bosko, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 3			
Precondition: Master's degree enrollment in Drama and audio-visual arts – module Dramaturgy			
Goal of the course is to train students for special recognition and application of special expressive (dramaturgical) methods in the field of various media.			
Outcome of the course: Developing research and analytical skills of students as drama and audio-visual artists through the comparative analysis of the transformation of one narrative form to another depending on the medium in which the narrative is realized.			
Content of the course: Students are introduced to the structural features and dramaturgical procedures in the processing of the particular narrative in a variety of media, using examples of different media and analysis of the narrative material, which is in certain cases mutual.			
Literature: - Vladimir Stamenkovic: Teorija drame 18. i 19. veka - Zdenko Lesic: Teorija drame 1- 3 - Northrop Frye: Anatomy of Criticism - Jovan Hristic: Pozoriste, pozoriste 1 i 2 - Jovan Hristic: Pozorisni referati 1 i 2 - Georg Lukács: History of the Modern Drama - (literature, periodicals, catalogues, internet presentations etc.)			
No. of active teaching classes: 2		Lectures: 2	
Workshops: -			
Teaching methods: All students are required to attend lectures; to learn about the assigned literature and apply the acquired knowledge in work.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 points
Activity during the course	30	written exam	30
Workshops	20	oral exam	20
Colloquium/colloquia		.....
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Comparative Analysis of Dramaturgy of Media (theatre, film, radio, television) IIa			
Professor(s): MGR Milin S. Bosko, tenured professor			
Status of the course: Elective			
Number of ECTS: 2			
Precondition: Master's degree enrollment			
Goal of the course is to train students for special recognition and application of special expressive (dramaturgical) methods in the field of various media.			
Outcome of the course: Developing research and analytical skills of students as drama and audio-visual artists through the comparative analysis of the transformation of one narrative form to another depending on the medium in which the narrative is realized.			
Content of the course: Students are introduced to the structural features and dramaturgical procedures in the processing of the particular narrative in a variety of media, using examples of different media and analysis of the narrative material, which is in certain cases mutual.			
Literature: - Vladimir Stamenkovic: Teorija drame 18. i 19. veka - Zdenko Lesic: Teorija drame 1- 3 - Northrop Frye: Anatomy of Criticism - Jovan Hristic: Pozoriste, pozoriste 1 i 2 - Jovan Hristic: Pozorisni referati 1 i 2 - Georg Lukács: History of the Modern Drama - (literature, periodicals, catalogues, internet presentations etc.)			
No. of active teaching classes: 2		Lectures: 2	
Workshops: -			
Teaching methods: All students are required to attend lectures; to learn about the assigned literature and apply the acquired knowledge in work.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final Exam	50 points
Activity during the course	50	written exam	30
Workshops		oral exam	20
Colloquium/colloquia			
Pre-exam papers			

Study program: Master studies Drama and audio-visual arts			
Course title: Introduction to Sound Design			
Professor(s): Ljubica Spegar, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Precondition: Attending the required year of the studies			
Goal of the course: Detailed knowledge about the principles, possibilities and artistic potential of sound as a means of expression.			
Outcome of the course: Upon course completion, students are expected to be familiar with the main requirements, problems and opportunities in the process of sound design; and to be familiar with the artistic potential of sound as a means of expression in dramatic AV works.			
Content of the course: Elements of sound image and their basic characteristics. Subjective feeling of a man for sound pitch depending on the volume of sound. The importance of audio-monitoring used for listening to AV work on TV and in the cinema. Possibility of sound influence on the sub consciousness, depending on the frequency of sound content within an audiovisual work. Directing viewers' attention to a specific event or personality using individual elements of sound image. The influence on the viewers' sub consciousness by omission of sound effects that should accompany the picture. A figure of speech - Movie silence: the use in the construction of certain unpleasant feelings and tension in the viewer. Establishing the continuity of film plot, time and space using a sound. Positioning in the space and time of film plot using ambient sound and other elements of the sound image. The influence of music and its use in building dramaturgy of the audiovisual work. Creating a final audio-image for an AV work. Establishing balance between the individual elements of the sound image based on their volume. Determination of balance between the elements of the sound image based on their frequency content. Setting the sound elements in multi-channel reproduction systems and their effect on the sound dramaturgy. Virtual movement of sound source in horizontal and vertical level and the influence on viewers' sub-consciousness.			
Literature: - Ivo Blaha: Osnove dramaturgije zvuka u filmsko-televizijskom delu - Rihard Merc: ABC zvuka - Rihard Merc, Zvuk izrazajno sredstvo filma i televizije, 1996 - Michel Chion: Audio-vision, CLIO, Belgrade, 2006 - Bärbel Neubauer and William Moritz: The Influence of Sound and Music on Images, Animation World Magazine, June 1999. - Sonnenschein, David: Sound Design-The Expressive Power of Music, Voice and Sound Effects in Cinema (2001) Michael Wiese Productions			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Monologues (lectures), dialogues (heuristic)			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Activity during the course	30	Final work	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam papers			

