



University of Arts in Belgrade
Faculty of Dramatic Arts

MASTER STUDIES

THEORY OF DRAMATIC ARTS AND MEDIA

Field	Art sciences
Type and level of studies	Master academic studies, II degree
Scope of studies	60 ECTS
Duration of studies	1 year
Diploma title	Master of Art Theory
Number of students	12
Language of the study program	Serbian
Web address	www.fdu.edu.rs
Enrollment requirements	Enrollment requirement for master studies of Theory of dramatic arts, media and culture is completed undergraduate academic studies with a 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 objectives of the study program	The objective of the master program THEORY OF DRAMATIC ARTS, MEDIA AND CULTURE is education that meets current social needs, both domestic and regional, i.e. European cultural environment, in which the need for understanding, interpreting and social or cultural evaluation of achievements in these areas of theoretical and social practices are growing (drama and media). Therefore, the general objective of the program is to respond in a cognitive-critical view, and considering the current practice, to answer the challenges of our era (the expansion of performing arts and the media, as well as the proliferation of the most diverse theories about these phenomena), and thus define the theoretical paradigm for potential and current research of these socially and theoretically relevant issues.

The structure of the study program

Master studies of Theory of Dramatic Arts and Media consist of three structural units, which also cover the content of the study program - general education subjects and the subjects of methodological-epistemological nature (methodology and technique of writing a scientific paper, psychological studies of art, contemporary aesthetics), through the main elective subjects that problematically and analytically introduce students into current teatrology, filmology and mediology issues and at the same time initiate theoretical preparation for the elaboration of the final Master's thesis, up to a wider range of elective courses, which include: communication theory, extension of insights into the contemporary aesthetics, and the study of theater and film "classics", which allows a more specific approach to various interpretive theories of dramatic arts and media. The program is intended to enable students who have completed their undergraduate studies at the FDA, and based on their knowledge of the theoretical subjects they had on previous studies, to focus and deepen the theoretical study of theater, film and media, and for the students coming from other faculties to simultaneously and if necessary selectively provide an additional overview of the most basic knowledge in the history and theory of theater and film.

Teaching methods are adapted to the study program being realized at the Faculty of Dramatic Arts and they consist of different approaches to subject areas through lectures of classical and interactive type (dialogical form of work, discussions, debates, etc.), workshops, lectures, tribunes, round tables with visiting lecturers from within the country and abroad, experts and public figures from cultural and art life, as well as from the media sphere, presentations of various audio, printed, visual, as well as materials in digital form, related to the content of individual courses, individual student presentations, either orally or in writing (seminar papers, etc.), obligatory consultations with course participants and certain forms of work with students in smaller groups and / or individually (mentoring).

The purpose of the study program

The purpose of Theory of Dramatic Arts and media master studies is manifold. The general purpose of this type of education includes initiating, satisfying and developing the needs of the society itself (which are directly reflected on the education process) for the quality education related to the theory of dramatic arts and media. The special purposes of this study program are related to already recognized and profiled needs of the education system itself, perceived in the context of higher education.

On the one hand, such a conceptual program allows graduate students of the Faculty of Dramatic Arts and the University of Arts in Belgrade to continue with adequate education, i.e. continuous flow of theoretical and professional improvement in the domain of dramatic arts and media, which implies deepening of existing knowledge, as well as acquiring new knowledge from these theoretical areas. On the other hand, the program enables students to get acquainted with theoretical achievements in the fields of dramatic and performing arts, film and media studies, even to students who have obtained their diplomas at other related faculties and arts universities in the country and abroad, as well as to those who completed undergraduate studies in the fields of social and human sciences, and who are trying to expand their knowledge and competences, and apply them further in specific social practice.

Also, master studies of Theory of dramatic arts and media represent a necessary foundation and theoretical starting point for the students who aspire to further education and theoretical improvement in the aforementioned fields and disciplines, since they represent the pre-condition for enrolling doctoral studies at the Faculty of Dramatic Arts in Belgrade, at the study program in the field of dramatic arts, culture and media sciences. Thus, in the field of the theory of dramatic arts and media, this ensures the continuity of the educational process - from undergraduate, through master, to doctoral studies in parent sciences, and to the corresponding theoretical disciplines.

