



University of Arts in Belgrade
Faculty of Fine Arts

MASTER'S STUDIES
FINE ARTS

Field of study	Fine arts
Type and level of study	Master's studies, 2 nd level of academic studies
Modules	Painting, Sculpture, Printmaking, New Media
Volume of learning	60 ECTS credits
Duration of studies	one year
Academic degree	Master of Fine Arts (MFA) (Painting, Sculpture, Printmaking, New Media)
Number of students	50
Language of instruction	Serbian
Website	www.flu.bg.ac.rs
Admission requirements	<p>Candidates applying for admission are required:</p> <ul style="list-style-type: none">- to have completed undergraduate academic studies with a minimum of 240 ECTS credits- to take an entrance examination <p>Their position on the list of candidates is based on their overall score and must be up to the enrollment limit.</p> <p>As part of the entrance examination, candidates will submit a portfolio of their art work, a CV and a motivation letter that includes an outline of their research plan.</p>
Objective of the study programme	<p>The fundamental objective of the Fine Arts master's study programme (Painting, Sculpture, Printmaking and New Media modules) is to enable students to achieve competences and academic skills in the field of fine arts leading to a Master of Fine Arts degree, and to prepare them for further professional development at the PhD level in the fine arts or interdisciplinary studies, encouraging awareness of the importance of permanent education.</p> <p>The general objective of the study programme is the development of well-rounded artists with globally relevant professional competences in the field of the fine arts, including:</p> <ul style="list-style-type: none">- Artistic, technical and theoretical preparation for creative individual work and management of team work in the field of contemporary fine arts- Fostering innovativeness and developing practical skills in students' approach to various fine arts phenomena, and in designing, preparing, executing and presenting complex fine arts projects

- Broadening and deepening students' knowledge of art history, art theory and contemporary art phenomenology
- Development of a more complex critical approach to contemporary art and culture
- Fostering professional ethics and social responsibility
- Advancement of artistic production and development of art studies

The particular aims of the study programme are determined by the specific characteristics of each module:

The Painting module study programme has the following aims: the development of students' competences and academic skills in the field of painting using traditional and contemporary methods, technologies and techniques; the development of a complex approach to key issues in the creation of a painting, such as the technical-technological dynamics that underpin the phenomena of a painting, its different meanings, and its artistic and poetic qualities.

The Sculpture module study programme has the following aims: the development of students' creative potential and research skills, theoretical knowledge and practical skills in the field of sculptural practices; the development of students' ability to design and execute complex sculptural projects using traditional and contemporary techniques and technologies; the development of skills necessary for the execution and presentation of all sculptural concepts, from design to production.

The Printmaking module study programme has the following aims: the development of students' competences and academic skills in the field of printmaking using traditional and contemporary methods, techniques and technologies; introduction to contemporary trends in the development of printmaking techniques; the development of students' ability to design and execute complex printmaking projects in different production environments.

The New Media module study programme has the following aims: the development of students' competences and academic skills in the field of new media art; mastering the historical, theoretical, technical and technological, performative and poetic characteristics of new media art; mastering a complex art exploration methodology through the harmonization of critical and analytical, discursive and methodological skills in the field of new media.

Structure of the study programme

Outline of the structure and content of the Fine Arts master's study programme and the methods of instruction: The Fine Arts master's study programme belongs to the field of the Fine Arts (according to the List of professional, academic and science degrees) and has been designed in accordance with the Law on Higher Education.

The programme is based on the principle of modules (Painting, Sculpture, Printmaking and New Media). Modules are chosen on admission and provide the opportunity for specialization in a particular field. Students cannot transfer to another module in the course of their master's studies.

Admissions to the study programme are publicly advertised. Candidates are required to have completed their undergraduate academic studies with a minimum of 240 ECTS credits. As part of the entrance examination, candidates are required to submit a portfolio of their art work, a CV and a motivation letter with an outline of their planned research. The admissions panel consists of all the teachers of the main subject of the module the student is applying for and of other teachers of arts subjects at the master's studies level. Candidates are ranked according to their overall score based on the grades they achieved in their undergraduate studies (30% of the overall score) and their score in the entrance examination (70% of the overall score).

The duration of the master's studies programme is one year (two semesters) for all modules, upon the completion of which students are awarded a minimum of 60 ECTS credits and the degree of Master of Fine Arts (MFA). The module that the student has completed is specified in the annex to the MFA diploma; thus, a student can be awarded the degree of Master of Fine Arts – Painter, Master of Fine Arts – Sculptor, Master of Fine Arts – Printmaker or Master of Fine Arts – New Media.

The programme aims to enable students to broaden their knowledge, continue to develop their skills and further improve their professional competences in the field of the fine arts, art theory, arts studies and arts pedagogy. The programme prepares students for PhD studies in the field of the fine arts or interdisciplinary studies. Upon completion of the programme students also acquire formal competences required to teach arts subjects in grades 5-8 of primary school and in secondary school.

The programme consists of compulsory and elective courses, grouped into compulsory common courses and elective courses (elective field), and their ratio is in compliance with existing regulations on the ratio of compulsory to elective courses.

The structure of the programme (the number and type of courses) is determined by instructional needs and practical requirements, and has been tried and tested through many years of practice. All courses are one-semester courses and have a clearly defined structure as set forth in their respective specifications, which include: the number of ECTS credits, prerequisites for attendance, course objectives, learning outcomes, course content, reading lists, number of hours of active instruction a week, methods of instruction and methods of assessment.

Instruction in arts subjects is based on the workshop model with groups of 2 to 20 students. Students work independently (art research and production, project presentation, individual and group tutorials, thematically organized lectures and practical instruction, etc.), and have continuous contact with teachers and teaching assistants. They receive individual instruction which is geared towards their specific interests as these develop and evolve in the course of their studies. Teachers and teaching assistants organize additional instruction based on students' art and research work and according to their own artistic and pedagogical criteria. Instruction in theoretical subjects takes place in groups, and takes the form of lectures, practical instruction, workshops, tutorials, writing of seminar papers, presentations, etc.

Purpose of the study programme

The purpose of the the Fine Arts master's study programme (Painting, Sculpture, Printmaking and New Media modules) is consistent with the fundamental aims and objectives of the Faculty of Fine Arts in Belgrade, and is part of the three levels of the higher education system comprising undergraduate, master's and PhD studies.

The purpose of the programme is to provide students with the education and skills necessary for contemporary artistic creation, more specifically, to prepare students to become artists in the fields of painting, sculpture,

printmaking and new media, in accordance with current societal needs and with cultural and artistic trends. The programme enables students to acquire competences that are socially justified and useful on many levels.

The programme aims to educate and foster the development of socially responsible creative individuals with a distinctive artistic identity and with globally relevant professional competences who are artistically, technically and theoretically qualified to execute individual and team art projects, and who play an active role in creating, exploring and shaping contemporary art and culture.

Upon successful completion of the study programme, students are able to execute complex art projects in different techniques and materials using contemporary forms of expression, and to explore and think critically about contemporary art, culture and the world in which they play an active part. In addition, they have the skills to implement and further develop all contemporary art exhibition concepts and other forms of art presentation. The programme also aims to prepare students for work in the field of art education in educational and cultural institutions.

By combining individual instruction in arts subjects with subjects from the social sciences and humanities and art theory subjects, the programme provides a sound foundation for students' further intellectual and artistic development, as well as for their further formal education through PhD programmes in Serbia and abroad.

Objectives of the study programme

The fundamental objectives of the Fine Arts master's study programme (Painting, Sculpture, Printmaking and New Media modules) are the achievement of competences and academic skills in the field of the fine arts and arts pedagogy, upon which students are awarded the Master of Fine Arts degree. Students are prepared for further professional development at the PhD level in fine arts or interdisciplinary studies, and have developed an awareness of the importance of permanent education.

The general objectives of the study programme are aimed at producing comprehensive, globally relevant professional competences in the field of the fine arts, and include:

- Artistic, technical and theoretical preparation of professionals for individual work and management of creative team work in the field of the contemporary fine arts
- Development of innovativeness and practical skills in approaching various fine arts phenomena and in designing, preparing, executing and presenting complex art projects
- Broadening and deepening students' knowledge of art history, art theory and contemporary art phenomenology
- Development of a more complex critical approach to contemporary art and culture
- Development of professional ethics and social responsibility
- Advancement of artistic production and development of art studies

The particular objectives of the study programme are determined by the specific characteristics of each module:

The Painting module study programme has the following objectives: the development of students' competences and academic skills in the field of painting using traditional and contemporary methods and techniques; the development of a complex approach to key issues in the creation of a painting, such as the technical-technological dynamics that underpin the phenomena of a painting, its different meanings, and its artistic and poetic qualities.

The Sculpture module study programme has the following objectives: the development of students' creative potential and their research skills, theoretical knowledge and practical skills in the field of sculptural practices; the development of students' ability to design and execute complex sculptural projects using traditional and contemporary techniques and technologies; the development of skills necessary for the execution and presentation of all sculptural concepts, from design to production.

The Printmaking module study programme has the following objectives: the development of students' competences and academic skills in the field of printmaking using traditional and contemporary methods, techniques and technologies; introduction to contemporary trends in the development of printmaking techniques; the development of students' ability to design and execute complex printmaking projects in different production environments.

The New Media module study programme has the following objectives: the development of students' competences and academic skills in the field of new media art; mastering the historical, theoretical, technical and technological, performative and poetic characteristics of new media art; mastering a complex art exploration methodology through the harmonization of critical and analytical, discursive and methodological skills in the field of new media.

Competences acquired

The study programme aims to develop the following general and subject-specific competences and achieve the following learning outcomes:

Students are awarded a Master of Fine Arts degree upon completion of the Fine Arts master's study programme, specifically, when they have completed all courses and passed all examinations specified by the curriculum and study programme over a two-semester period and have been awarded a minimum of 60 ECTS credits. Students are required to produce a final art project which synthesizes the knowledge and skills they have mastered. Through individual artistic and research work on the preparation, production, post-production and presentation of this complex project, students develop their own creative methodology and poetic platform. Upon successful completion of the study programme, students have fulfilled the requirements for applying for admission to PhD studies at the Faculty of Fine Arts or similar institutions, and are able to continue their individual work in the arts with the possibility of additional horizontal learning in the form of professional courses and practical training.

Upon completion of the study programme students are able to:

- Engage in the process of creating a work of art from design to production, either individually or at the head of a team, through analysis, synthesis and anticipation of consequences,
- Organize activities and participate in the work of cultural institutions, individually or at the head of a team
- Use their knowledge and skills, and the procedures and research methods they have mastered, to identify personal interests and achieve effective artistic expression and professional communication
- Collect and organize the information necessary for further professional work and development
- Adequately apply the knowledge they have acquired to designing and executing complex art projects
- Convincingly present and explain their professional views and support them with arguments
- Use various theoretical and critical approaches in the interpretation of their own work
- Understand and apply the principles of professional ethics
- Organize and conduct art courses and workshops either individually or at the head of a team
- Teach arts subjects in primary or secondary education, provided they were awarded 36 ECTS credits for courses in the PPM group, of which 6 ECTS credits for compulsory teaching practice.

Upon completion of the Painting module, students are able to produce complex art work in traditional painting materials and techniques: tempera, oil, acrylic and pastel on any ground (canvas, paper, wood, etc.) which they are able to prepare themselves. They are able to combine traditional and contemporary media such as electronic media, photography, printing, audio recordings, etc. They are able to successfully respond to even the most complex demands of the spatial concepts of traditional and monumental (mural) painting and the challenges of contemporary painting practices.

Upon completion of the Sculpture module, students are able to design and produce sculptures in traditional materials: plaster, terracotta, stone, metal, wood, and use casting techniques with non-ferrous metals. They are proficient in contemporary sculpting techniques. They are also able to organize, produce and present complex sculptural concepts in interiors and exteriors and successfully meet all the challenges of contemporary sculptural practices.

Upon completion of the Printmaking module, students are able to execute complex art projects in all traditional printmaking techniques, as well as use contemporary art techniques and printmaking media. They are able to respond to all the conceptual demands and challenges of contemporary printmaking and contemporary art practice.

Upon completion of the New Media module students are able to carry out complex art projects in a wide range of new media, from digital images to techno-performance art. Students have complete mastery of the entire process of designing, exploration, testing/evaluation, execution, presentation, positioning and promotion of new

media art projects. They have acquired thorough knowledge of the poetic, production and technological, theoretical, historical and cultural aspects of new media art.

Curriculum

The curriculum of the Fine Arts master's study programme has been designed so as to achieve all the outlined objectives and standards. It is organized through four modules (Painting, Sculpture, Printmaking and New Media), each of which is made up of about 34.21% of arts courses, 31.58% of theoretical arts courses and 34.21% of social sciences and humanities courses. Elective courses make up 28.75% of courses in each module, in compliance with relevant standards. Electivity is fundamental to the programme and its extent is greater than shown in these figures because instruction in the main arts subject involves freedom of artistic exploration and expression for every student.

The common elective block consists of a certain number of courses from each module, thus allowing students to pursue their studies in accordance with their personal preferences and artistic interests.

All courses have a one-semester duration and are allocated a certain number of ECTS credits, with one credit corresponding to a 25-hour workload. The number of credits allocated to each course is calculated according to the average workload for the course, and assessment is regulated by the Rulebook on Grading and Examinations. Detailed syllabi are provided in the Book of Subjects and in the Rulebook on the Standards and Procedures for Instruction Quality Control. Students' work is continuously monitored throughout the duration of a course.

The structure of the curriculum takes into account the requirement that students' workload in the course of a working week should not exceed 40 hours, with a minimum of 20 hours of active instruction, while the remaining hours involve students working independently in studios/workshops. Arts courses are taught in a particular order so that the prerequisite knowledge for further courses is acquired through previously completed courses.

The curriculum provides a description of each course, and includes the name, type and status of the course, year of study and semester in which it is offered, number of ECTS credits, course objectives and outcomes, expected knowledge, skills and competences, requirements for attendance, outline of the course content, reading list, methods of instruction, methods of assessment and grading, and other data specific to the study programme.

The study programme is harmonized with European standards regarding admission requirements, duration of studies, completion of degree requirements and manner of studying.