Table 5.2B Final paper specification *Master studies Drama and audio-visual arts*

Study program: Master studies Drama and audio-visual arts – module Acting
Number of ECTS: 20
Precondition: To complete all exam obligations in Master studies Drama and audio-visual arts – Module Acting
<p>Goals of the final work: Application of acquired knowledge and skills in Acting and other related and compatible fields, which belong to the stage performing arts, through the independent design, development and, ultimately, performance of the final work - a play.</p>
<p>Outcome: Specialized level of education and skills in the curriculum fields of study program Acting, which students of master studies, in collaboration with the mentor, rate as the most appropriate and useful in relation to their acting means and specifics, and the most intriguing for self-improvement and exploring personal boundaries and possibilities of their own acting expression.</p>
<p>Content: Upon finishing master studies, students are required to do a play, in the form of a mono-drama, or with the participation of selected associates. After the performance of the final work - a play- with the presence of audience, students show the process of working on the role, diary of rehearsals and the final analysis of the performed play, in the form of an essay.</p>
<p>Stages of preparation: Individual tutoring, Rehearsals. Classes and discussions with the mentor and teachers, consultations with associates.</p>
<p>Mark (max. no. of points 100) written exam: 35 points oral exam: 65 points</p>

Study program: Master Studies Drama and audio-visual arts – Module Theatre and radio directing
ESTC: 20
Condition: To complete all exams from the study program Master studies Drama and audio-visual arts – module Theatre and radio directing
<p>Goals of the final work: Designing complex theatre and radiophonic forms. Through a comprehensive and meticulous work, students present the knowledge acquired during master academic studies and which was improved and innovatively shaped in a specific artistic drama work, directing theatre or radiophonic piece of art. The aim is that through the development of practical work, students show the ability to think independently and creatively, and create complex and demanding directing structures. Students go through various research and creative phases while working on the final project: selection of the dramatic material and the director's ideas for final work preparation, depending on the chosen graduate students option; preparation and design of complex directing achievements; work with artistic collaborators on the project; work on the realization of the complex directing task; synchronization of elements of directing a complex idea; finalization of the final work by performing it in professional conditions and defense before the Commission.</p>
<p>Outcome: Students should show that they adopted and practically applied many of the skills acquired during their studies; the capability of independent and creative thinking; the ability to theoretically explore and formulate the topic they chose by drawing clear and rational conclusions; the ability to objectively examine the success of their work, that is, to be self-critical.</p>
<p>Content: Practical work is a theatre or radiophonic work with the duration of minimum 60 minutes, independently directed by students (a play, a radio drama, a broadcasting work in the field of the study of sound directing). The structure and form of work are not pre-defined and therefore do not limit the creativity of students.</p>
<p>Stages of preparation: Students propose a mentor they wish to work with to the Department of Theatre and Radio Directing. Department appoints a mentor. Mentor monitors the realization of the project of the final paper, through phases of the project and guides the student how to achieve a successful final project. The defense of the work is carried out before a committee appointed by the Department. Defense consists of the following stages: 1. Presentation of the practical work. 2. Discussion with the Committee regarding the practical work.</p>
<p>Mark (max. no. of points 100). Written paper: 20 points Practical work: 40 Oral exam before evaluating committee: 40 points</p>

Study program: Master Studies Drama and audio-visual arts – module Dramaturgy
ESTC: 20
Condition: To complete all exams from the study program Master studies Drama and audio-visual arts – Module Dramaturgy
<p>Goals of the final work:</p> <p>The goal of the final paper is that students express their own artistic, poetic and theoretical mastery of contemporary and individualized expressions in dramaturgical creativity, both in the field of theatre and radio (drama/radio drama), and in film and television (film scenario/tv show).</p>
<p>Expected outcomes:</p> <p>Final paper documents the professional, artistic and theoretical qualification for independent work and creativity in all fields of dramaturgy.</p>
<p>General contents:</p> <p>The final work is the original creative and theoretical work of a student comprising: a full-length theatre play or radio drama with poetic-theoretical explication, and a full-length film scenario or a mini TV show with poetic-theoretical exposition. Poetical-theoretical part includes: Introduction, Explication of the poetic procédé, Conclusion and Literature overview.</p>
<p>Stages of preparation:</p> <p>Writing of the creative part of the work (scenario and stage play) at all stages (synopsis, storyline, scene sequence, treatment, script).</p>
<p>Mark (max. no. of points 100).</p> <p>Poetical-theoretical paper: 20 points Written paper: 50 Oral defense: 30 points</p>