The objectives of the study program

The objectives of Theory of Dramatic Arts and Media master program are multiple and complex. The basic objective of the program formed in this way is education that meets current social needs, both domestic and regional, i.e. European cultural environment, in which the need for understanding, interpreting and social or cultural evaluation of achievements in these areas of theoretical and social practices are growing (drama and media). Therefore, the

general objective of the program is to respond in a cognitive-critical view, and considering the current practice, to answer the challenges of our era (the expansion of performing arts and the media, as well as the proliferation of the most diverse theories about these phenomena), and thus define the theoretical paradigm for potential and current research of these socially and theoretically relevant issues.

In this regard, as the objective of the program, there is a need for permanent education of personnel in this domain, in order to respond to the existing needs of the so-called. "Human resources markets", which are in line with the accelerated growth and development of new technologies of expression and communication in the fields of both dramatic and performing arts, as well as mass media as such.

Theoretical and professional training of personnel already engaged in these activities, whether only at undergraduate studies or in their postgraduate practice, is one of the key objectives of the study program, which provides additional education in these areas, as well as the reevaluation and reactivation of the basic problems and issues which are driven by contemporary theories of drama and media.

Obtained competences

General and subject-specific competences of students

In terms of students' competence upon completion of master studies of Theory of Dramatic Arts and Media, which can be classified as general and specific, the acquired knowledge can be classified into theoretical, in the narrow sense, as well as applied knowledge, in the field of dramatic arts (theater, film, etc.) and media. General knowledge from these fields is based on the contemporary methodology and epistemology of scientific research, as well as on special techniques of writing theoretical papers and interpreting certain problem units, and in psychological analyzes of dramatic characters and media persona, that is, in aesthetic interpretations of the world ("texts") of art and media. Special knowledge relates to narrow areas of theoretical reconsideration of teatrology, filmology and media phenomena from its creation to the present day, by tracking their various transformational characteristics and peculiarities, given the possible theoretical and practical application.

Learning outcomes

Planned learning outcomes consist of the acquired abilities of master students of Theory of dramatic arts and media to:

- be sensitized to general and special theoretical areas, disciplines and sub-disciplines within drama arts and media sciences, to successfully identify, analyze and evaluate issues and problems concerning the domain of this research;
- to establish the necessary distance in relation to the specific research issues and introduce their personal interpretative attitudes, in the spirit of competent analyses and synthesized constructions, and within the framework of both traditional and recent theoretical achievements in these fields;
- to successfully find solutions for their implementation in the corpus of positive scientific knowledge, in the meta-theoretical, theoretical and empirical sense of the word.

Curriculum

Curriculum of the master study program Theory of Dramatic Arts and Media is structured so that, apart from the subjects of propedeutical character - which teach students the theoretical knowledge and skills of writing the master thesis through the study of the general, as well as the specific methodology of research work applied in the field of dramatic arts and media, current issues in aesthetics and psychology implemented in the field of dramatic arts and media - the study program consists, roughly speaking, of two basic groups of the main elective subjects, which are of theater and film-media orientation (**scientific** areas of teatrology / theater studies and filmology / film studies), which also corresponds to the basic problem requirements arising from the activities of the Faculty of Dramatic Arts in Belgrade (theater, film, radio and television) .

After completing the subjects of a general type, as well as introductory, problematically conceived courses related to theatrical and film arts, that is, media culture in the world and in our country, the curriculum foresees that students, in accordance with their own affinities and needs, further deepen their knowledge from the aforementioned subjects choosing, at the same time, the appropriate courses or clusters of courses from research areas limited in this way - theater, or film-media culture.

The flexibility of curriculum structure of this master study program is in the potential of giving students the choice between appropriate groups of subjects of desired direction, with the possibility of gaining and deepening general knowledge from these research areas. The activities on the elaboration of final master thesis have just been harmonized with this approach to studying in the field of teatrology, filmology and media communications, since the learning of students is channeled from general to special educational content from the domain of dramatic arts and media.