List of courses

Painting 5/1
Painting 5/2
Drawing 5/1 (Painting)
Drawing 5/2 (Painting)
Printmaking and Drawing 5/1
Printmaking and Drawing 5/2
Transmedia Explorations 1/1
Transmedia Explorations 1/2
Sculpture 5/1
Sculpture 5/2
Theories and Poetics of Modern and Contemporary Art 5/1
Theories and Poetics of Modern and Contemporary Art 5/2
Art History 5/1
Art History 5/2
Discursive Practices in Art and Media 5/1
Discursive Practices in Art and Media 5/2
New Media Technologies 1/1
New Media Technologies 1/2
Discursive Practices in Art and Media 1/1
Discursive Practices in Art and Media 1/2
Course from elective block 5/1A
Course from elective block 5/1B
Course from elective block 5/2A
Course from elective block 5/2B
Final Project
Elective block 5/1 – one course from the module elective block (4 ECTS)
Elective block 5/2 – one course from the module elective block (4 ECTS)
Execution of Master's Project 1/1
Execution of Master's Project 1/2

List of elective courses

Sculpture – Modelling 5/1
Sculpture – Modelling 5/2
Transmedia Explorations 5/1
Transmedia Explorations 5/2
Relief Printmaking 5/1
Relief Printmaking 5/2
Silkscreen 5/1
Silkscreen 5/2
Lithography 5/1
Lithography 5/2
Intaglio Printmaking 5/1
Intaglio Printmaking 5/2
Digital Printmaking 5/1
Digital Printmaking 5/2
Sculpture in the Expanded Field 5/1
Sculpture in the Expanded Field 5/2
Painting 5/1
Painting 5/2
Wall Painting 5/1
Wall Painting 5/2

Wood Sculpture 5/1

Wood Sculpture 5/2

Metal Sculpture and Sculpting Technology 5/1

Metal Sculpture and Sculpting Technology 5/2

Curriculum

MASTER'S studies – PAINTING module										
FIRST YEAR										
	Code	Course title	S	Type	Status	L	PI	IR	OFI	ECTS
01	ULA40	Сликање 5/1	1	A	C	1	2			12
02	ULA59	Drawing 5/1 (Painting)	1	A	C	1	2	1		6
03	ULD21	Theories and Poetics of Modern and Contemporary Art 5/1	1	SSH	CC	2				2
04	ULD09	Art History 5/1	1	SSH	CC	2				2
05	ULE35	Discursive Practices in Art and Media 5/1	1	AT	CC	2				2
06		Course from Elective Block 5/1A	1	A	E	1	1	2		3
07		Course from Elective Block 5/1B	1	A	E	1	1	2		3
08	ULA41	Painting 5/2	2	A	C	1	2			7
09	ULA60	Drawing 5/2 (Painting)	2	A	C	1	2			6
10	ULD22	Theories and Poetics of Modern and Contemporary Art 5/2	2	SSH	CC	2				2
11	ULD10	Art History 5/2	2	SSH	CC	2				2
12	ULE36	Discursive Practices in Art and Media 5/2	2	AT	CC	2				2
13		Course from Elective Block 5/2A	2	A	E	1	1	2		3
14		Course from Elective Block 5/2B	2	A	C	1	1	2		3
15.		Final Project		A						5
						Total hours of active instruction in one year			610	60 ECTS
Total number of ECTS credits										60 ECTS

MASTER'S studies – PRINTMAKING module

	Code	Course title	Type	S	Status	Hours of active instruction				Additional hours	ECTS credits
						L	PI	IR	OFl		
FIRST YEAR											
1.	1	ULB 83	Printmaking and Drawing 5/1	A	1	C	1	2	8		16
2.	3	ULD 09	Art History 5/1	SSH	1	C	2				2
3.	4	ULD 21	Theories and Poetics of Modern and Contemporary Art 5/1	AT	1	C	2				2
4.	5	ULE 35	Discursive Practices in Art and Media 5/1	AT	1	C	2				2
5.	6	3R01G	Final Project	A	1	C					5
6.	7		Course from Common Elective Block 1		1	E	1	1	2		3
7.	1	ULB 84	Printmaking and Drawing 5/2	A	2	C	1	2	7		16
8.	1	ULD 10	Art History 5/2	SSH	2	C	2				2
9.	1	ULD 22	Theories and Poetics of Modern and Contemporary Art 5/2	AT	2	C	2				2
10.	1	ULE 36	Discursive Practices in Art and Media 5/2	AT		CC	2				2
11.	1	3R02G	Final Project		2	C					5
12.	1		Course from Common Elective Block 2		2	E	1	1	2		3
Total number of ECTS credits											60

MASTER'S studies – SCULPTURE module

	Code	Course title	S	Type	Status	Hours of active instruction				ECTS credits
						L	PI	IR	OFl	
FIRST YEAR										
1.	ULC 42	Sculpture 5/1	1	A	C	1		5		9
2.	ULC 52	Drawing 5/1	1	A	C	1				3
3.	IB5/1B	<i>Elective block 5/1 B – one course from the module elective block (4 ECTS)</i>	1	A	E	1		2		4
4.	3IB5/1B	<i>Common Elective Block 5/1- one course from the common elective block</i>	1	A	E	1	1	2		3
5.	ULD 21	Theories and Poetics of Modern and Contemporary Art 1	1	AT	C	2				2
6.	ULD 09	Art History 5/1	1	SSH	C	2				2
7.	ULE 35	Discursive Practices in Art and Media 5/1	1	AT	C	2				2
8.	3P01B	Final Project 5/1	1	A	C					5
										30
1.	ULC 43	Sculpture 5/2	2	A	C	1		5		9
2.	ULC 53	Drawing 5/2	2	A	C	1				3
3.	IB5/2B	<i>Elective Block 5/2 B – one course from the module elective block (4 ECTS)</i>	2	A	E	1		2		4
4.	3IB5/2B	<i>Common Elective Block 5/2- one course from the common elective block</i>	2	A	E	1	1	2		3
5.	ULD 22	Theories and Poetics of Modern and Contemporary Art 2	2	AT	C	2				2
6.	ULD 10	Art History – Final Paper 5/2	2	SSH	C	2				2
7.	ULE 36	Discursive Practices in Art and Media 2	2	AT	C	2				2
8.	3P02B	Final Project 5/2	2	A	C					5
										30
Total hours of active instruction in one year = 15*2*20										
Total hours of active instruction in one year = 600										
										60

MASTER'S studies – NEW MEDIA module

	Code	Course title	Type	S	Status	Hours of active instruction			Additional hours	ECTS credits
FIRST YEAR										
13. 1	ULE 09	Transmedia Explorations 1/1	A	1	C	1	2	2		11
14.	ULE 25	New Media Technology 1/1	AT	1	C	2				2
15.	ULE35	Discursive Practices in Art and Media 1/1	AT	1	C	1	1			2
16.	ULE 39	Master's Project 1/1	A	1	C					5
17. 3	ULD 09	Art History 5/1	SSH	1	C	2				2
18. 4	ULD 21	Theories and Poetics of Modern and Contemporary Art 1	AT	1	C	2				2
19. 7		<i>Common Elective Block A</i>	A	1	E	1	1	2		3
20.		<i>Common Elective Block B</i>	A	1	E	1	1	2		3
21. 1 1	ULE 10	Transmedia Explorations 1/2	A	2	C	1	2	2		11
22.	ULE 26	New Media Technology 1/2	A	2	C	2				2
23.	ULE 36	Master's Project 1/2	A	2	C					5
24. 1 3	ULE 40	Art History 5/2	SSH	2	C	2				2
25. 1 4	ULD 10	Theories and Poetics of Modern and Contemporary Art 5/2	AT	2	C	2				2
26. 1 5	ULD 22	Discursive Practices in Art and Media 5/2	AT		C	2				2
27. 1 7		<i>Common Elective Block A</i>	A	2	E	1	1	2		3
28.		<i>Common Elective Block B</i>	A	1	E	1	1	2		3
Total hours of active instruction in one year =									620	60
Total number of ECTS credits										60

Admissions

The call for admissions applications for the Fine Arts master's study programme is publicly advertised.

Candidates applying for admission are required:

- to have completed undergraduate academic studies with a minimum of 240 ECTS credits
- to take an entrance examination

Their position on the list of candidates is based on their overall score and must be up to the enrollment limit.

As part of the entrance examination, candidates are required to submit a portfolio of their art work, their CV and a motivation letter that includes an outline of their research plan.

The admissions panel is made up of all the teachers of the main subject of the module that the candidate is applying for and of all the teachers of arts subjects at the master's level of studies.

Candidates are ranked according to their overall score based on grades awarded in their undergraduate studies and the score achieved in the entrance examination. The score based on undergraduate studies grades is obtained by adding up the overall grade average and the grade average in the main arts subject in all years of undergraduate studies. The score achieved in the entrance examination makes up 70% of a candidate's overall score, while the grade-based score makes up the remaining 30%. Additional criteria for the ranking of candidates can be prescribed by the Faculty of Fine Arts general act.

The number of students enrolled in the Fine Arts master's study programme is determined by considerations of available space and teaching staff at the Faculty of Fine Arts and by societal needs.

Detailed specifications regarding admission to this level of studies are set forth in the Faculty of Fine Arts' Rulebook on the Entrance Examination and in the Statute, and are accessible to the public.

Grading and progression of students

Students' knowledge and artistic skills are continuously assessed in the course of the programme, and grades are awarded at the end of the semester. Students are required to complete all pre-examination obligations as a prerequisite for taking examinations.

The forms of assessment depend on the type of subject and course and include: preliminary exams (oral, written, practical, presentations), seminar papers (oral, written, practical, presentations), examinations (oral, written, oral and written, practical, presentations), final examinations (written, oral, practical, presentations or combined).

Preliminary exams, seminar papers and final examinations are used for assessing students' knowledge and artistic achievement, as specified in the table of courses.

At the start of the semester, students are acquainted with the syllabus, with their pre-examination obligations and with the components of their final grade, which are in compliance with the Law on Higher Education. The percentage of the overall score awarded for pre-examination obligations is different for arts courses and for theoretical courses. In arts courses, students will have achieved 70-100% of their final mark through pre-examination obligations. In theoretical courses students will have achieved 30-70% of their final grade before the final examination.

The development of students' knowledge and skills is monitored by the teacher of each course. Teachers keep records that include qualitative descriptions of students' work (the quality of the projects they have carried out, the effort they put into their work, readiness to acquire knowledge, cooperativeness towards their teachers and other students, etc.) and quantitative indicators (attendance/absence records, midterm exam grades, grades for seminar papers, etc.).

Knowledge and skills are continuously assessed in the course of the programme, and final grading is done at the end of the semester. Students achieve part of their overall score for pre-examination obligations fulfilled during the semester, while part of the score is awarded for individual work outside the class.

Students can progress to the next year of the study programme when they have met the progression requirements. Students who do not meet these requirements repeat the same year of study. Students cannot take the final examination in a course unless they have met all the requirements specified in the table of courses, nor can they take examinations out of the order prescribed by the curriculum. The general and specific progression requirements are regulated by the Statute of the Faculty of Fine Arts, the Law on Higher Education and the Rulebook on Examinations

and Assessment. Detailed regulations relating to grading are provided in the Faculty of Fine Arts' Rulebook on Grading.

At the master's level of studies, students are required to produce a final master's project that involves formulating the theoretical position that serves as the starting point for the project, and the preparation, execution and public presentation of the project. Work on the project is carried out during both semesters of the student's main arts course, and is also informed by student's work in other relevant arts, art theory, social sciences and humanities courses. The evaluation of the final project is performed by a panel of teachers and is based on a presentation of the student's works at the end of year exhibition. Students who have attended the course Art History 5/2 are also required to submit a short written explication of their master's project. Students make independent choices and decisions regarding the thematic, conceptual, technical and art media aspects of their projects, taking into account the logistics and resources required, and are thus encouraged to develop a distinctive, multilayered artistic identity synthesizing the educational process of their undergraduate and master's studies.

Table of courses

Course title: PAINTING 5/1			
Teachers: Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Darija Kačić, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 12			
Prerequisites: Completion of the fourth year of undergraduate studies in painting.			
Objectives: In view of the earlier perceived forms of students' expression and interests, the teachers are focused on supervising and supporting their attempts to seek and improve their own creative personality. During this final year, students should organize their solo or a small group exhibition at the Faculty's gallery, where they should consider the final results with the teacher and their fellow students and have final discussions on what has been achieved. Furthermore, a wider professional public is thus given an insight into the activities of the Faculty of Fine Arts. Note: In this academic year, students dedicate all their efforts to the preparation and execution of their graduate work.			
Outcomes: Upon completing this study programme and successfully presenting their graduate works, students are fully capable of painting independently in all techniques and media of their own choice and in accordance with their own affinity. In addition, students are fully qualified to independently teach visual arts in secondary schools.			
Course content: Under optimal circumstances, students could be given assignments to encourage them to adjust to specific requirements, similar to those contained in a public tender. Furthermore, in this academic year, the teachers of the main courses should cooperate with the teachers of other courses, who supervise and form students in other disciplines (the seminar paper within the course Art History and preparation for working in schools within the pedagogical courses).			
Reading list: Art Now, Grosenick, Uta(ed.) Riemschneider, Burkhard, 2008.			
Active instruction hours:			
Lectures: 3	Practical exercises:		
Methods of instruction: The methodology applied is based on group work (10-15 students) and individual corrections. A model or an arrangement (still life or an entire interior) are placed at the centre of a room, while the students are drawing from different angles. Individual and group instruction is carefully prepared, conceived and guided by the teacher, aimed at fully forming and developing the student's drawing identity.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70	Final examination	Points
Class participation		Written exam	
Oral presentation		Oral exam	30
Short seminar paper			
Long seminar paper			
Knowledge can be verified in different manners, only some of which are mentioned in the table: written exams, oral exams, project presentation, seminars, etc.			

Course title: PAINTING 5/2			
Teachers: Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Darija Kačić, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 12			
Prerequisites: Completion of the first semester of master studies in painting.			
Objectives: In view of the earlier perceived forms of students' expression and interests, the teachers are focused on supervising and supporting their attempts to seek and improve their own creative personality. During this final year, students should organize their solo or a small group exhibition at the Faculty's gallery, where they should consider the final results with the teacher and their fellow students and have final discussions on what has been achieved. Furthermore, a wider professional public is thus given an insight into the activities of the Faculty of Fine Arts. Note: In this academic year, students dedicate all their efforts to the preparation and execution of their graduate work.			
Outcomes : Upon completing this study programme and successfully presenting their graduate works, students are fully capable of painting independently in all techniques and media of their own choice and in accordance with their own affinity. In addition, students are fully qualified to independently teach visual arts in secondary schools.			
Course content : Under optimal circumstances, students could be given assignments to encourage them to adjust to specific requirements, similar to those contained in a public tender. Furthermore, in this academic year, the teachers of the main courses should cooperate with the teachers of other courses, who supervise and form students in other disciplines (the seminar paper within the course Art History and preparation for working in schools within the pedagogical courses).			
Reading list : Art Now, Grosenick, Uta(ed.)Riemschneider, Burkhard, 2008.			
Active instruction hours :			
Lectures: 3	Practical exercises:		
Methods of instruction: The methodology applied is based on group work (10-15 students) and individual corrections. A model or an arrangement (still life or an entire interior) are placed at the centre of a room, while the students are drawing from different angles. Individual and group instruction is carefully prepared, conceived and guided by the teacher, aimed at fully forming and developing the student's drawing identity.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70	Final examination	Points
Class participation	20	Written exam	Selection of works 25
Practical instruction	40 + attendance 10	Final oral examination	5

Course title: DRAWING 5/1			
Teacher: Olivera Parlić- Karajanković, Doctor of Fine Arts, Assistant Professor			
Course status: compulsory			
Number of ECTS credits: 3			
Prerequisites: completing the exam Drawing 4/2.			
<p>Objectives:</p> <p>Students are capable of the synthetic process of perception, thinking and materialization in a drawing medium at a high professional level. Drawing procedures are established and rounded up, permeated by clearly articulated individual poetics; students have command of selected drawing instruments and methods in all their complexity and are able to understand complicated visual linguistic systems of the contemporary drawing practice, as well as their personal position in relation to them. Innovative research and experimental drawing methods are applied. Students are able to respond to all the requirements arising from the interconnection between production and post-production in a drawing medium.</p>			
<p>Outcomes:</p> <p>Students are able to round up the drawing process at a high professional level, from defining the problem area, through developing a personal research methodology and concept- to the production and self-evaluation of their work. Students know how to position their research in relation to contemporary artistic strategies and procedures, and how to further develop them. Furthermore, students know how to present their work at a high professional level.</p>			
<p>Course content:</p> <p>Defining and exploring a research subject in a drawing medium, related to the student's work within the main art course Sculpture 5/1. Students are also given a number of assignments/ practical exercises, rendering them capable of and guiding them towards exploring and experimenting in their drawing practice. They create personal archives of their research process. Students develop their own drawing language by presenting selected examples in the field of art and visual culture, in accordance with their individual poetics. They form their drawing opus as an integral part of their final art project.</p>			
<p>Reading list:</p> <p><i>Vitamin D</i>, Phaidon Press, London, 2005. <i>Vitamin D2: New Perspectives in Drawing</i>, Phaidon Press, London, 2013. <i>Drawing now: Eight propositions</i>, Hoptman, Laura J., ed. The Museum of Modern Art, New York, 2002. <i>Twice Drawn: Modern and Contemporary Drawings in Context</i>, Prestel Publishing 2011.</p> <p>As students are approached individually, the recommended reading list is formed in accordance with and adjusted to the interests and research of each student.</p>			
Active instruction hours:			Other classes:
Lectures: 1	Practical exercises:	Other forms of instruction:	Study and research work: 5
<p>Methods of instruction:</p> <p>Instruction consists of independent practical work and presentations. The results of individual research within a particular assignment are presented in a group of maximum 15 students, followed by a discussion. Students' individual work is discussed during tutorials.</p>			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Class participation	20	Practical work assessment	25
Assignments	40	Oral defence of the art project	5
Regular class attendance	10		