Study program: Master Studies Drama and audio-visual arts – module FTV direction	
ESTC: 20	
Condition: To complete all exams from the study program Master studies Drama and audio-visual arts – module FTV direction and signed and approved storyboard of the final master work.	
Goal of the final work is that students demonstrate in practice the mastery of artistic means on forms of 20-minute or more; that are able to clearly and precisely express those means in written form.	
Outcome of the subject: An artistic project of professional standards, which will represent both the author and the school on all relevant festivals and in commercial exploitation.	
Content of the subject: Fiction or documentary film of at least 20 minutes, or a television art form of at least 20 minutes. Director's explication for practical work must be written on the maximum of 15, and minimum of 7 pages (A4 format, 26 lines).	
Stages of preparation: The joint project of students of film direction in which faculty covers part of the costs, while the second part is provided by producers - firstly by applications for debutantes funding and others and by performing the presentations for editors and television production companies.	
Mark (max. no. of points 100)	points
Written paper	30
Practical work	70

Study program: Master Studies Drama and audio-visual arts – module Film and television production	
ESTC: 20	
Condition: To complete all obligations of Master studies required by FDA Statute. Signed and approved storyboard or scenario and calculation of the final master work.	
Goal of the subject is to train the students for independent creative setting, production shaping and realization of an artistic project - a film or a television show.	
Outcome of the subject: An artistic project, of professional standards, which proves that student have mastered all the necessary knowledge to independently create and produce a film or a television show.	
Content of the subject: Final artistic project - a film or television show of 15 to 30 minutes. To be able to defend the master thesis - art project, students are required to hand in the product elaborate - production book, with the adequately marked copy of the project.	
Stages of preparation: Independent project of students of production or joint project of students of film direction in which the faculty provides technical capacities in accordance with its possibilities, and financial part is provided by the participation of the students themselves, and participation of the producers - primarily applications for funds for debutants and others and performing the presentations to sponsors, editors and television production companies. Collection of additional financial resources that are necessary for the project (fundraising) is the duty and responsibility of the student.	
Mark (max. no. of points 100)	points
written paper	30
practical work	70

Study program: Master Studies Drama and audio-visual arts – module Camera	
ESTC: 20	
Condition: To complete all the exams required by the program of master academic studies	
Goals of the final work: The goals of the final paper are the sublimation of the overall education at the Department of Camera, which is realized in the form of a freely chosen artistic project in the following areas: film, photography, television, video, generated digital image, animation and other related visual artistic forms. One of the main goals of the final work is for the candidate to apply the maximum level of creative methods, knowledge and skills acquired during their studies.	
Expected outcomes: Students acquire the bachelor degree of cameraman with successful defense of the final work, which proves the conceptual, aesthetic, technical and technological capability to independently implement, and participate in team projects of contemporary artistic practice.	
General contents: The final work is a practical, artistic work made in the following media and methods: film, photography, television, video, generated digital image, animation and other related visual art forms. The final realization of the work follows the research phase and preparation. The scope of the final work is defined depending on the chosen project approved by the mentor. A mandatory part of the final work is a written work a minimum volume of 25,000 characters.	
Stages of preparation: Methods of preparation, in accordance with the nature of the chosen medium, form and procedures, are defined in consultation with the mentor during the preparation and finalization of the work.	
Mark (max. no. of points 100)	points
written paper	30
practical work	70