Subject list

Methods and techniques of scientific work
 Psychology of Art
 Contemporary Aesthetics I
 Contemporary Aesthetics II
 Methods of Drama Analysis
 Contemporary Theatre: Directing Classical Works
 Contemporary Film Theory and Analysis
 New Media Theory: from Electronic to Digital
 Dostoyevsky in Films and Theatres
 Development of Theatre Audience a
 Russian theatre in the late 19th and early 20th century
 Theory of communication a

Curriculum

MAS THEORY OF DRAMATIC ARTS AND MEDIA

No.	Subject code	Name of the subject	Semester	Type of subject	Subject status	Active teaching				Other classes	ECTS
						L	P	Additional Lecture Forms (ALF)	Research Study Paper (RSP)		
1.	EP I	Elective part I - Option A, Option B	1		E	2-4	0	0	6-8	0	16
2.	267	Methods and techniques of scientific	1	TM	M	4	2	0	2	0	8
3.	272	Psychology of Art	2	AGE	M	2	2	0	3	0	6
4.	275	Contemporary Aesthetics I	1	AGE	M	2	2	0	3	0	6
5.	EP II	Elective part II	2		E	4	2-4	0	4-8	0	8
6.		Final paper			M						16
Total number of classes (lectures+practice, ALF, SRP, other classes) and ECTS for the year						7-8	4-5		9-12		60
Total number of active teaching classes, other classes and credits for all years of studying						(20-25)x30=600-750				600-750	60

List of elective subjects at master studies program Theory of dramatic arts and media

No.	Subject code	Name of the subject	Semester	ECTS
Elective part I				16
Option A				16
1.	266	Methods of Drama Analysis	1	8
2.	278	Contemporary Theatre: Directing Classical Works	1	8
Option B				16
1.	277	Contemporary film theory and analysis	1	8
2.	284	New Media Theory: from Electronic to Digital	1	8
Elective part II				8
1.	250	Dostoyevsky in Films and Theatres	2	4
2.	137a	Development of Theatre Audience a	2	2

3.	274	Russian theatre in the late 19th and early 20th century	2	4
4.	276	Contemporary Aesthetics II	2	4
5.	141a	Theory of communication a	2	2
Total ECTS				24

Enrollment

The conditions and procedure for student enrollment in the Master Academic Studies program Theory of Dramatic Arts and Media are in line with the Law on Higher Education, the Statute of the UA (Rulebook on enrollment of students to second and third degree of studies) and the FDA's Statute.

Candidates applying for enrollment in master academic studies must have completed undergraduate studies from the field of arts, social or human sciences during which they obtained at least 240 ECTS and pass the entrance exam, the conditions of which are defined in the competition.

The ranking of candidates for enrollment in the studies of the first degree is determined based on grade point average during their secondary education and the results achieved at the entrance exam or the aptitude test.

Entrance exam

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

A candidate can score maximum of 100 points, in accordance with the following:

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

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 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 self-financed student if it is ranked up to the number approved for enrollment of self-financed students, which is determined by the competition, and has achieved at least 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 is formed by continuous monitoring of student's work and achieved results during the semester and the current school year, as well as the results achieved within the pre-examination activities and the exam.

The total student load consists of attending lectures and practice, consultations, independent work under supervision, independent work, preparation of seminar papers, research and final preparation of final, master thesis.

Points are allocated for each of the predefined components of the study program, and by passing the exam the student receives a certain number of ECTS, defined 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 exams are taken orally and / or in writing, and the examination periods are, according to the Law on Higher Education: January, April, June, September and October. Upon fulfilling pre-examination obligations, students have **the right** to sit 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. Pre-examination obligations, depending on the year and subjects, balance requirements from the field of practical, i.e. theoretical knowledge and student's engagement. Each subject from the study program has a clear and stated way of obtaining points (table 5.2.).