Course title: DRAWING 5/2			
Teacher: Olivera Parlić-Karajanković, Doctor of Fine Arts, Assistant Professor			
Course status: compulsory			
Number of ECTS credits: 3			
Prerequisites: completing the exam Drawing 5/1.			
<p>Objectives:</p> <p>Students are capable of the synthetic process of perception, thinking and materialization in a drawing medium at a high professional level. Drawing procedures are established and rounded up, permeated by clearly articulated individual poetics; students have command of selected drawing instruments and methods in all their complexity and are able to understand complicated visual linguistic systems of the contemporary drawing practice, as well as their personal position in relation to them. Innovative research and experimental drawing methods are applied. Students are able to respond to all the requirements arising from the interconnection between production and post-production in a drawing medium.</p>			
<p>Outcomes:</p> <p>Students are able to round up the drawing process at a high professional level, from defining the problem area, through developing a personal research methodology and concept- to the production and self-evaluation of their work. Students know how to position their research in relation to contemporary artistic strategies and procedures, and how to further develop them. Furthermore, students know how to present their work at a high professional level.</p>			
<p>Course content:</p> <p>Defining and exploring a research subject in a drawing medium, related to the student's work within the main course Sculpture 5/2. Students are also given a number of assignments/practical exercises, rendering them capable of and guiding them towards exploring and experimenting in their drawing practice. They create personal archives of their research process. Students develop their own drawing language by presenting selected examples in the field of art and visual culture, in accordance with their individual poetics. They form their drawing opus as an integral part of their final art project.</p>			
<p>Reading list:</p> <p><i>Vitamin D</i>, Phaidon Press, London, 2005. <i>Vitamin D2: New Perspectives in Drawing</i>, Phaidon Press, London, 2013. <i>Drawing now: Eight propositions</i>, Hoptman, Laura J., ed. The Museum of Modern Art, New York, 2002. <i>Twice Drawn: Modern and Contemporary Drawings in Context</i>, Prestel Publishing 2011.</p> <p>As students are approached individually, the recommended reading list is formed in accordance with and adjusted to the interests and research of each student.</p>			
Active instruction hours:			Other classes: 5
Lectures: 1	Practical exercises:	Other forms of instruction: Study and research work:	
<p>Methods of instruction:</p> <p>Instruction consists of independent practical work and presentations. The results of individual research within a particular assignment are presented in a group of maximum 15 students, followed by a discussion. Students' individual work is discussed during tutorials.</p>			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Class participation	20	Practical work assessment	25
Assignments	40	Oral defence of the art project	5
Regular class attendance	10		

Course title: PRINTMAKING AND DRAWING 5/1			
Teachers: Žarko Smiljanić, Master of Fine Arts, Full Professor; Miodrag Mlađović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Katarina Zarić, Doctor of Fine Arts, Full Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor; Adam Pantić, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 16			
Prerequisites: completing undergraduate studies, enrolment in the first semester of master studies.			
Objectives: Revising the previously acquired knowledge, in visual-art and technological terms. Deepening and broadening students' individual visual language, encouraging them to develop their own visual technique. Preparing the graduate exhibition.			
Outcomes: Rendering students capable of working more independently and preparing them for their graduate exam.			
Course content: Classes are held in workshops; students are approached individually and work in collaboration with the teacher. The course is complex and requires a highly professional attitude. Proceeding from drawings and other visual art works, it is through discussion and correction that students materialize their visual concept, resulting in a solo graduate exhibition.			
Reading list: Monographs in the field of visual arts and other visual media, holdings of the Prints and Drawings Collection of the Faculty of Fine Arts, museum collections of graphic art, the Internet.			
Active instruction hours:			Other classes: 16
Lectures: 6	Practical exercises	Other forms of instruction:	Study and research work: 8
Methods of instruction: Instruction is organized in workshops. The work process is open-ended, with the teacher supervising and guiding the students from the very beginning to the final product, through individual discussions and correction, i.e. through interactive instruction.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30
Class participation	30	Written exam	
Practical instruction	40	Oral exam	
Preliminary exam(s)		
Seminar(s)			
Knowledge can be verified in different manners, only some of which are mentioned in the table: written exams, oral exams, project presentation, seminars, etc.			
Maximum length: 1 page, A 4 format. Each course contained in the study programme should be specified. If there are common courses for several study programmes, the course in question should be presented only once in the List of Courses. The List of Courses is a uniform attachment for all study programmes of the first and the second level of studies. There should be a separate file for each course, so as to be able to hyperlink it with the teaching staff (the List of Teachers) and the curricula (Table 5.1, i.e. 5.1a.).			

Course title: PRINTMAKING AND DRAWING 5/2			
Teachers: Žarko Smiljanić, Master of Fine Arts, Full Professor; Miodrag Mlađović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Katarina Zarić, Doctor of Fine Arts, Full Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor; Adam Pantić, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 16			
Prerequisites: completing undergraduate studies, enrolment in the second semester of master studies.			
Outcomes: Elaborating on the selected theme through the cycles of drawings, focusing on specialized research, experiments with the composition, light and darkness, colours as related to students' personal poetics, discovering its potential and limitations. Revising the previously acquired knowledge, in visual-art and technological terms. Deepening and broadening students' individual visual language, encouraging them to develop their own visual technique. Preparing the graduate exhibition.			
Outcomes: Rendering students capable of working completely independently and of successfully defining and elaborating their graduate work.			
Course contents: Classes are held in workshops and students work in constant collaboration with the teacher. Proceeding from drawings and other visual art works, it is through discussion and correction that students materialize their visual concept, resulting in a solo graduate exhibition.			
Reading list: The reading list is fully adjusted to students' requests, in accordance with their interests and the theme of their graduate work (monographs in the field of visual arts and other visual media, holdings of the Prints and Drawings Collection of the Faculty of Fine Arts, museum collections of graphic art, the Internet).			
Active instruction hours:			Other classes: 16
Lectures: 6	Practical exercises	Other forms of instruction: Study and research work: 8	
Methods of instruction: Instruction is organized in workshops. The work process is open-ended, with the teacher supervising and guiding the students from the very beginning to the final product, through individual discussions and correction, i.e. through interactive instruction.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30
Class participation	30	Written exam	
Practical instruction	40	Oral exam	
Preliminary exam(s)		
Seminar(s)			
Knowledge can be verified in different manners, only some of which are mentioned in the table: written exams, oral exams, project presentation, seminars, etc.			

Course title: TRANSMEDIA EXPLORATIONS 5/1			
Teachers : Dejan Grba, Doctor of Fine Arts, Associate Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 11			
Prerequisites: enrolment in the first semester of the first year of master studies.			
Objectives: Poetically profiled elaboration of conceptual, thematic, production-related, technological, theoretical, historical and culturological aspects of new media art.			
Outcomes : Students should master, layer by layer, the entire process of conceptualization, research, execution/ testing/ evaluation, realization, presentation, positioning and marketing a new media art project. They are able to develop and execute, independently or in a team, complex new media art projects, in different methodological and technological contexts.			
Course content : 1. Logistical preparation of the semester; 2. Presentation of and reflection on ideas for executing master's art projects; 3, 4, 5, 6, 7. Working on the projects; 8. Presentation of and discussion on the emerging master's art projects; 9, 10, 11, 12, 13. Working on the projects; 14. Presentation of and discussion on the emerging master's art projects; 15. Preparation of the semestral presentation of the emerging master's art projects. In both semesters students are focused on executing their master's art projects, with the possibility of simultaneously developing accompanying projects. The thematic, conceptual, technical and media aspects of a master's art project are open-ended, respecting logistical and material conditions and aimed at establishing a recognizable and complex student poetic identity, which synthesizes the process of art education within undergraduate and master studies. Emphasis is placed on forming a clear and integral conceptual and theoretical platform of a master's art project and on establishing the relations between the elements of such a platform, with precisely defined experimental research procedures applied in developing a master's art project. Production is intense and reflection on the creative procedure is conducive to fully mastering a new media art project in all its methodological and technological complexity, as well as to developing awareness of its public effect and image, and forming a complex, critical, ethical and socially responsible creative personality.			
Reading list: Ascott, Roy. <i>Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness</i> . Berkeley CA: University of California Press, 2003; Dutton, Denis. <i>The Art Instinct: Beauty, Pleasure, and Human Evolution</i> . New York: Bloomsbury Press, 2010; Klanten, Robert et al. (eds). <i>A Touch of Code: Interactive Installations and Experiences</i> , Berlin: Die Gestalten Verlag, 2011; Raley, Rita. <i>Tactical Media: Tactical Media as Virtuosoic Performance</i> . Minnesota: University of Minnesota Press, 2009; Stallabrass, Julian. <i>Internet Art: The Online Clash of Culture and Commerce</i> . London: Tate Publishing, 2003; Trend, David. <i>Reading Digital Culture</i> . Hoboken, NJ: Wiley Blackwell, 2001.			
Active instruction hours:	Theoretical instruction: 0	Practical instruction: 6	
Methods of instruction: The course combines practical work and tutorials. Students carry out practical work in classes in the framework of their projects, and have constant contact with the teacher. Students consult the teacher about the production and presentation of their projects each step of the way, discussing the conceptual, formal, methodological, technical, theoretical and contextual issues relevant for their execution, presentation, reception and documentation. The teacher can, as required, organize lectures/ workshops devoted to some theoretical and practical topics related to student production. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Instruction is individual, so that the weekly methodical units plan is adjusted to students' artistic and research interests, creative qualities and dynamic in mastering the programme.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Quality of executed works	50	Quality of the semestral presentation of works	10
Explication of works	20		
Regular class attendance and class participation quality	20		

Course title: TRANSMEDIA EXPLORATIONS 5/2			
Teachers : Dejan Grba, Doctor of Fine Arts, Associate Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 11			
Prerequisites: completing the exam Transmedia Research 5/1.			
Objectives: Poetically profiled elaboration of conceptual, thematic, production-related, technological, theoretical, historical and culturological aspects of new media art.			
Outcomes : Students should master, layer by layer, the entire process of conceptualization, research, execution/ testing/ evaluation, realization, presentation, positioning and marketing a new media art project. They are able to develop and execute, independently or in a team, complex new media art projects, in different methodological and technological contexts.			
Course content : 1. Logistical preparation of the semester; 2. Presentation of and reflection on ideas for executing master's art projects; 3, 4, 5, 6, 7. Working on the projects; 8. Presentation of and discussion on the emerging master's art projects; 9, 10, 11, 12, 13. Working on the projects; 14. Presentation of and discussion on the emerging master's art projects; 15. Preparation of the semestral presentation of the emerging master's art projects. In both semesters students are focused on executing their master's art projects, with the possibility of simultaneously developing accompanying projects. The thematic, conceptual, technical and media aspects of a master's art project are open-ended, respecting logistical and material conditions and aimed at establishing a recognizable and complex student poetic identity, which synthesizes the process of art education within undergraduate and master studies. Emphasis is placed on forming a clear and integral conceptual and theoretical platform of a master's art project and on establishing the relations between the elements of such a platform, with precisely defined experimental research procedures applied in developing a master's art project. Production is intense and reflection on the creative procedure is conducive to fully mastering a new media art project in all its methodological and technological complexity, as well as to developing awareness of its public effect and image, and forming a complex, critical, ethical and socially responsible creative personality.			
Reading list : Galloway, Alexander. Protocol. Cambridge MA: MIT Press, 2006; Gessert, George. Green Light: Toward an Art of Evolution. Cambridge MA: The MIT Press, 2012; Ginsberg, Alexandra Daisy et al.. Synthetic Aesthetics: Investigating Synthetic Biology's Designs on Nature. Cambridge MA: The MIT Press, 2014; Kroker, Arthur / Marilouise Kroker. Critical Digital Studies: A Reader. Toronto: University of Toronto Press, Scholarly Publishing Division, 2008; Reichle, Ingeborg. <i>Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art</i> . Vienna: Springer Vienna Architecture, 2009.			
Active instruction hours:	Theoretical instruction: 0	Practical instruction: 6	
Methods of instruction: The course combines practical work and tutorials. Students carry out practical work in classes in the framework of their projects, and have constant contact with the teacher. Students consult the teacher about the production and presentation of their projects each step of the way, discussing the conceptual, formal, methodological, technical, theoretical and contextual issues relevant for their execution, presentation, reception and documentation. The teacher can, as required, organize lectures/ workshops devoted to some theoretical and practical topics related to student production. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Instruction is individual, so that the weekly methodical units plan is adjusted to students' artistic and research interests, creative qualities and dynamic in mastering the programme.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Quality of executed works	50	Quality of preparing and displaying works at the final exhibition	10
Explication of works	20		
Regular class attendance and class participation quality	20		

Course title: NEW MEDIA TECHNOLOGIES 5/1			
Teacher: Zoran Dimovski, Doctor of Fine Arts, Associate Professor			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: enrolment in the first semester of the first year of master studies.			
Objectives: Acquainting students with the phenomenology of creative coding and procedures, helping them acquire practical knowledge of conceptual and methodological aspects of the Processing Development Environment.			
Outcomes: Students have command of the key concepts of programming and work procedures in the Processing Development Environment, and are able to apply and develop them in different methodological and technological contexts. Students learn the work methodology of programming languages with a graphical user interface, as well as the artistic techniques of making mistakes and using irregularities.			
Course content: 1. Creative coding for artists: scripting languages, programming libraries, programming environments, textual and graphical programming languages; 2. Introduction to Processing: the concept, history, work environment and code execution; 3. Drawing: basic shapes, drawing order, properties of shapes and colours, arbitrary shapes, comments; 4. Variables: defining variables, arithmetic operations, recursion, conditioning; 5. Tutorials; 6. Interaction: monitoring, mapping, click, position, text entry; 7. Media contents: images, fonts, shapes, video, sound; 8. Movement: speed and direction, interpolation, case generation (random), timers, recursion, transliteracy, rotation, scalping; 9. Functions: basics, function shaping, return values; 10. Tutorials; 11. Strings: string formation, strings and recursion, strings and objects; 12. Objects: classes and objects; 13. Introduction to graphical programming languages: concepts, particularities and methodology of working with programming languages vvvv and PureData; 14. Introduction to the technique of making planned mistakes and using irregularities: Glitch and Circuit Bending; 15. Tutorials.			
Reading list: Bohnacker, Hartmut, et al. <i>Generative Design: Visualize, Program, and Create with Processing</i> . New York: Princeton Architectural Press, 2012; Greenberg, Ira / Dianna Xu / Deepak Kumar. <i>Processing: Creative Coding and Generative Art in Processing 2</i> . New York: Friends of ED, 2013; Menkmann, Rosa. <i>The Glitch Momentum</i> . Amsterdam: Institute of Network Cultures, 2011; Reas, Casey / Ben Fry. <i>Getting Started with Processing</i> . Sebastopol, CA: O'Reilly Media, 2010; Reas, Casey / Ben Fry. <i>Processing: A Programming Handbook for Visual Designers and Artists</i> . Cambridge, MA: The MIT Press, 2007; V.A. <i>PureData: FLOSS Manual</i> . 2012; Vantomme, Jan. <i>Processing 2: Creative Programming Cookbook</i> . Birmingham: Packt Publishing, 2012; Zimmer, Fränk. <i>bang PureData: First International Pd-Convention</i> . Graz. Hofheim: Wolke Verlag, 2006.			
Active instruction hours:	Theoretical instruction: 1	Practical instruction: 1	
Methods of instruction: The course combines workshops, practical work and tutorials. Workshops are devoted to theoretical and practical exploration of thematic wholes. Practical work includes small assignments completed by using tools analyzing thematic wholes. Tutorials are aimed at analyzing the technological and methodological aspects of completed assignments. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Students work in the class independently and have constant contact with the teacher. Instruction is individual, focused on students' specific artistic and research interests.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Active participation in workshops	20	Art project presentation	30
Practical work	50		