Study program: Master Studies Drama and audio-visual arts – module Editing
ESTC: 20
Condition: To complete all the exams and collect 40 ESTC.
<p>Goals of the final work:</p> <p>Through a comprehensive and meticulous work, students present the knowledge acquired during master studies, and which was improved and innovatively shaped in a specific artistic drama audio-visual work, editing a film or drama, television show, video work or similar. The goal is that, through the development of practical work, students show the ability to think independently and creatively, and through editing create complex audiovisual works, using a variety of technologies and technical devices. One of the important goals is for the students to show they are capable of theoretical thinking through the creation of written work, which should provide theoretical foundation for their practical artistic work.</p>
<p>Expected outcomes:</p> <p>Students should show that:</p> <ul style="list-style-type: none"> they adopted and practically applied the knowledge acquired during studies; they are able to think independently and creatively; they are able to theoretically explore and shape the chosen topic, drawing clear and rational conclusions; they are able to objectively reflect on the success of their work and be self-critical.
<p>General contents:</p> <p>The final work consists of two types of work: practical and theoretical. Practical work is a dramatic audio-visual work (film, television, video or other), of at least 15 minutes, independently edited by students. The structure and form of work are not pre-defined and therefore do not limit the creativity of the students.</p> <p>Theoretical work is a written paper of at least 25 000 characters, which in a precise methodological way, systematically and comprehensively treats the chosen topic. The topic of the written paper should be related to practical work. Written paper contains explication of artistic research related to practical work.</p>
<p>Stages of preparation:</p> <p>Student proposes the topic of the master thesis and the mentor to the Department of Editing. Department accepts the topic and appoints a mentor. Mentor monitors, corrects and guides the student on how to achieve a successful final project. Defense of the work is carried out before a committee appointed by the Department. Defense consists of the following stages:</p> <ol style="list-style-type: none"> 1. Presentation of practical work (projection of films, TV shows, videos, etc.). 2. Discussion with the committee regarding the practical work. 3. Presentation of written paper (previously submitted to the committee members to read). 4. Discussion with the committee regarding the written paper. 5. The committee considers the success of the final work and brings evaluation.
<p>Mark (max. no. of points 100)</p> <p>Final practical artistic work of the candidate up to 50 points, written theoretical work up to 30 points and answers to committee's questions up to 20 points</p>

Study program: Master Studies Drama and audio-visual arts – module Recording and sound design
ESTC: 20
Condition: To be able to work on the master thesis, students need to choose the optional main subject and complete all the exams on the master program Drama and audio-visual arts – module Recording and sound design
<p>Goals of the final work:</p> <p>Training students in the field of recording and sound design. Developing a personal expression. Studying the theoretical aspects and the development process of explication of artistic work. Preparing a representative work that can introduce the students to the professional world.</p>
<p>Expected outcomes:</p> <p>1. Successfully completed practical artistic work in the field of recording and sound design for one of the narrow artistic fields: - Recording and sound design for film and television - Recording and sound design for radio - Sound design for stage events Creative music production - Design of film music</p> <p>2. Written paper with a topic that is relevant to the field of recording and sound design. Written paper can be an explication of the artistic, practical work, if the Department Board agrees that the topic is defined in such a way that with the explication brings something innovative. Written paper can be of research-scientific nature, also on topics that are relevant for recording and sound design.</p>
<p>General contents:</p> <p>Upon completion, students are expected to produce written work and artwork. Artistic work can be carried out in the following ways:</p> <ol style="list-style-type: none"> 1. Sound design for film or TV (potential recording, and mandatory editing and mixing the sound for feature, documentary, animated film or a complex TV show). 2. Sound design for theatre play or a more complex stage event. 3. Recording and sound design for complex radio-drama work 4. Recording, mixing and mastering music with the duration of 40 minutes. 5. Recording and Production, post-production and design of music in feature film form. <p>Written work should be written on a minimum 30 pages and mentor who guides the student through the methodology of the work, monitors its preparation.</p>
<p>Stages of preparation:</p> <p>Students prepare a master work with regular consultation with the mentor. Master work is prepared using the equipment provided by the Faculty, unless the requirements of the project are different.</p>
<p>Mark (max. no. of points 100)</p> <p>Theoretical part of the final work 35 points, Practical part 35 points and Defense 30 points.</p>

Study program: Master Studies Drama and audio-visual arts – module Advertising and media	
ESTC: 20	
Condition: To complete all exams and signed and approved storyboard for the commercial video.	
Goal of the subject is that students show the mastery of artistic means of formats of television commercials and all other elements of the advertising campaigns that are further explained in the form of a written elaborate.	
Outcome of the subject: Artistic project of professional standards, which proves that students mastered all the necessary knowledge to independently create and produce and advertisement and marketing campaign.	
Content of the subject: Commercial television video up to 60 seconds. Other elements of advertising campaigns, poster, OTH of the media, BTL, etc. The elaborate of the campaign on 15 to 20 pages (A4 format, 26 lines).	
Stages of preparation: The joint project of students of film direction in which the Faculty covers technical capacities, and the other part is ensured by the participation of the students themselves, or advertising agencies.	
Mark (max. no. of points 100)	points
written paper	30
practical work	70