Final marks in the exams 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 Theory of Dramatic Arts and Media			
Course title: Dostoevsky in Film and Theatre			
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 Dostoevsky'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 Punishment" 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: <i>Преступление и наказание</i> , 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, <i>Братья Карамазовы</i> , 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	Research Paper: 4
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 Theory of Dramatic Arts and Media		
Course title: Methods of Drama Analysis		
Professor(s): PhD Nebojsa B. Romcevic, tenured professor		
Status of the course: Elective		
Number of ECTS: 8		
Precondition: Attending Master studies, Theory of Dramatic Arts and Media		
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 - Sukturalni prilaz knjizevnosti, prir. M. Bunjevac, Nolit, Beograd, 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> , Scriptor 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: 5	Lectures: 2	Research Paper: 3
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 Theory of Dramatic Arts and Media			
Course title: Psychology of Art			
Professor(s): PhD Irena J. Ristic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: Master's degree enrollment in Master Studies Theory of Dramatic Arts and Media			
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: - Ognjenović, P. (1997) Psihološka teorija umetnosti. Beograd: Institut za psihologiju - Mandić, T. i Ristić, I. (2014) Psihologija kreativnosti. Beograd: Institut za pozorište, film, radio i televiziju (str. 125-149) - PPT, reader Psihologija umetnosti - Kaufman, J. C., & Sternberg, R. J. (Eds.). (2010). <i>The Cambridge handbook of creativity</i> . Cambridge University Press.			
No. of active teaching classes: 7	Lectures: 2	Workshops: 2	Research paper: 3
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
Attendance/activity during the course	20	written exam	55
Workshops	10	oral exam	5
Colloquium/colloquia	10	
Pre-exam paper			

Study program: Master Culture and Media Management			
Course title: Theatre Audience Development a			
Professor(s): PhD Maja Ristic, associate professor			
Status of the course: Elective			
Number of ECTS: 2			
Precondition: Attending second semester of Master 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, Publika mjuzikla, Zaduzbina Andrejevic, Belgrade, 2014.			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
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
Attendance/activity during the course	10	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia		
Pre-exam paper	30		

Study program: Master Studies Theory of Dramatic Arts and Media			
Course title: Russian Theatre at the end of 19 th and the beginning of the 20 th century			
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. Rakitin 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, <i>The Theatre of One Will // Drama. Radjanje moderne knjizevnosti</i> , edited by M. Miočinović; 2. <i>Theory of drama. Russian theatre in the first half of the 20th century (1902-1938)</i> , Bryusov, Bely, Blok, translation, afterword and notes by O. Milicevic // <i>Scena, Novi Sad</i> , no 3. 1988, 2. <i>Theory of directing. Russian theatre in the first half of the 20th century 1902-1938</i> , K. S. Stanislavsky, V. Meyerhold, Tairov // <i>Scena, Novi Sad</i> , no 4, 5. 1989; <i>Theory of acting</i> , K. S. Stanislavsky, V. Meyerhold // <i>Scena, Novi Sad</i> , 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, <i>Almanac FDA</i> no 4, 2002, Rakitin J, Stanislavsky. Uspomene i secanja; <i>Srpski knjizevni glasnik</i> , 193, vol. 5; Rakitin J. Pozorisni opiti i ideje, <i>Misao</i> , 1923, vol. 9; Rakitin J. Pribliziti glumca ulozu ili ulogu glumcu, <i>Nasa scena, Novi Sad</i> , 1950, br. 9. P. Marjanovic, <i>Kontroverze reditelja Jurija Ljvovica Rakitina</i> , // <i>Ruska emigracija u srpskoj kulturi XX veka, Almanac, Belgrade</i> , 1994, Tom 2.			
No. of active teaching classes: 2	Lectures: 2	Workshops: 2	Research Paper: 4
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
Attendance/activity during the course	10	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia		
Pre-exam paper	40		