Course title: NEW MEDIA TECHNOLOGIES 5/2			
Teacher: Zoran Dimovski, Doctor of Fine Arts, Associate Professor			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: completing the exam New Media Technologies 5/1.			
Objectives: Becoming acquainted with the key concepts of computer-controlled interactivity, gaining practical knowledge of the conceptual and methodological aspects of computer-controlled interactivity and physical interaction by combining the Processing programming environment and the Arduino microcontroller.			
Outcomes: Students should master the key concepts of computer-controlled interactivity and creative work procedures, using microcontrollers and the accompanying equipment, and are able to apply and develop them using different methodologies in different technological contexts.			
Course content: 1. Computer interactivity and physical interaction: types, concepts and methodology, types and purposes of microcontrollers; 2. Fundamentals of electronics, components, measuring devices, sensors, actuators, breadboards, controllers; 3. Arduino IDE, Processing and the Arduino programming language; 4. Keys and potentiometers, light control; 5. Tutorials; 6. Touch and vibration detection, distance, movement and acceleration detection, force and gliding detection; 7. Vibrations, audio interaction and physical sound manipulation; 8. Working with LED and LCD panels; 9. Communication with other applications and equipment, feedback: motors (DC, step, on the plate), servo, relays, connection with other devices; 10. Tutorials; 11. Computer perception: Open CV, recognition, monitoring and manipulation of objects and gestures in an image; 12. Microcontrollers, networking and network protocols: client, server, data sharing, XML, wired and wireless networking; 13. Positioning: GPS, mobile devices; 14. Environment detection: Bluetooth, temperature, ultrasound, mass, time, signal/ noise ratio; 15. Tutorials.			
Reading list: Banzi, Massimo. <i>Getting Started with Arduino</i> . Sebastopol, CA: O'Reilly Media, 2011; Borenstein, Greg. <i>Making Things See: 3D vision with Kinect, Processing, Arduino, and MakerBot</i> . Sebastopol, CA: O'Reilly Media, 2012; Gertz, Emily / Patrick Di Justo. <i>Environmental Monitoring with Arduino: Building Simple Devices to Collect Data About the World Around Us</i> . Sebastopol, CA: O'Reilly Media, 2012; Noble, Joshua. <i>Programming Interactivity: A Designer's Guide to Processing, Arduino and OpenFrameworks</i> . Sebastopol, CA: O'Reilly Media, 2009; Shiffman, Daniel. <i>The Nature of Code: Simulating Natural Systems with Processing</i> . Daniel Shiffman, 2012; Warren, John-David / Josh Adams / Harald Molle. <i>Arduino Robotics</i> . New York: Apress, 2011.			
Active instruction hours:	Theoretical instruction: 1	Practical instruction: 1	
Methods of instruction: The course combines workshops, practical work and tutorials. Workshops are devoted to theoretical and practical exploration of thematic wholes. Practical work includes small assignments completed by using tools analyzing thematic wholes. Tutorials are aimed at analyzing the technological and methodological aspects of completed assignments. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Students work in the class independently and have constant contact with the teacher. Instruction is individual, focused on students' specific artistic and research interests.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Active participation in workshops	20	Art project presentation	30
Practical work	50		

Course title: TRANSMEDIA EXPLORATIONS 5/1			
Teachers: Dejan Grba, Doctor of Fine Arts, Associate Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 11			
Prerequisites: enrolment in the first semester of the first year of master studies.			
Objectives: Poetically profiled elaboration of conceptual, thematic, production-related, technological, theoretical, historical and culturological aspects of new media art.			
Outcomes: Students should master, layer by layer, the entire process of conceptualization, research, execution/ testing/ evaluation, realization, presentation, positioning and marketing a new media art project. They are able to develop and carry out, independently or in a team, complex new media art projects, in different methodological and technological contexts.			
Course content: 1. Logistical preparation of the semester; 2. Presentation of and reflection on ideas for executing master's art projects; 3, 4, 5, 6, 7. Working on the projects; 8. Presentation of and discussion on the emerging master's art projects; 9, 10, 11, 12, 13. Working on the projects; 14. Presentation of and discussion on the emerging master's art projects; 15. Preparation of the semestral presentation of the emerging master's art projects. In both semesters students are focused on executing their master's art projects, with the possibility of simultaneously developing accompanying projects. The thematic, conceptual, technical and media aspects of a master's art project are open-ended, respecting logistical and material conditions and aimed at establishing a recognizable and complex student poetic identity, which synthesizes the process of art education within undergraduate and master studies. Emphasis is placed on forming a clear and integral conceptual and theoretical platform of a master's art project and on establishing the relations between the elements of such a platform, with precisely defined experimental research procedures applied in developing a master's art project. Production is intense and reflection on the creative procedure is conducive to fully mastering a new media art project in all its methodological and technological complexity, as well as to developing awareness of its public effect and image, and forming a complex, critical, ethical and socially responsible creative personality.			
Reading list: Ascott, Roy. <i>Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness</i> . Berkeley CA: University of California Press, 2003; Dutton, Denis. <i>The Art Instinct: Beauty, Pleasure, and Human Evolution</i> . New York: Bloomsbury Press, 2010; Klanten, Robert et al. (eds). <i>A Touch of Code: Interactive Installations and Experiences</i> , Berlin: Die Gestalten Verlag, 2011; Raley, Rita. <i>Tactical Media: Tactical Media as Virtuosoic Performance</i> . Minnesota: University of Minnesota Press, 2009; Stallabrass, Julian. <i>Internet Art: The Online Clash of Culture and Commerce</i> . London: Tate Publishing, 2003; Trend, David. <i>Reading Digital Culture</i> . Hoboken, NJ: Wiley Blackwell, 2001.			
Active instruction hours:	Theoretical instruction: 0	Practical instruction: 6	
Methods of instruction: The course combines practical work and tutorials. Students carry out practical work in classes in the framework of their projects, and have constant contact with the teacher. Students consult the teacher about the production and presentation of their projects each step of the way, discussing the conceptual, formal, methodological, technical, theoretical and contextual issues relevant for their execution, presentation, reception and documentation. The teacher can, as required, organize lectures/ workshops devoted to some theoretical and practical topics related to student production. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Instruction is individual, so that the weekly methodical units plan is adjusted to students' artistic and research interests, creative qualities and dynamic in mastering the programme.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Quality of executed works	50	Quality of the semestral presentation of works	10
Explication of works	20		
Regular class attendance and class participation quality	20		

Course title: TRANSMEDIA EXPLORATIONS 5/2			
Teachers: Dejan Grba, Doctor of Fine Arts, Associate Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 11			
Prerequisites: completing the exam Transmedia Explorations 5/1.			
Objectives: Poetically profiled elaboration of conceptual, thematic, production-related, technological, theoretical, historical and culturological aspects of new media art.			
Outcomes: Students should master, layer by layer, the entire process of conceptualization, research, execution/ testing/ evaluation, realization, presentation, positioning and marketing a new media art project. They are able to develop and carry out, independently or in a team, complex new media art projects, in different methodological and technological contexts.			
Course content: 1. Logistical preparation of the semester; 2. Presentation of and reflection on ideas for executing master's art projects; 3, 4, 5, 6, 7. Working on the projects; 8. Presentation of and discussion on the emerging master's art projects; 9, 10, 11, 12, 13. Working on the projects; 14. Presentation of and discussion on the emerging master's art projects; 15. Preparation of the semestral presentation of the emerging master's art projects. In both semesters students are focused on executing their master's art projects, with the possibility of simultaneously developing accompanying projects. The thematic, conceptual, technical and media aspects of a master's art project are open-ended, respecting logistical and material conditions and aimed at establishing a recognizable and complex student poetic identity, which synthesizes the process of art education within undergraduate and master studies. Emphasis is placed on forming a clear and integral conceptual and theoretical platform of a master's art project and on establishing the relations between the elements of such a platform, with precisely defined experimental research procedures applied in developing a master's art project. Production is intense and reflection on the creative procedure is conducive to fully mastering a new media art project in all its methodological and technological complexity, as well as to developing awareness of its public effect and image, and forming a complex, critical, ethical and socially responsible creative personality.			
Reading list: Galloway, Alexander. Protocol. Cambridge MA: MIT Press, 2006; Gessert, George. Green Light: Toward an Art of Evolution. Cambridge MA: The MIT Press, 2012; Ginsberg, Alexandra Daisy et al.. Synthetic Aesthetics: Investigating Synthetic Biology's Designs on Nature. Cambridge MA: The MIT Press, 2014; Kroker, Arthur / Marilouise Kroker. Critical Digital Studies: A Reader. Toronto: University of Toronto Press, Scholarly Publishing Division, 2008; Reichle, Ingeborg. <i>Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art</i> . Vienna: Springer Vienna Architecture, 2009.			
Active instruction hours:	Theoretical instruction: 0	Practical instruction: 6	
Methods of instruction: The course combines practical work and tutorials. Students carry out practical work in classes in the framework of their projects, and have constant contact with the teacher. Students consult the teacher about the production and presentation of their projects each step of the way, discussing the conceptual, formal, methodological, technical, theoretical and contextual issues relevant for their execution, presentation, reception and documentation. The teacher can, as required, organize lectures/ workshops devoted to some theoretical and practical topics related to student production. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Instruction is individual, so that the weekly methodical units plan is adjusted to students' artistic and research interests, creative qualities and dynamic in mastering the programme.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Quality of executed works	50	Quality of preparing and displaying works at the final exhibition	10
Explication of works	20		
Regular class attendance and class participation quality	20		

Course title: SCULPTURE 5/1			
Teachers: Dušan Petrović, Master of Fine Arts, Full Professor; Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 9			
Prerequisites: completing the exam Sculpture 4/2.			
<p>Objectives:</p> <p>This course fosters creative plastic thinking and personal expression and helps students become independent in the production, execution and presentation of their works. Special emphasis is placed on developing student ability to assess the quality of a sculpture and fostering their critical thinking based on theoretical knowledge and artistic sensibility. Students are taught how to round up their previously acquired knowledge of different techniques and technologies and encouraged to experiment with and explore the technical and expressive possibilities of different media, techniques and materials, searching for those which are compatible with their artistic sensibility and conceived sculptural ideas.</p>			
<p>Outcomes:</p> <p>Upon completing the course, students are expected to know and apply the technical and expressive possibilities of the classical and contemporary media, materials and techniques. They are also expected to start applying such knowledge in practice in the framework of their personal artistic expression and when executing their autonomously conceived sculptural ideas. Students should be able to start identifying the field of their personal interest, to develop their personal sculptural and plastic language, to be able to defend and explain their professional beliefs based on arguments. They should be able to apply different theoretical and critical procedures in interpreting their own work, and to master the knowledge and skills enabling them to have successful professional communication.</p>			
<p>Course content:</p> <p>Executing sculptures and objects in accordance with previously made sketches and projects, after conducting research in the context of the preparation and consideration of individual assignments through a series of preparatory sketches and projects. Executing one or several sculptures and objects of a larger or large format, requiring complex technical elaboration and an analytical execution process. Trying out different media or innovative application of the already mastered techniques and technologies in order to find a personal approach to completing individually conceived assignments. Becoming acquainted with contemporary sculpting practices in the context of executing a work. Becoming acquainted with contemporary sculpting practices from the aspect of conceptual and content analysis. Outlining the final art project.</p>			
<p>Reading list:</p> <p><i>Vitamin 3-D : new perspectives in sculpture and installation</i> / [texts: Giovanni Carmine and Luca Cerizza ; Florence Derieux and Marc Olivier-Wahler ; Beatrix Ruf and Beate Söntgen] London : Phaidon, 2009</p> <p><i>Theories and Documents of Contemporary Art : a sourcebook of artists' writings</i> / [edited by] Kristine Stiles and Peter Selz, Barkley [etc.] : University of California Press, cop. 1996</p> <p><i>Traces : body and idea in contemporary art</i>, Kyoto : National Museum of Modern Art, 2004</p> <p>Collins, Judith. <i>Sculpture today</i>. Phaidon Press, 2007</p> <p>Students are also referred to monographs on world contemporary artists, depending on the nature of their project.</p>			
Active instruction hours:			Other classes:
Lectures: 2	Practical exercises: 4	Other forms of instruction : /	Study and research work:4 8
<p>Methods of instruction:</p> <p>Individual work or work in small groups. Type of instruction: practical studio-based art classes. Methods of dialogue and demonstration. Noticing the characteristics of student works and assignments proceeding from the examples of one's own and other people's works, formulating one's own value and quality assessment system. Active dialogues, group discussions and group correction conducted by the teacher. Selection and execution of collectively or individually conceived assignments.</p>			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10		

Course title: SCULPTURE 5/2			
Teachers: Dušan Petrović, Master of Fine Arts, Full Professor; Mrdan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 9			
Prerequisites: completing the exam Sculpture 5/1.			
<p>Objectives:</p> <p>Students are guided towards clearly profiling their personal sculptural language and independently selecting and adopting theoretical and practical knowledge, based on which they are able to formulate and further develop their professional beliefs. The course helps students develop and foster their creative plastic thinking and personal expression. Students develop independence in the production, execution and presentation of their works. Students are taught how to round up their previously acquired knowledge of different techniques and technologies and encouraged to experiment with and explore the technical and expressive possibilities of different media, techniques and materials, searching for those which are compatible with their artistic sensibility and conceived sculptural ideas.</p>			
<p>Outcomes:</p> <p>Upon completing the course, students are expected to independently organize the production and presentation of their own visual art practice at a high professional level. They are expected to know and apply the technical and expressive possibilities of the classical and contemporary media, materials and techniques. They are also expected to start applying such knowledge in practice in the framework of their personal artistic expression and when executing their autonomously conceived sculptural ideas. Students should be able to start identifying the field of their personal interest, to develop their personal sculptural and plastic language, to be able to defend and explain their professional beliefs based on arguments. They should be able to apply different theoretical and critical procedures in interpreting their own work, and to master the knowledge and skills enabling them to have successful professional communication. Students should be able to autonomously obtain information they need for further professional work and development.</p>			
<p>Course contents:</p> <p>Executing the final art project in accordance with previously made sketches and projects. The execution of the final art project includes one or several sculptures of a larger or large format, requiring complex technical elaboration and an analytical execution process. Becoming acquainted with contemporary sculpting practices in the context of executing a work. Becoming acquainted with contemporary sculpting practices from the aspect of the conceptual and content analysis of the final art project.</p>			
<p>Reading list:</p> <p><i>Cindy Sherman : retrospective / essays</i> by Amanda Cruz, Elizabeth A.T. Smith, Amelia Jones, London : Thames & Hudson, 2006 <i>Richard Deacon / Jon Thompson, Pier Luigi Tazzi, Peter Schjeldahl</i>, London : Phaidon, 2000 <i>Ilya Kabakov / Boris Groys, David A. Ross, Iwona Blazwick</i>, London : Phaidon, 1998 <i>Eva Hesse. Vol. I paintings. Vol. II, sculpture : catalogue raisonné / edited by Renate Petzinger, Barry Rosen with Annette Spohn</i>, Wiesbaden ; New Haven ; London : Museum Wiesbaden : Yale University Press <i>Barry Flanagan : a visual invitation : sculpture 1967-1987 / catalogue essay Lewis Biggs</i> <i>Claes Oldenburg Coosje van Bruggen : sculpture by the way</i>, Catalog of an exhibition held at the Castello di Rivoli Museum of Contemporary Art, Rivoli-Turin, Italy, Oct. 25, 2006-Feb. 25, 2007 <i>Brancusi : a study of the sculpture / Sidney Geist</i>, London : Studio Vista, 1968</p> <p>As each student is approached individually, the reading list may be supplemented with monographs on artists, adjusted to the specific research of each student.</p>			
Active instruction hours: 11			Other classes: 8
Lectures: 2	Practical exercises: 4	Other forms of instruction:	Study and research work: 4
<p>Methods of instruction:</p> <p>Individual work or work in small groups. Type of instruction: practical studio-based art classes. Methods of dialogue and demonstration. Noticing the characteristics of student works and assignments proceeding from the examples of one's own and other people's works, formulating one's own value and quality assessment system. Individual discussions with professors in the form of individual correction. Active dialogues, group discussions and group correction conducted by the teacher. Group or individual participation in and organization of workshops. Discussions with guests, invited lecturers or artists. Discussions within lectures and workshops. It is possible to use technical literature.</p>			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10		

Course title: THEORIES AND POETICS OF MODERN AND CONTEMPORARY ART 5/1			
Contemporary art- cause and effect			
Teachers: Nikola Šuica, Ph.D., Full Professor; Jelena Todorović, Ph.D., Full Professor.			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: completing undergraduate studies.			
Objectives: Succession of contemporary artistic expressions, styles and movements; effects of social changes, emancipation, politics, sexuality, art theory and criticism, new media and technologies, and their interconnection. The course focuses on searching for contemporary reasons, in view of the historical background, offering an insight into comparisons enabled by artistic expressions in the wake of modernist progress, revolution and innovation in terms of media and ideas.			
Outcomes: Students are able not only to understand the topic of the course, but also to apply their knowledge of the phenomenon of art and versatile methods and approaches in art- in their own expression.			
Course content: <i>Theoretical instruction</i> 1. The effects of the "Duchamp" line of artistic trends in the second half of the 20 th century 2. The effects of the "Duchamp" line of artistic trends in the second half of the 20 th century (Part Two) 3. The design and ideology of a collective exhibition: contemporary and modernist examples 4. The poetical synthesis of the subconscious: "Dreams that Money Can Buy" by H. Richter 5. The motive of a consumer product: the object and the situation with Warhol and Polke (Part One) 6. The motive of a consumer product: the object and the situation with Warhol and Polke (Part Two) 7. Surrealism of corporality: photographic, painting and sculptural comprehension (Part One) 8. Surrealism of corporality: photographic, painting and sculptural comprehension (Part Two) 9. Surrealism of corporality: photographic, painting and sculptural comprehension (Part Three) 10. Conceptual art- structure as an outcome in photography and motion picture 11. Ideology and solitude of visual artistic narration in the works of I. Kabakov 12. The archive potential of early modernity and the connection with the European and global heritage 13. The Mnemosyne Atlas by A. Warburg 14. Emphasizing identity at a time of transition 15. Thematisation of the Holocaust and suffering in contemporary art			
Reading list: C. Harrison, P. Wood (eds.) Art in Theory 1900-1990. Blackwell, London 1992. N. Mirzoeff, Bodyscape - Art, modernity and the ideal figure, Routledge, London 1995. J. Gough Hooper, J. Caumont, Marcel Duchamp an ephemerides, Bompiani, Milano 1993. B. Taylor: Art Now, Laurence King Publishing, London 2004. B. Groys, etc. Ilya Kabakov, Phaidon, London 1998.			
Comprehensive literature, periodicals, catalogues, Internet presentations, etc.			
Active instruction hours:			Other classes:
Lectures: 2	Practical exercises: 0	Other forms of instruction: /	Study and research work: /
Methods of instruction: Lectures with demonstrations and projections, as well as tutorials about 1) the reading list and the perception of one's own work, in cooperation with the mentor: 2) the seminar paper to be prepared for the end of the second year of postgraduate studies.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	50 points	Final examination	50 points
Class participation	25	Written exam	/
Research work	25	Oral exam	50
Short seminar paper			
Long seminar paper			
Knowledge can be verified as follows: written and oral exam, project presentation, seminars, etc.			

Course title: THEORIES AND POETICS OF MODERN AND CONTEMPORARY ART 5/2 Contemporary painting and romanticist impulses			
Teachers: Nikola Šuica, Ph.D., Full Professor; Jelena Todorović, Ph.D., Full Professor.			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: completing undergraduate studies.			
Objectives: The objective of the course is to re-examine the idea of the phenomenon of romanticist experience through the thematic and expressive power of the leading revolutionary representatives- from early modernity to postmodern art. Examples are demonstrated through recordings, video and audio clips and special texts, as well as through pointing to authorial principles. Post-graduate students are suggested to conduct comparative research of the phenomenon of visual art temporality and their own experiences in that regard. Specific technical literature is recommended.			
Outcomes: Students are able not only to understand the topic of the course, but also to apply their knowledge of the phenomenon of art and versatile methods and approaches in art- in their own expression.			
Course content: <i>Theoretical instruction</i> 1. Samples in the original romanticist approach to an image: K.D. Friedrich and the idea of travelling 2. Cosmogenic traces (Blake, Runge, Palmer and its aftermath in the New Age Movement) 3. Van Gogh: the evangelical approach of envisaging landscapes 4. Van Gogh: the evangelical approach of envisaging landscapes (Part Two) 5. Klimt and the urban adventure of mythicization 6. Geographical location: the idea and the feeling of the European and global North 7. Munch's northern expression of the figure motif 8. Munch's northern expression of the figure motif (Part Two) 9. The extremes of the pastoral and the apocalyptic in an expressive composition 10. The Blue Rider (Der Blaue Reiter) (Kandinsky and the transformation of an exterior scene) 11. Modrian's transcendence 12. Modrian's transcendence (Part Two) 13. Jungian interpretation of Pollock's approach 14. Mark Rothko and the energy of the painted surface (formal properties, social environment) 15. The context of existentialism: the end of the romanticist painting impulse?			
Reading list: R. Rosenblum, <i>Modern Painting and Northern Romantic Tradition</i> , T& H, London 1986. R. Gollek, <i>Brennpunkt der Moderne: Der Blaue Reiter in Muenchen</i> , Munich 1989. J. Lloyd, <i>German Expressionism/ Primitivism & Modernity</i> , New Haven/London 1991.			
Comprehensive literature, periodicals, catalogues, Internet presentations, etc.			
Active instruction hours:			Other classes:
Lectures: 2	Practical exercises: 0	Other forms of instruction: /	Study and research work: /
Methods of instruction: Lectures with demonstrations and projections, as well as tutorials about 1) the reading list and the perception of one's own work, in cooperation with the mentor: 2) the seminar paper to be prepared for the end of the second year of postgraduate studies.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	50 points	Final examination	50 points
Class participation	25	Written exam	/
Research work	25	Oral exam	50
Short seminar paper			
Long seminar paper			
Knowledge can be verified as follows: written and oral exam, project presentation, seminars, etc.			

Course title: ART HISTORY 5/1 (master studies)			
Teachers: Jelena Todorović, Ph.D., Full Professor; Aleksandra Kučeković, Ph.D., Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: enrolment in master studies.			
Objectives: The objective of this course is for students to thoroughly explore some of the important phenomena related to the issue of urban space and the traces of time in it, through scientific and artistic research. Students will be able to create their own picture of history and culture in urban space through numerous lectures on art history and culture, as well as through their own field and archival research. The main objective is not to acquaint students with different issues concerning urban space, its art and history, but to use them as a platform for considering the issue of Time in other fields of art, as well as in student creative artistic research.			
Outcomes: Upon completing the course, students gain knowledge of the key phenomena of art history and culture related to urban space. Through artistic and scientific research, students develop basic abilities to express their positions orally and in writing, argumentation skills, critical thinking, the ability to use the fundamental scientific apparatus and to make a correlation between theoretical and artistic work. This course ends not only with an exam (defence of the artistic and the theoretical work), but also with an exhibition organized annually at the Gallery of the Faculty of Fine Arts.			
Course content: <ul style="list-style-type: none"> • Introduction to the topic of the course and the project assignment • The city throughout history • Urban space and its layers • Learning about the history of the city- material and non-material cultural heritage • Ideal cities in art history • Urban space in travel books • Field research of a given space (2 hours) • Creating and undoing the identity of the city • The city and the past- observing, deleting and re-creating history • Work on site-specific projects (special reference) • The city and memory – recording the memories of the city • Discussions with students in the course of the research • Summary 			
Recommended reading list: Bašlar, Gaston <i>Poetika, Alef/ Gradac</i> , 2005 Benevolo, Leonardo <i>Grad u istoriji Evrope</i> , Clio, Beograd, 2004 Lukač, Dušan <i>Istorija Beograda</i> 1-3, SANU, Beograd, 1974 Mamford, Luis <i>Grad u istoriji</i> , Book&Marso, Subotica, 2006 <i>Memory</i> (Documents in Contemporary Art), ed. Ian Farr, Whitechapel Gallery, London, 2012 Perović, Miloš <i>Iskustva prošlosti, Građevinska knjiga</i> , Beograd, 2008 Prodanović, Mileta <i>Stariji i lepši Beograd</i> , Stubovi kulture, Beograd, 2001 Radović, Ranko <i>Vrt ili kavez, studije i eseji o gradu i arhitekturi</i> , Prometej, Novi Sad, 1995 <i>The Power of the City: The City of Power</i> . Whitney Museum of American Art. 1992			
Active instruction hours: 1+1 (+0+1)	Theoretical instruction: 2	Practical instruction: /	
Methods of instruction: Curriculum – lectures with demonstrations of covered topics; Discussions with students during lectures; Field research.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	60 points	Final examination	40 points
Class participation	10	Oral exam / exhibition	40
Project/ seminar paper	50		
Knowledge can be verified as follows: written and oral exam, project presentation, seminars, etc.			

Course title: ART HISTORY 5/2 (doctoral studies) - FINAL ART PROJECT			
Teachers: Nikola Šuica, Ph.D., Full Professor; Jelena Todorović, Ph.D., Full Professor; Aleksandra Kučeković, Ph.D., Associate Professor.			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: completing undergraduate studies, completing the exams Theory and Poetics of Modern and Contemporary Art 5/1 and National Art History and Culture 5/1.			
Objectives: Writing a master's thesis includes the aspect of contemporary perception of one's own work and orientation, in relation to contemporary artistic expressions, styles and movements, social changes, emancipation, politics, sexuality, art theory and criticism, and new media and technologies. The preparation of an articulate master's thesis is based on establishing different interconnections. The course is aimed at searching for contemporary reasons and incentives, enables creative comparison in the framework of professional responsibility towards one's own work and the knowledge acquired during the studies, proceeding from theoretical postulates and prior history.			
Outcomes: Students are able not only to understand the topic of the course, but also to apply their knowledge of the phenomenon of art and versatile methods and approaches in art- in their own expression.			
Course content: <i>Theoretical instruction with tutorials</i> A master's thesis should demonstrate the ability to clearly, articulately and precisely reflect on the subject-matter of a work of art. Students should follow a coherent structure of thoughts and presumptions, which are linguistically correctly written and properly submitted, without misprints or grammar mistakes. A structured master's thesis must go through several drafts and corrections. Reference to the literature during tutorials is obligatory at all levels and types of visual artistic expression, requiring a responsible multi-disciplinary approach; consequently, the literature, primary and secondary sources, as well as webography, are an integral part of this course and work with each student engaged in his/ her own research. The submission of a written paper, together with the defence of the master's art project, is the point at which a student becomes a professional, which is why the written paper should reflect academic effort and be justified. It is important to approach the postulates and views of final year students in the context of applying theoretical and analytical tools significant for the social and cultural roles and the presentation of student works and procedures on the art scene.			
Reading list: As mentioned in the course content.			
Active instruction hours:			Other classes:
Lectures: 2	Practical exercises: 0	Other forms of instruction: /	
Methods of instruction: Lectures with demonstrations and projections, as well as tutorials about 1) the reading list and the perception of one's own work, in cooperation with the mentor: 2) the seminar paper to be prepared for the end of the second year of postgraduate studies.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	50 points	Final examination	50 points
Class participation	25	Written exam	/
Research work	25	Oral exam	50
Short seminar paper			
Long seminar paper			
Knowledge can be verified as follows: written and oral exam, project presentation, seminars, etc.			

Course title: DISCURSIVE PRACTICES IN ART AND MEDIA 1/1			
Teacher : Bojana Matejić, Ph.D., Assistant Professor			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: enrolment in the first semester of the first year of master studies.			
Objectives: Systematic integration of the creative theoretical study of art, research and practical work within the main art courses. Development of knowledge, skills and ability in the field of art management, particularly visual arts management. Becoming acquainted with the basic principles of functioning of the visual arts system.			
Outcomes: Students are rendered capable of profiling and positioning themselves as authors and of successfully operating as professionals in the field of visual arts at the global level.			
Course content: 1. Socio-cultural system in the field of visual arts; 2. Case study 3. Basic principles of visual arts management; 4. Analysis of key texts; 5. Museum and gallery management; 6. Strategic management; 7. Project management; 8. Profession of a visual artist; 9. Entrepreneurship and creative industries in the field of visual arts; 10. Visual arts marketing and cultural economics; 11. Current topics and dilemmas concerning visual arts management; 12. Contemporary visual arts in the context of globalization and versatility of cultural expressions. 13, 14. Preparation of the final essay with the accompanying visual presentation. Searching for problems and formulations. Profiling structural argumentation in the form of presentation; 15. Final art project presentation.			
Reading list: Adižes, Isak. <i>Menadžment za kulturu</i> . Beograd: Asee, 2008; Bolton, Kris. <i>Menadžment i kreativnost</i> . Beograd: Klio, 2010; Dragičević Šešić, Milena / Sanjin Dragojević. <i>Menadžment u kulturi u turbulentnim okolnostima</i> . Beograd: Klio, 2005; Đukić, Vesna. <i>Država i kultura</i> . Beograd: Fakultet dramskih umetnosti u Beogradu: 2012; Marstin, Dženet. <i>Nova muzejska teorija i praksa</i> . Beograd: Klio, 2013; Martinović, Dragana / Dimitrije Tadić / Nina Mihaljinac, <i>Atlas galerija i izlagačkih prostora u Srbiji</i> , Beograd: Zavod za proučavanje kulturnog razvitka, 2014; Mat, Gerald / Tomas Flac / Judita Lederer. <i>Menadžment muzeja</i> . Beograd: Klio, 2002; Dragičević Šešić, Milena / Branimir Stojković. <i>Kultura: menadžment, animacija, marketing</i> . Beograd: Klio, 2011; Mihaljinac, Nina. <i>Osnovni pojmovi galerijskog menadžmenta</i> . Beograd: TOPY, 2011; Tadić, Dimitrije. <i>Galerijski i izložbeni prostori savremene vizuelne umetnosti u Srbiji</i> . Beograd: Anonymous said / Ministarstvo kulture i informisanja Republike Srbije, 2012.			
Active instruction hours:	Theoretical instruction: 1	Practical instruction: 1	
Methods of instruction: The course combines lectures, workshops and practical work. Lectures are devoted to the phenomenological and theoretical analysis of thematic wholes. Workshops include the analysis of the literature, study of artistic phenomenology and discussion. Practical work includes the elaboration of a seminar paper in the form of executing an art project.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Class participation	20	Final presentation	20
Workshops	30		
Seminar papers	30		