Study program: Master Studies Theory of Dramatic Arts and Media			
Course title: Contemporary Aesthetics I			
Professor(s): PhD Divna M. Vuksanovic, tenured professor; PhD Vlatko M. Ilic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: Master's degree enrollment in Master Studies Theory of Dramatic Arts and Media			
Goals of the course are 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.			
Outcomes 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:			
<ul style="list-style-type: none"> - <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: 7	Lectures: 2	Workshops: 2	Research Paper: 3
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 Theory of Dramatic Arts and Media			
Course title: Contemporary Aesthetics II			
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 descriptive, 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>Outcomes 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 <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. <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"> - Problem kreativnosti, Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Belgrade, 2012 - Estetika i obrazovanje, Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Belgrade, 2011 - Kriza umetnosti i nove umetnicke prakse, Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Belgrade, 2014 - <i>Optional literature or texts.</i> 			
No. of active teaching classes: 8	Lectures: 2	Workshops: 2	Research Paper: 4
<p>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.</p>			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final Exam	60 points
activity during the course	30	Project presentation	30
Attendance	10	oral exam	30

Study program: Master Studies Theory of Dramatic Arts and Media			
Course title: Contemporary Theatre – Directing the Classics			
Professor(s): PhD Ivan Medenica, tenured professor			
Status of the course: Elective			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Master Studies Theory of Dramatic Arts and Media			
<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>Outcomes 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, Redateljsko kazaliste, Cekade, Zagreb 1984; 2) Medenica, Ivan Klasika i njene maske: modeli u reziji dramske klasike, Sterijino pozorje, Novi Sad 2010, 3) Medenica, Ivan "Kratak 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: 5		Lectures: 2	Research Paper: 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
Colloquium/colloquia		

Study program: Master Studies Dramatic and Audiovisual arts		
Course title: The Theory of Communication a		
Professor(s): PhD Dragicevic, Sestic Milena, tenured professor, PhD Nikola Maricic, tenured professor, PhD Mirjana Nikolic, tenured professor PhD Vesna Djukic, tenured professor		
Status of the course: Compulsory		
Number of ECTS: 2		
Precondition: None		
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.		
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.		
Course content, Lectures		
<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. 		
Literature:		
<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; Cogley, 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, Beograd, 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	50
Lectures	40	oral exam	30
Colloquium/colloquia			
Pre-exam paper	20	

Study program: Master Studies Theory of Dramatic Arts and Media			
Course title: Contemporary Theory and Film Analysis			
Professor(s): PhD Nevena Dakovic, tenured professor, PhD Aleksandra V. Milovanovic, assistant professor			
Status of the course: elective			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Master Studies Theory of Dramatic Arts and Media			
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 complexed.			
Outcomes of the course: Upon completing the course, the student is expected to master contemporary theories of interpretation and analysis of film texts.			
Course content.			
<i>Lectures</i>			
Lecture topics: (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 Daković (2008) <i>Balkan kao (filmski) žanr: tekst, slika, nacija</i>. Belgrade: FDA 			
No. of active teaching classes: 5	Lectures: 1	Research Paper: 4	
Teaching methods:			
Lectures, discussions, 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 elaborated orally. Student obtains maximum 100 points after all the 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 Theory of Dramatic Arts and Media			
Course title: The Theory of New Media: from electronic to digital			
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: 8			
Precondition: Master's degree enrollment in Master Studies Theory of Dramatic Arts and Media			
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: <ul style="list-style-type: none"> - master the versatile and comprehensive definition of new media from different theoretical positions; - to master the analysis and the interpretation of new media texts and audiences, as well as basic analytical protocols. 			
Content of the course: <i>Lectures</i> Lecture topics: 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) Revising homework assignments and discussions on exam paper.			
Literature: <ul style="list-style-type: none"> • Bolter, Jay and Grusin, Richard. Remediation: Understanding New Media. MIT Press, 2000 • Briggs, Adam and Copley, 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 			
No. of active teaching classes: 5	Lectures: 1	Workshops: /	Research paper: 4
Teaching methods: Lectures, discussions, research paper			
Mark (max. no. of points 100) Student hands in pre-exam paper up to 3000 words. The pre-exam paper is to be elaborated orally. Student obtains maximum 100 points after all obligations are fulfilled.			
Pre-exam obligations	30 points	Final Exam	70 points
Attendance/activity during the course	10	written exam	40
Workshops		oral	30
Colloquium/colloquia		
Pre-exam paper	20		