Course title: DISCURSIVE PRACTICES IN ART AND MEDIA 1/ 2			
Teacher : Bojana Matejić, Ph.D., Assistant Professor			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: completing the exam Discursive Practices in Art and Media 1/1.			
Objectives: Systematic integration of the creative theoretical study of art, research and practical work within the main art courses. Understanding the notion of a project, mastering project management skills, becoming acquainted with different types of cultural projects and their realization methods.			
Outcomes: Students become acquainted with the process of cultural diffusion, the logic of project thinking, project outlining and different methods of project planning and realization. They develop the experience of teamwork, conducting a project and fundraising. They are able to professionally produce and present an art project.			
Course content: 1. Cultural diffusion- project types; 2. Project logic and project management; 3. Syncretic projects; 4. Festival management, exhibition management, etc.; 5. Intercultural mediation and communication; 6. Research and motivation – project problematization (target groups, project objectives); 7. Basic research methods; 8. Control and evaluation; 9. Sustainability, budget and project financial plan; 10. Networking and partnerships; 11. Fundamentals of fundraising (donations, sponsorships, partnerships); 12, 13, 14. Drafting a project; 15. Successful project presentation- presentation elaboration.			
Reading list: Dragičević Šešić, Milena / Mirjana Nikolić / Ljiljana Mijatović Rogač. <i>Kultura i održivi razvoj u doba krize</i> . Beograd: Univerzitet umetnosti u Beogradu / Fakultet dramskih umetnosti u Beogradu / Institut FDU, 2014; Dragičević Šešić, Milena / Branimir Stojković. <i>Kultura: menadžment, animacija, marketing</i> . Beograd: Klio, 2011; Đukić Dojčinović, Vesna. <i>Kulturni turizam, menadžment i razvojne strategije</i> . Beograd: Klio, 2005; Hartli, Džon. <i>Kreativne industrije</i> . Beograd: Klio, 2007; Jovičić, Svetlana / Hristina Mikić. <i>Kreativne industrije u Srbiji: preporuke za razvoj kreativnih industrija</i> . Beograd: Britanski savet, 2006; Krole, Barbara / Kristijana Fine. <i>Uspešan fandrejzing</i> . Beograd: Klio, 2005; Majnhof, Hana Urlike / Ana Triandafilidu. <i>Transkulturna Evropa – kulturna politika u Evropi koja se menja</i> . Beograd: Klio, 2008; Mandi, Sajmon. <i>Kulturna politika</i> . Beograd: Vega media, 2002; Rikalović, Gojko (ur.). <i>Zapadni Balkan: Regionalno umetničko tržište, a ne fikcija?</i> . Beograd: Anonymous said, 2012; Rut, Tausi. <i>Ekonomika kulture</i> . Beograd: Klio, 2012.			
Active instruction hours:	Theoretical instruction: 1	Practical instruction: 1	
Methods of instruction: The course combines lectures, workshops and practical work. Lectures are devoted to the phenomenological and theoretical analysis of thematic wholes. Workshops include the analysis of the literature, study of artistic phenomenology and discussion. Practical work includes the elaboration of a seminar paper in the form of executing an art project.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Class participation	20	Final presentation	20
Workshops	30		
Seminar papers	30		

Course title: NEW MEDIA TECHNOLOGIES 5/1			
Teacher: Zoran Dimovski, Master of Fine Arts, Assistant Professor			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: enrolment in the first semester of the first year of master studies.			
Objectives: Acquainting students with the phenomenology of creative coding and procedures, helping them acquire practical knowledge of conceptual and methodological aspects of the Processing Development Environment.			
Outcomes: Students have command of the key concepts of programming and work procedures in the Processing Development Environment, and are able to apply and develop them in different methodological and technological contexts. Students learn the work methodology of programming languages with a graphical user interface, as well as the artistic techniques of making mistakes and using irregularities.			
Course content: 1. Creative coding for artists: scripting languages, programming libraries, programming environments, textual and graphical programming languages; 2. Introduction to Processing: the concept, history, work environment and code execution; 3. Drawing: basic shapes, drawing order, properties of shapes and colours, arbitrary shapes, comments; 4. Variables: defining variables, arithmetic operations, recursion, conditioning; 5. Tutorials; 6. Interaction: monitoring, mapping, click, position, text entry; 7. Media contents: images, fonts, shapes, video, sound; 8. Movement: speed and direction, interpolation, case generation (random), timers, recursion, transliteracy, rotation, scalping; 9. Functions: basics, function shaping, return values; 10. Tutorials; 11. Strings: string formation, strings and recursion, strings and objects; 12. Objects: classes and objects; 13. Introduction to graphical programming languages: concepts, particularities and methodology of working with programming languages vvv and PureData; 14. Introduction to the technique of making planned mistakes and using irregularities: Glitch and Circuit Bending; 15. Tutorials.			
Reading list: Bohnacker, Hartmut, et al. <i>Generative Design: Visualize, Program, and Create with Processing</i> . New York: Princeton Architectural Press, 2012; Greenberg, Ira / Dianna Xu / Deepak Kumar. <i>Processing: Creative Coding and Generative Art in Processing 2</i> . New York: Friends of ED, 2013; Menkmann, Rosa. <i>The Glitch Momentum</i> . Amsterdam: Institute of Network Cultures, 2011; Reas, Casey / Ben Fry. <i>Getting Started with Processing</i> . Sebastopol, CA: O'Reilly Media, 2010; Reas, Casey / Ben Fry. <i>Processing: A Programming Handbook for Visual Designers and Artists</i> . Cambridge, MA: The MIT Press, 2007; V.A. <i>PureData: FLOSS Manual</i> . 2012; Vantomme, Jan. <i>Processing 2: Creative Programming Cookbook</i> . Birmingham: Packt Publishing, 2012; Zimmer, Fränk. <i>bang PureData: First International Pd-Convention</i> . Graz. Hofheim: Wolke Verlag, 2006.			
Active instruction hours:	Theoretical instruction: 1	Practical instruction: 1	
Methods of instruction The course combines workshops, practical work and tutorials. Workshops are devoted to theoretical and practical exploration of thematic wholes. Practical work includes small assignments completed by using tools analyzing thematic wholes. Tutorials are aimed at analyzing the technological and methodological aspects of completed assignments. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Students work in their classes independently and have constant contact with the teacher. Instruction is individual, focused on students' specific artistic and research interests.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Class participation	20	Art project presentation	30
Practical work	50		

Course title: NEW MEDIA TECHNOLOGIES 5/2			
Teacher: Zoran Dimovski, Master of Fine Arts, Assistant Professor			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: completing the exam New Media Technologies 5/1.			
Objectives: Becoming acquainted with the key concepts of computer-controlled interactivity, gaining practical knowledge of the conceptual and methodological aspects of computer-controlled interactivity and physical interaction by combining the Processing programming environment and the Arduino microcontroller.			
Outcomes : Students should master the key concepts of computer-controlled interactivity and creative work procedures, using microcontrollers and the accompanying equipment, and are able to apply and develop them using different methodologies in different technological contexts.			
Course content : 1. Computer interactivity and physical interaction: types, concepts and methodology, types and purposes of microcontrollers; 2. Fundamentals of electronics, components, measuring devices, sensors, actuators, breadboards, controllers; 3. Arduino IDE, Processing and the Arduino programming language; 4. Keys and potentiometers, light control; 5. Tutorials; 6. Touch and vibration detection, distance, movement and acceleration detection, force and gliding detection; 7. Vibrations, audio interaction and physical sound manipulation; 8. Working with LED and LCD panels; 9. Communication with other applications and equipment, feedback: motors (DC, step, on the plate), servo, relays, connection with other devices; 10. Tutorials; 11. Computer perception: Open CV, recognition, monitoring and manipulation of objects and gestures in an image; 12. Microcontrollers, networking and network protocols: client, server, data sharing, XML, wired and wireless networking; 13. Positioning: GPS, mobile devices; 14. Environment detection: Bluetooth, temperature, ultrasound, mass, time, signal/ noise ratio; 15. Tutorials.			
Reading list: Banzi, Massimo. <i>Getting Started with Arduino</i> . Sebastopol, CA: O'Reilly Media, 2011; Borenstein, Greg. <i>Making Things See: 3D vision with Kinect, Processing, Arduino, and MakerBot</i> . Sebastopol, CA: O'Reilly Media, 2012; Gertz, Emily / Patrick Di Justo. <i>Environmental Monitoring with Arduino: Building Simple Devices to Collect Data About the World Around Us</i> . Sebastopol, CA: O'Reilly Media, 2012; Noble, Joshua. <i>Programming Interactivity: A Designer's Guide to Processing, Arduino and OpenFrameworks</i> . Sebastopol, CA: O'Reilly Media, 2009; Shiffman, Daniel. <i>The Nature of Code: Simulating Natural Systems with Processing</i> . Daniel Shiffman, 2012; Warren, John-David / Josh Adams / Harald Molle. <i>Arduino Robotics</i> . New York: Apress, 2011.			
Active instruction hours:	Theoretical instruction: 1	Practical instruction: 1	
Methods of instruction The course combines workshops, practical work and tutorials. Workshops are devoted to theoretical and practical exploration of thematic wholes. Practical work includes small assignments completed by using tools analyzing thematic wholes. Tutorials are aimed at analyzing the technological and methodological aspects of completed assignments. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Students work in the class independently and have constant contact with the teacher. Instruction is individual, focused on students' specific artistic and research interests.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Class participation	20	Art project presentation	30
Practical work	50		

Course title: DISCURSIVE PRACTICES IN ART AND MEDIA 5/1			
Teacher: Saša Radojčić, Ph.D., Associate Professor			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: enrolment in the first semester of the first year of master studies.			
Objectives: Systematic integration of the creative theoretical study of art, research and practical work within the main art courses. Development of knowledge, skills and ability in the field of art management, particularly visual arts management. Becoming acquainted with the basic principles of functioning of the visual arts system.			
Outcomes: Students are able to profile and position themselves as authors and to successfully operate as professionals in the field of visual arts at the global level.			
Course content: 1. Socio-cultural system in the field of visual arts; 2. Case study 3. Basic principles of visual arts management; 4. Analysis of key texts; 5. Museum and gallery management; 6. Strategic management; 7. Project management; 8. Profession of a visual artist; 9. Entrepreneurship and creative industries in the field of visual arts; 10. Visual arts marketing and cultural economics; 11. Current topics and dilemmas concerning visual arts management; 12. Contemporary visual arts in the context of globalization and versatility of cultural expressions. 13, 14. Preparation of the final essay with the accompanying visual presentation. Searching for problems and formulations. Profiling structural argumentation in the form of presentation; 15. Final art project presentation.			
Reading list: Adižes, Isak. <i>Menadžment za kulturu</i> . Beograd: Asee, 2008; Bolton, Kris. <i>Menadžment i kreativnost</i> . Beograd: Klio, 2010; Dragičević Šešić, Milena / Sanjin Dragojević. <i>Menadžment u kulturi u turbulentnim okolnostima</i> . Beograd: Klio, 2005; Đukić, Vesna. <i>Država i kultura</i> . Beograd: Fakultet dramskih umetnosti u Beogradu: 2012; Marstin, Dženet. <i>Nova muzejska teorija i praksa</i> . Beograd: Klio, 2013; Martinović, Dragana / Dimitrije Tadić / Nina Mihaljinac, <i>Atlas galerija i izlagačkih prostora u Srbiji</i> , Beograd: Zavod za proučavanje kulturnog razvitka, 2014; Mat, Gerald / Tomas Flac / Judita Lederer. <i>Menadžment muzeja</i> . Beograd: Klio, 2002; Dragičević Šešić, Milena / Branimir Stojković. <i>Kultura: menadžment, animacija, marketing</i> . Beograd: Klio, 2011; Mihaljinac, Nina. <i>Osnovni pojmovi galerijskog menadžmenta</i> . Beograd: TOPY, 2011; Tadić, Dimitrije. <i>Galerijski i izložbeni prostori savremene vizuelne umetnosti u Srbiji</i> . Beograd: Anonymous said / Ministarstvo kulture i informisanja Republike Srbije, 2012.			
Active instruction hours:	Theoretical instruction: 1	Practical instruction: 1	
Methods of instruction: The course combines lectures, workshops and practical work. Lectures are devoted to the phenomenological and theoretical analysis of thematic wholes. Workshops include the analysis of the literature, study of artistic phenomenology and discussion. Practical work includes the elaboration of a seminar paper in the form of executing an art project.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Class participation	20	Final presentation	20
Workshops	30		
Seminar papers	30		

Course title: DISCURSIVE PRACTICES IN ART AND MEDIA 5/2			
Teacher: Saša Radojčić, Ph.D., Associate Professor			
Course status: compulsory			
Number of ECTS credits: 2			
Prerequisites: completing the exam Discursive Practices in Art and Media 1/1.			
Objectives: Systematic integration of the creative theoretical study of art, research and practical work within the main art courses. Understanding the notion of a project, mastering project management skills, becoming acquainted with different types of cultural projects and their realization methods.			
Outcomes: Students become acquainted with the process of cultural diffusion, the logic of project thinking, project outlining and different methods of project planning and realization. They develop the experience of teamwork, conducting a project and fundraising. They are able to professionally produce and present an art project.			
Course content: 1. Cultural diffusion- project types; 2. Project logic and project management; 3. Syncretic projects; 4. Festival management, exhibition management, etc.; 5. Intercultural mediation and communication; 6. Research and motivation – project problematization (target groups, project objectives); 7. Basic research methods; 8. Control and evaluation; 9. Sustainability, budget and project financial plan; 10. Networking and partnerships; 11. Fundamentals of fundraising (donations, sponsorships, partnerships); 12, 13, 14. Drafting a project; 15. Successful project presentation- presentation elaboration.			
Reading list: Dragičević Šešić, Milena / Mirjana Nikolić / Ljiljana Mijatović Rogač. <i>Kultura i održivi razvoj u doba krize</i> . Beograd: Univerzitet umetnosti u Beogradu / Fakultet dramskih umetnosti u Beogradu / Institut FDU, 2014; Dragičević Šešić, Milena / Branimir Stojković. <i>Kultura: menadžment, animacija, marketing</i> . Beograd: Klio, 2011; Đukić Dojčinović, Vesna. <i>Kulturni turizam, menadžment i razvojne strategije</i> . Beograd: Klio, 2005; Hartli, Džon. <i>Kreativne industrije</i> . Beograd: Klio, 2007; Jovičić, Svetlana / Hristina Mikić. <i>Kreativne industrije u Srbiji: preporuke za razvoj kreativnih industrija</i> . Beograd: Britanski savet, 2006; Krole, Barbara / Kristijana Fine. <i>Uspešan fandrejzing</i> . Beograd: Klio, 2005; Majnhof, Hana Urlike / Ana Triandafilidu. <i>Transkulturalna Evropa – kulturna politika u Evropi koja se menja</i> . Beograd: Klio, 2008; Mandi, Sajmon. <i>Kulturna politika</i> . Beograd: Vega media, 2002; Rikalović, Gojko (ur.). <i>Zapadni Balkan: Regionalno umetničko tržište, a ne fikcija?</i> . Beograd: Anonymous said, 2012; Rut, Tausi. <i>Ekonomika kulture</i> . Beograd: Klio, 2012.			
Active instruction hours:	Theoretical instruction: 1	Practical instruction: 1	
Methods of instruction: The course combines lectures, workshops and practical work. Lectures are devoted to the phenomenological and theoretical analysis of thematic wholes. Workshops include the analysis of the literature, study of artistic phenomenology and discussion. Practical work includes the elaboration of a seminar paper in the form of executing an art project.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Class participation	20	Final presentation	20
Workshops	30		
Seminar papers	30		

Course title: SCULPTURE - MODELLING 5/1			
Teachers: Dušan Petrović, Master of Fine Arts, Full Professor; Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor, Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dragana Ilić, Master of Fine Arts, Associate Professor.			
Course status: elective course with several modules			
Number of ECTS credits: 3			
Prerequisites: enrolment in the first semester of master studies.			
Objectives: Reinforcing the knowledge of outlining and conceiving a sculpture. Mastering the skills of planning the execution of a sculpture, taking into account the knowledge of the material itself, acquired within the course Sculpture- Modelling 3/1 and 3/2, 4/1 and 4/2. Proceeding from such knowledge, students are able to outline moderately complicated tri-dimensional structures with full freedom.			
Outcomes: Students have mastered the skill of conceiving free sculptural forms and independently projecting their works of art.			
Course content: Students gather material for their work in accordance with their interests and conceive the method of executing a sculpture in cooperation with their teacher. They use the works of well-known artists as models; however, the emphasis is placed on their independent creative work and the development of critical sculptural and tri-dimensional thinking.			
Reading list: <i>Sculpture - From Antiquity to the Present Day</i> , edited by Jean-Luc Daval, Georges Duby, Taschen GmbH, Cologne, Germany, 2010 <i>Sculpture Now</i> , Anna Moszynska, Thames & Hudson, London, 2013			
Additional literature is adjusted to each student, depending on his/her interests and assignments defined within the course.			
Active instruction hours:			Other classes: independent work 2
Lectures: 2	Practical exercises:	Other forms of instruction:	Study and research work:
Methods of instruction:			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Regular class attendance	10	Assessment of practical work or overall artistic accomplishment	25
Class participation	20	Art project presentation	5
Assignments	40		

Course title: SCULPTURE – MODELLING 5/2			
Teachers: Dušan Petrović, Master of Fine Arts, Full Professor; Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dragana Ilić, Master of Fine Arts, Associate Professor.			
Course status: elective course with several study programmes			
Number of ECTS credits: 3			
Prerequisites: enrolment in the second semester of master studies.			
Outcomes: Students draw parallels between the gained skills. They are able to independently execute a work of art- from the idea, through the conception and projection of a sculpture- to its execution in material.			
Outcomes: Students have mastered the art of transforming natural into visual artistic elements and sculptural forms, and are able to execute technically moderately demanding tri-dimensional forms.			
Course content: The course consists of a short introduction and practical work. Students gather material for their work in accordance with their interests and conceive the method of executing a sculpture in cooperation with their teacher. They use the works of well-known artists as models; however, the emphasis is placed on their independent creative work and the development of critical sculptural and tri-dimensional thinking. Their works are presented at the final exhibition.			
Reading list: Collins, Judith. <i>Sculpture today</i> . Phaidon Press, 2007. <i>Sculpture - From Antiquity to the Present Day</i> , edited by Jean-Luc Daval, Georges Duby, Taschen GmbH, Cologne, Germany, 2010 Additional literature is adjusted to each student, depending on his/her interests and assignments defined within the course.			
Active instruction hours:			Other classes:
Lectures: 2	Practical exercises:	Other forms of instruction:	Study and research work: independent work 2
Methods of instruction:			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Regular class attendance	10	Practical work assessment or overall artistic accomplishment	25
Class participation	20	Art project presentation	5
Assignments	40		

Course title: TRANSMEDIA EXPLORATIONS 5/1, master studies			
Teachers: Dejan Grba, Doctor of Fine Arts, Associate Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor.			
Course status: elective			
Number of ECTS credits: 3			
Prerequisites: enrolment in the first semester of the first year of master studies.			
Objectives: Poetically profiled elaboration of conceptual, thematic, production-related, technological, theoretical, historical and culturological aspects of new media art.			
Outcomes: Students should master the entire process of conceptualization, research, execution/ testing/ evaluation, realization, presentation, positioning and marketing a new media art project. They are able to develop and carry out, independently or in a team, complex new media art projects, in different methodological and technological contexts.			
Course content: 1. Logistical preparation of the semester; 2. Presentation of and reflection on ideas for executing master's art projects; 3, 4, 5, 6, 7. Working on the projects; 8. Presentation of and discussion on the emerging master's art projects; 9, 10, 11, 12, 13. Working on the projects; 14. Presentation of and discussion on the emerging master's art projects; 15. Preparation of the semestral presentation of the emerging master's art projects. In both semesters students are focused on executing their master's art projects, with the possibility of simultaneously developing accompanying projects. The thematic, conceptual, technical and media aspects of a master's art project are open-ended, respecting logistical and material conditions and aimed at establishing a recognizable and complex student poetic identity, which synthesizes the process of art education within undergraduate and master studies. Emphasis is placed on forming a clear and integral conceptual and theoretical platform of a master's art project and on establishing the relations between the elements of such a platform, with precisely defined experimental research procedures applied in developing a master's art project. Production is intense and reflection on the creative procedure is conducive to fully mastering a new media art project in all its methodological and technological complexity, as well as to developing awareness of its public effect and image, and forming a complex, critical, ethical and socially responsible creative personality.			
Reading list: Ascott, Roy. <i>Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness</i> . Berkeley CA: University of California Press, 2003; Dutton, Denis. <i>The Art Instinct: Beauty, Pleasure, and Human Evolution</i> . New York: Bloomsbury Press, 2010; Klanten, Robert et al. (eds). <i>A Touch of Code: Interactive Installations and Experiences</i> , Berlin: Die Gestalten Verlag, 2011; Raley, Rita. <i>Tactical Media: Tactical Media as Virtuosoic Performance</i> . Minnesota: University of Minnesota Press, 2009; Stallabrass, Julian. <i>Internet Art: The Online Clash of Culture and Commerce</i> . London: Tate Publishing, 2003; Trend, David. <i>Reading Digital Culture</i> . Hoboken, NJ: Wiley Blackwell, 2001.			
Active instruction hours:	Theoretical instruction: 0	Practical instruction: 2	
Methods of instruction: The course combines practical work and lectures. Students carry out practical work in classes in the framework of their projects, and have constant contact with the teacher. Students consult the teacher about the production and presentation of their projects each step of the way, discussing the conceptual, formal, methodological, technical, theoretical and contextual issues relevant for their execution, presentation, reception and documentation. The teacher can, as required, organize lectures/ workshops devoted to some theoretical and practical topics related to student production. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Instruction is individual, so that the weekly methodical units plan is adjusted to students' artistic and research interests, creative qualities and dynamic in mastering the programme.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral exam	5
Regular class attendance	10		

Course title: TRANSMEDIA EXPLORATIONS 5/2, master studies			
Teachers: Dejan Grba, Doctor of Fine Arts, Associate Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor.			
Course status: elective			
Number of ECTS credits: 3			
Prerequisites: enrolment in the second semester of the first year of master economic studies.			
Objectives: Poetically profiled elaboration of conceptual, thematic, production-related, technological, theoretical, historical and culturological aspects of new media art.			
Outcomes: Students should master the entire process of conceptualization, research, execution/ testing/ evaluation, realization, presentation, positioning and marketing a new media art project. They are able to develop and carry out, independently or in a team, complex new media art projects, in different methodological and technological contexts.			
Course content: 1. Logistical preparation of the semester; 2. Presentation of and reflection on ideas for executing master's art projects; 3, 4, 5, 6, 7. Working on the projects; 8. Presentation of and discussion on the emerging master's art projects; 9, 10, 11, 12, 13. Working on the projects; 14. Presentation of and discussion on the emerging master's art projects; 15. Preparation of the semestral presentation of the emerging master's art projects. In both semesters students are focused on executing their master's art projects, with the possibility of simultaneously developing accompanying projects. The thematic, conceptual, technical and media aspects of a master's art project are open-ended, respecting logistical and material conditions and aimed at establishing a recognizable and complex student poetic identity, which synthesizes the process of art education within undergraduate and master studies. Emphasis is placed on forming a clear and integral conceptual and theoretical platform of a master's art project and on establishing the relations between the elements of such a platform, with precisely defined experimental research procedures applied in developing a master's art project. Production is intense and reflection on the creative procedure is conducive to fully mastering a new media art project in all its methodological and technological complexity, as well as to developing awareness of its public effect and image, and forming a complex, critical, ethical and socially responsible creative personality.			
Reading list: Galloway, Alexander. Protocol. Cambridge MA: MIT Press, 2006; Gessert, George. Green Light: Toward an Art of Evolution. Cambridge MA: The MIT Press, 2012; Ginsberg, Alexandra Daisy et al.. Synthetic Aesthetics: Investigating Synthetic Biology's Designs on Nature. Cambridge MA: The MIT Press, 2014; Kroker, Arthur / Marilouise Kroker. Critical Digital Studies: A Reader. Toronto: University of Toronto Press, Scholarly Publishing Division, 2008; Reichle, Ingeborg. <i>Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art</i> . Vienna: Springer Vienna Architecture, 2009.			
Active instruction hours:	Theoretical instruction: 0	Practical instruction: 2	
Methods of instruction: The course combines practical work and lectures. Students carry out practical work in classes in the framework of their projects, and have constant contact with the teacher. Students consult the teacher about the production and presentation of their projects each step of the way, discussing the conceptual, formal, methodological, technical, theoretical and contextual issues relevant for their execution, presentation, reception and documentation. The teacher can, as required, organize lectures/ workshops devoted to some theoretical and practical topics related to student production. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc. Instruction is individual, so that the weekly methodical units plan is adjusted to students' artistic and research interests, creative qualities and dynamic in mastering the programme.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral exam	5
Regular class attendance	10		

Course title: RELIEF PRINTMAKING 5/1			
Teacher: Vladimir Veljašević, Doctor of Fine Arts, Full Professor			
Course status: elective			
Number of ECTS credits: 3			
Prerequisites: enrolment in master studies.			
Objectives: The objective of the course is for students to deepen the knowledge of relief printmaking and to become acquainted with the innovative methods of conceiving and executing a print. Students gain insight into the contemporary production of an art print and get the opportunity to appear on the artistic scene with professionally executed prints. This study programme is aimed at conceiving and producing a print with ultimate professionalism and at achieving independence in creating one's own visual artistic expression.			
Outcomes: Upon completing this course, students are able to independently conceive and execute a print (work) based on their own imagination, in all relief printmaking disciplines.			
Course contents: Introductory lecture Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print- combination with other techniques. Selection of works and preparation for printing, execution of a print- combination with other techniques. Selection of works and preparation for printing, execution of a print, application of alternative printmaking methods, as well as new materials. Selection of works and preparation for printing, execution of a print, application of alternative printmaking methods, as well as new materials. Selection of works and preparation for printing, execution of a print and its presentation on the local and international scene. Selection of works and preparation for printing, execution of a print and its presentation on the local and international scene. Selection of works and preparation of the final exhibition- assessment of the results achieved, selection of successful works and evaluation. Selection of works and preparation of the final exhibition- assessment of the results achieved, selection of successful works and evaluation.			
Reading list: Dževad Hozo Umjetnost multioriginala, Mostar 1988, Tonislav Krizman Grafičke tehnike Zagreb 1950. The Art of the Print F. Eichenberg, New York, 1976. ; Great Prints and Printmaker, H.J. Wechsler, New York, s.a. Moderne Graphik seit 1945. R. Castelman, Munchen, 1973.			
Active instruction hours: 2			Other classes: 2
Lectures: 2	Practical exercises:	Other forms of instruction:	Study and research work:
Methods of instruction: Individual work with students. Type of instruction: practical, organized in workshops.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final exhibition	30 points
Regular class attendance	10	Written exam	
Class participation	20	Oral exam	
Assignments	40		

Course title: RELIEF PRINTMAKING 5/2			
Teacher: Vladimir Veljašević, Doctor of Fine Arts, Full Professor			
Course status: elective			
Number of ECTS credits: 3			
Prerequisites: enrolment in the second semester, completing the exam Relief Printmaking 5/1.			
Objectives: The objective of the course is for students to deepen the knowledge of relief printmaking and to become acquainted with the innovative methods of conceiving and executing a print. Students gain insight into the contemporary production of an art print and get the opportunity to appear on the artistic scene with professionally executed prints. This study programme is aimed at conceiving and producing a print with ultimate professionalism and at achieving independence in creating one's own visual artistic expression.			
Outcomes: Upon completing this course, students are able to independently conceive and execute a print (work) based on their own imagination, in all relief printmaking disciplines.			
Course contents: Introductory lecture Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print. Selection of works and preparation for printing, execution of a print- combination with other techniques. Selection of works and preparation for printing, execution of a print- combination with other techniques. Selection of works and preparation for printing, execution of a print, application of alternative printmaking methods, as well as new materials. Selection of works and preparation for printing, execution of a print, application of alternative printmaking methods, as well as new materials. Selection of works and preparation for printing, execution of a print and its presentation on the local and international scene. Selection of works and preparation for printing, execution of a print and its presentation on the local and international scene. Selection of works and preparation of the final exhibition- assessment of the results achieved, selection of successful works and evaluation. Selection of works and preparation of the final exhibition- assessment of the results achieved, selection of successful works and evaluation.			
Reading list: Dževad Hozo Umjetnost multioriginala, Mostar 1988, Tonislav Krizman <i>Grafičke tehnike Zagreb 1950</i> . The Art of the Print F. Eichenberg, New York, 1976. ; Great Prints and Printmaker, H.J. Wechsler, New York, s.a. Moderne Graphik seit 1945. R. Castelmann, München, 1973.			
Active instruction hours: 2			Other classes: 2
Lectures: 2	Practical exercises:	Other forms of instruction:	
Methods of instruction: Individual work with students. Type of instruction: practical, organized in workshops.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final exhibition	30 points
Regular class attendance	10		
Class participation	20		
Assignments	40		
Knowledge can be verified in different manners, only some of which are mentioned in the table: written exams, oral exams, project presentation, seminars, etc.			
Maximum length: 1 page, A 4 format. Each course contained in the study programme should be specified. If there are common courses for several study programmes, the course in question should be presented only once in the List of Courses. The List of Courses is a uniform attachment for all study programmes of the first and the second level of studies. There should be a separate file for each course, so as to be able to hyperlink it with the teaching staff (the List of Teachers) and the curricula (Table 5.1, i.e. 5.1a.).			

Course title: SILKSCREEN 5/1				
Teacher: Dragan Momirov, Master of Fine Arts, Full Professor				
Course status: elective				
Number of ECTS credits: 3				
Prerequisites: completing undergraduate studies, enrolment in the first year of graduate academic studies.				
Objectives: Studying the possibilities of silkscreen printing. Comprehensive exploration of the possibilities of silkscreen printing and their application. Studying new printmaking possibilities and techniques, permanent knowledge upgradation in the field of printmaking. The objective is to develop greater creative sensibility in students through a wide range of printmaking possibilities. Exploring new presentational options. Studying the line, surface, texture; emphasis is placed on the use of material, colour, half-tone, photography and its adequate application in printmaking.				
Outcomes: Perfecting the possibilities of silkscreen printing. Forming a composition and proportions, and applying colours in printmaking. Using all visual art elements in a proper manner. Assessing correctly what belongs to the sphere of visual arts and what does not (motifs, works of other authors). Critically and objectively analyzing one's works and those of other fellow students. Marking and presenting one's authorial works professionally. Working individually or in a group or a team. Designing the exam exhibition individually or in a team.				
Course content: 1. Introduction to the course and programme units; 2. Presentation and technical and technological work on different surfaces; 3. Material for silkscreen printing; 4. Types of colours for different surfaces; 5. Print on paper; 6. Print on fabric; 7. Print on metal; 8. Print on different types of foil; 9. Possibilities of relief printing; 10. Printing on transparent surfaces; 11. Combination of silkscreen and other printmaking techniques; 12. Free selection of drawings in accordance with the technical possibilities of silkscreen printing; 13. Multi-colour printing; use of photography or half-tone drawings; 14. Multi-colour printing; use of photography or half-tone drawings; 15. Preparation for the selection and presentation of works for the school exhibition at the end of the semester.				
Reading list: Sito štampa- Tehnika pripreme matrice, Andre Peyskens, Tehno-Logika, Beograd 2006. Proces sito štampe, Džon Stivens, Tehno-Logika, Beograd 2002. Materijali za sitoštampu, Dušan Golubović, Tehno-Logika, Beograd 2004. Monographs in the field of visual arts and other visual media, catalogues, the Internet.				
Active instruction hours:				Other classes
Lectures: 2	Lectures: 2	Other forms of instruction:	Study and research work:	
Methods of instruction: Individual work with students. Results are achieved through active dialogue and individual or group corrections by the teacher. Type of instruction: practical, organized in workshops. The course includes working with students of other departments.				
Knowledge assessment (maximum points: 100)				
Pre-examination obligations	70 points	Final examination		Points 30
Assignments	40	Practical work assessment		25
Class participation	20	Oral defence of the art project		5
Regular class attendance	10	Oral exam		
Seminar(s)				