Study program: Master Studies Theory of Dramatic Arts and Media			
Course title: Methods and Techniques of Scientific Paper			
Professor(s): PhD Aleksandra V. Milovanovic, assistant professor; PhD Ksenija Dj. Radulovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Precondition: Master's degree enrollment in Master Studies Theory of Dramatic Arts and Media			
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: <ul style="list-style-type: none"> • Milan Damjanovic, <i>Problem eksperimentalne metode u estetici</i>, Beograd, 1965 • Milan Damjanovic, <i>Mesto teorijskog rada u okviru Univerziteta umetnosti</i>, Beograd, 1976 • Nikola Damjanovic, <i>Osnovi naučnoistraživačkog rada</i>, Beograd, 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>, Beograd: Zaduzbina Andrejevic, 2011 • Ksenija Radulovic, <i>Korak ispred</i>, Podgorica – Budva, 2000 			
No. of active teaching classes: 8	Lectures: 4	Workshops: 2	Research paper: 2
Teaching methods: Lectures, discussions, research paper			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final Exam	70 points
Attendance/activity during the course	10	written exam	50
Colloquim/colloquia		oral exam	20
Pre-exam paper(s)	20		

Table 5.2B Final paper specification

Study program: Master Studies Theory of Dramatic Arts and Media
Number of ECTS: 16
Condition: To complete all exams from the study program
Goals: The aim of the final paper is to equip students with the necessary knowledge and skills for the preparation of master thesis through individual and mentor-guided research, on the topic that adequately represents the theoretical knowledge and practical skills acquired during their studies. Through a comprehensive and detailed master thesis, students present the knowledge acquired during master studies, improved during master thesis preparation and innovatively shaped in the theoretical work which may have elements based on empirical research that enhances the theory and practice of culture and media management.
Outcomes: Successful choice of the topic; The ability to outline master thesis that includes defining its subject and hypothetical conceptual framework and its research objectives. The preparation of master thesis by applying scientifically justified and appropriate research techniques and methods. A comprehensive master thesis (volume of 120,000 - 200,000 characters) that shows the competence of the student for independent research which is to result in the adequately formed master thesis. The ability to publicly present and defend the master thesis and its results before the evaluation committee.
General content: In the second semester of master studies student opts for the field, topic and mentor who would assist them to conduct research and systematize the results into adequately formed master thesis. The preparation of master thesis includes the employment of theoretical knowledge acquired by attending lectures, studying the suggested literature and during the study period in the professional cultural institutions, theatres and media. All these studies are interpolated in the preparation of master thesis, on the selected topic approved in accordance with the stipulated faculty procedure. Student gains knowledge and skills necessary for the preparation of master thesis on the topic that adequately represents the theoretical knowledge and practical skills acquired during their studies, through individual and mentor-guided research. The student has demonstrated the ability to outline the topic, subjects, goals, hypothetical conceptual framework and methodology through the development of master thesis preparation, by applying scientifically justified and appropriate research techniques and methods. Literature is selected according to the chosen topic and is related to the specific and wider field of research. Initial literature is defined in consultation with the mentor and during the selection of topic.
Stages of preparations: According to the established procedure after consultation with the mentor on the subject and topic of the research, student prepares explication that is submitted in an appropriate form to the Departmental Board for review and evaluation. Proposed topic and explication are discussed at the meeting, and adopted fully or with certain corrections, followed by a formal student research. Upon completion of the mentor-guided process, mentor informs members of the Departmental Board, after which a three-member evaluation committee is formed. The candidate submits copies of the master thesis to the relevant Faculty departments, the mentor and evaluation committee members at least 7 days before the scheduled defense, which is to be organized afterwards. A report with the final mark on the master thesis defense is completed, based on average grade and number of obtained points. The student is considered to have finished master studies upon defending the master thesis. Literature is selected according to the chosen topic and is related to the specific and wider field of research. Initial literature is defined in consultation with the mentor and during the selection of topic.
Mark (max. no. of points 100) Final written theoretical paper up to 60 points Oral defense of master thesis before evaluating committee up to 40 points