Course title: SILKSCREEN 5/2			
Teacher: Dragan Momirov, Master of Fine Arts, Full Professor			
Course status: elective			
Number of ECTS credits: 2			
Prerequisites: enrolment in the second semester of graduate studies, completing the exam Silkscreen 5/1.			
<p>Objectives:</p> <p>Studying the possibilities of silkscreen printing. Comprehensive exploration of the possibilities of silkscreen printing and their application. Studying new printmaking possibilities and techniques, permanent knowledge upgradation in the field of printmaking. The objective is to develop greater creative sensibility in students through a wide range of printmaking possibilities. Exploring new presentational options. Studying the line, surface, texture; emphasis is placed on the use of material, colour, half-tone, photography and its adequate application in printmaking.</p>			
<p>Outcomes:</p> <p>Perfecting the possibilities of silkscreen printing. Forming a composition and proportions, and applying colours in printmaking. Using all visual art elements in a proper manner. Assessing correctly what belongs to the sphere of visual arts and what does not (motifs, works of other authors). Critically and objectively analyzing one's works and those of other fellow students. Marking and presenting one's authorial works professionally. Working individually or in a group or a team. Designing the exam exhibition individually or in a team.</p>			
<p>Course content:</p> <ol style="list-style-type: none"> 1. Introduction to the course and programme units; 2. Free selection of drawings in accordance with the technical possibilities of silkscreen printing; 3. Combination of silkscreen printing and other printmaking or painting techniques; 4. Combination of silkscreen printing and other printmaking or painting techniques; 5. Combination of digital and silkscreen printmaking; 6. Combination of digital and silkscreen printmaking; 7. Multi-colour printing on selected surfaces; preparation for the next work; 8. Multi-colour printing on selected surfaces; 9. Multi-colour printing, selection of projects to be executed; preparation for the next work; 10. Multi-colour printing, working on the project; 11. Multi-colour printing, working on the project; preparation for the next work; 12. Multi-colour printing, working on the project; 13. Multi-colour printing, working on the project; preparation for the next work; 14. Multi-colour printing, working on the project; 15. Preparation for the selection and presentation of works for the school exhibition at the end of the semester. 			
<p>Reading list:</p> <p>Sito štampa- Tehnika pripreme matrice, Andre Peyskens, Tehno-Logika, Beograd 2006. Proces sito štampe, Džon Stivens, Tehno-Logika, Beograd 2002. Materijali za sitoštampu, Dušan Golubović, Tehno-Logika, Beograd 2004. Monographs in the field of visual arts and other visual media, catalogues, the Internet.</p>			
Active instruction hours:			Other classes:
Lectures: 2	Practical exercises: 2	Other forms of instruction:	
Study and research work:			
<p>Methods of instruction:</p> <p>Individual work with students. Results are achieved through active dialogue and individual or group corrections by the teacher. Type of instruction: practical, organized in workshops. The course includes working with students of other departments.</p>			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points 70		Points 30
Class participation	30	Final examination	30
Practical instruction	40	Written exam	

Course title: LITHOGRAPHY 5/1				
Teacher: Adam Pantić, Doctor of Fine Arts, Associate Professor				
Course status: elective				
Number of ECTS credits: 3				
Prerequisites: enrolment in the first year of master studies				
Objectives: Exploring photolithographic techniques. Deepening the knowledge of lithography as an artistic medium, with particular emphasis on the technical and technological aspect of professional production of a print.				
Outcomes: Mastering the basic principles of photolithographic production. Using and interpreting photographic material in the printmaking medium in a creative manner. Developing the ability to work with technologically more complex principles of a lithographic picture (OFFSET and digital printing).				
Course content: Introduction to the course and programme units. Introduction to photo reproduction techniques (flat printing techniques). Raising and addressing the issue of reasons for using photography in the contemporary printmaking language. Analyzing and selecting the works to be exhibited.				
Reading list: Tamarind Institute, <i>Aluminum Plate Lithography</i> , Albuquerque: Tamarind Institute, 1999. Marjorie Devon, <i>Tamarind Techniques for Fine Art Lithography</i> , Albuquerque: Tamarind Institute, 2009. Harry J. Levinson, <i>Principles of Lithography</i> , SPIE Press, 2011. Domenico Porzio, <i>Lithography: 200 years of art history and technique</i> , London: Bracken Books, 1982. Krsmanović, Marko, <i>Retrospektivna izložba grafika</i> , Beograd: Muzej savremene umetnosti, 1987. Stanley Jones, <i>Lithography for artists</i> , London: Oxford University Press, 1974 G. Antreasian, C. Adams, <i>The Tamarind Book of Lithography: Art and Techniques</i> , New York: Harry N. Abrams Inc. Publishers, 1971. Pantić, Milorad, <i>Litografija</i> , Beograd: Grafički školski centar, 1970. Antoni Tàpies, Jasper Johns, <i>Litografije</i> , Muzej savremene umetnosti Beograd, 1969.				
Active instruction hours: 2				Other classes: 2
Lectures: 2	Practical exercises:	Other forms of instruction:	Study and research work:	
Methods of instruction: Practical work, oral correction and tutorials, using the literature and the Internet.				
Knowledge assessment (maximum points: 100)				
Pre-examination obligations	70 points	Final examination		30 points
Class participation	30	Final exhibition		30
Practical instruction	40			
Preliminary exam(s)				
Seminar(s)				

Course title: LITHOGRAPHY 5/2			
Teacher: Adam Pantić, Doctor of Fine Arts, Associate Professor			
Course status: elective			
Number of ECTS credits: 3			
Prerequisites: enrolment in the second semester, completing the exam Lithography 5/1.			
Objectives: Exploring different possibilities of positioning lithography in modern communication. Studying the use of lithographic production for communication outside the gallery.			
Outcomes: Mastering the basic principles of complex artistic communication. Developing the ability to apply lithographic production experiences in heterogenic artistic circumstances.			
Course content: Introduction to the course and programme units. Introduction to the principles of lithographic production. Translating an idea from one linguistic group into a lithographic production concept. Forming a concept on which the artistic social life is based.			
Reading list: "Tamarind book of lithography" "Aluminum plate lithography", "Photolithography"			
Active instruction hours: 2			Other classes:
Lectures: 2	Practical exercises:	Other forms of instruction:	Study and research work: 2
Methods of instruction: Practical work, oral correction and tutorials, using the literature and the Internet.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Class participation	30	Final exhibition	30
Practical instruction	40		
Preliminary exam(s)			
Seminar(s)			

Course title: INTAGLIO PRINTMAKING 5/1				
Teacher: Katarina Zarić , Doctor of Fine Arts, Full Professor				
Course status: elective				
Number of ECTS credits: 3				
Prerequisites: enrolment in the first year of graduate studies.				
Objectives: Short revision of knowledge of printmaking techniques, acquired in the previous years of studies, and its deepening through practical work and experiments. Constant upgrading of different printmaking techniques, combined on independently selected substrates. Insistence on authorial work and expression and independent selection of adequate printmaking techniques, in accordance with students' personal expression and the conditions under which a substrate is made. Intense efforts are invested in developing personal poetics through students' independent work.				
Outcomes: Autonomously deciding on the application of different printmaking techniques in relation to the type of substrate. Applying a specific printmaking technique properly or combining techniques when executing a print. Analyzing other authors' achievements independently. Objectively assessing one's own achievements. Independently designing a group or solo exhibition. Acting within a group or a team and successfully coordinating one's activities with those of other participants.				
Course content: The course Intaglio Printmaking 5/1 helps students deepen the skills already acquired during their undergraduate studies. The curriculum encourages students to develop their personal expression and creativity through constantly exploring new possibilities of using basic visual art elements: light, texture, rhythm, line, spot, surface, with special emphasis on the application of printing inks and use of several graphic plates in executing a print. The course constitutes an independent whole, compatible with other main academic courses.				
Reading list: Gerhard Schack, <i>Horst Janssen: radierungen</i> , Stuttgart: Institut für Auslandsbeziehungen, 1990. Christopher Finch, <i>Chuck Close: work</i> , Munich: Prestel, 2007. Eugen Keulerleber, <i>Otto Dix: Kritische, Grafik, 1920-1924</i> , Bonn: VG Bild-Kunst, 2002. Götz Adriani, <i>Georg Baselitz: druckgrafik 1965-1992</i> , Stuttgart: Institut für Auslandsbeziehungen e.V., 2002. Uwe M. Schneede, Karl J. Rivinus, <i>Käthe Kollwitz: grafiken, plastic</i> , Stuttgart: Instituts für Auslandsbeziehungen, 1986. Arthur M. Hind, <i>A history of engraving & etching</i> , New York: Dover Publications, 1963. K.G.Boon, <i>Rembrandt: Das graphische Werk</i> , München: Anton Schroll, 1963. André-Charles Copplier, <i>Rembrandt: Radierungen</i> , Berlin: Günther & Co., 1939. Lafuente Ferrari, <i>Goya: Sämtliche Radierungen und Lithographien</i> , Wien; München: Anton Schroll, 1964. Philip Hofer, <i>The prisons: the complete first and second states / by Giovanni Battista Piranesi</i> , New York: Dover Publications, 1973. Monographs in the field of visual arts and other visual media, catalogues, the Collection of the Graphics Department.				
Active instruction hours: 2				Other classes:
Lectures: 2	Practical exercises:	Other forms of instruction:	Study and research work:	
Methods of instruction: Classes held in workshops.				
Knowledge assessment (maximum points: 100)				
Pre-examination obligations	Points 70	Final examination		Points 30
Assignments	40	Practical work assessment		25
Class participation	20	Oral defence of the art project		5
Regular class attendance	10		

Course title: INTAGLIO PRINTMAKING 5/2			
Teacher: Katarina Zarić, Doctor of Fine Arts, Full Professor			
Course status: elective			
Number of ECTS credits:3			
Prerequisites: enrolment in the second semester, completing the exam Intaglio Printmaking 5/1.			
<p>Objectives:</p> <p>Continuing the work on introducing printing inks through the overlapping area and partially applying printing inks on the plate, perfecting the printing technique, recognizing possible problems and finding solutions. Exploring the possibilities of polychrome printing inks through an experiment, independent student work on discovering the specificities of overlapping areas of warm and cool colours, experiments with overlapping areas of contrasting and harmonious colours, as well as comparative experiments with basic printing inks and pantone colours. Students are encouraged to work independently, to analyze substrates and autonomously decide on the selection of particular printmaking techniques when executing their works. The course constitutes an independent whole, compatible with other main courses.</p>			
<p>Outcomes:</p> <p>Using different intaglio printing techniques, with special reference to the application of printing inks. Becoming able to independently decide on the application of a particular technique or a combination of techniques when executing a print. Becoming able to do colour separations in relation to substrate requirements. Independently analyzing the results of other authors' works. Independently organizing the presentation of one's own works. Participating in the organization of a group exhibition and cooperating with a team of authors.</p>			
<p>Course content:</p> <p>The course Intaglio Printmaking 5/2 explores the possibilities of intaglio printmaking, with special reference to the application of printing inks. Relying on the previous years of studies, the printmaking curriculum is based on the application of basic visual art elements, composition, line, texture, light (colour value relationships), relationships between light and dark, further deepening the knowledge of the mentioned elements. The curriculum is focused on visual art, technological and technical progress of students.</p>			
<p>Reading list:</p> <p>Dževad Hozo: „Umjetnost multioriginala“. Monographs on Chuck Close, Horst Janssen and other monographs in the field of visual arts and other visual media, catalogues, the Internet, the Collection of the Graphics Department.</p>			
Active instruction hours: 2			Other classes:
Lectures: 2	Practical exercises:	Other forms of instruction:	
Methods of instruction: Classes held in workshops.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points 70	Final examination	Points 30
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	

Course title: DIGITAL PRINTMAKING 5/1			
Teacher: Vladimir Milanović, Doctor of Fine Arts, Assistant Professor			
Course status: elective			
Number of ECTS credits: 3			
Prerequisites: enrolment in graduate academic studies.			
Objectives: Upgrading the knowledge of modern printmaking possibilities. The digital printmaking medium is explored through the process of conceptualizing an idea, making a visual art substrate, creating an image in the digital medium, final production (of a printed or screen image) and the presentation of an executed work. Encouraging an experimental approach to the medium, combining analogue and digital printing procedures. Testing a print as a field for individual artistic research.			
Outcomes: Students become capable of independently developing an idea, finding an adequate visual artistic expression, executing a print by using the digital medium, establishing a relationship between the traditional printmaking techniques and digital printing. Students are encouraged to think creatively, to critically perceive their own and other students' works (discussion), as well as to get acquainted with the contemporary art practice and theory.			
Course content: <ol style="list-style-type: none"> 1. Introduction to the course and programme units; 2. Presentation of contemporary digital printmaking concepts; 3. Digital collage and assemblage; 4. Digital collage and assemblage; 5. Advanced photography processing techniques; 6. Advanced photography processing techniques; 7. Combining traditional printmaking techniques and digital printing; 8. Combining traditional printmaking techniques and digital printing; 9. Digital printing on non-conventional printmaking grounds; 10. Work on individual art projects; 11. Work on individual art projects; 12. Work on individual art projects; 13. Work on individual art projects; 14. Work on individual art projects; 15. Presentation of results and group discussion. 			
Reading list: Martin C. Jürgens, <i>The digital print: the complete guide to processes, identification and preservation</i> , London: Thames and Hudson, 2009. Čarli Gir, <i>Digitalna kultura</i> , Beograd: Clio, 2011. Wolf Lieser, <i>Digital Art</i> , Königswinter: h.f.ullmann, 2009. Paul Coldwell, <i>Printmaking: A Contemporary Perspective</i> , London: Black Dog Publishing, 2010. Vladimir Djurić, <i>Photoshop</i> , Beograd: PCKnjiga, 2008. Zvonko Aleksić, <i>Illustrator</i> , Beograd: Kompjuter biblioteka, 2011. Bejn, Stiv, <i>Corel DRAW</i> , Čačak: Kompjuter biblioteka, 2003. Lev Manović, <i>Metamediji: izbor tekstova</i> , Beograd, Centar za savremenu umetnost, 2001. Andrej Tišma, <i>Interfejsi bezgraničnog</i> , Novi Sad, Orfej, 2008. Sylvie Covey, <i>Modern Printmaking: A Guide to Traditional and Digital Techniques</i> , New York: Watson-Guptill, 2016.			
Active instruction hours: 2			Other classes: 2
Lectures: 2	Practical exercises:	Other forms of instruction: Study and research work:	
Methods of instruction: Students are introduced to practical work through lectures and demonstrations, with constant supervision and correction by the teacher. Students are approached individually. Group discussions on the current production and tutorials. Participation in projects carried out in cooperation with other art faculties in the country and abroad.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points 70		Points 30
Class participation	30	Final examination	30
Practical instruction	40	Written exam	
Preliminary exam(s)		Oral exam	
Seminar(s)			

Course title: DIGITAL PRINTMAKING 5/2			
Teacher: Vladimir Milanović, Doctor of Fine Arts, Assistant Professor			
Course status: elective			
Number of ECTS credits: 3			
Prerequisites: enrolment in the second semester, completing the exam Digital Printmaking 5/1.			
Objectives: Upgrading the knowledge of modern printmaking possibilities. The digital printmaking medium is explored through the process of conceptualizing an idea, making a visual art substrate, creating an image in the digital medium, the final production (of a printed or screen image) and the presentation of an executed work. Encouraging an experimental approach to the medium, combining analogue and digital printing procedures. Testing a print as a field for individual artistic research.			
Outcomes: Students become capable of independently developing an idea, finding an adequate visual artistic expression, executing a print by using the digital medium, establishing a relationship between the traditional printmaking techniques and digital printing. Students are encouraged to think creatively, to critically perceive their own and other students' works (discussion), as well as to get acquainted with the contemporary art practice and theory.			
Course content: 16. Introduction to the course and programme units; 17. Presentation of contemporary digital printmaking concepts; 18. Digital collage and assemblage; 19. Digital collage and assemblage; 20. Advanced photography processing techniques; 21. Advanced photography processing techniques; 22. Combining traditional printmaking techniques and digital printing; 23. Combining traditional printmaking techniques and digital printing; 24. Digital printing on non-conventional printmaking grounds; 25. Work on individual art projects; 26. Work on individual art projects; 27. Work on individual art projects; 28. Work on individual art projects; 29. Work on individual art projects; 30. Presentation of results and group discussion.			
Reading list: 1. Wolf Lieser, <i>Digital Art</i> , h.f.ullmann, Königswinter, 2009. 2. Paul Coldwell, <i>Printmaking: A Contemporary Perspective</i> , Black Dog Publishing, London, 2010 Monographs, the Internet.			
Active instruction hours: 2			Other classes: 2
Lectures: 2	Practical exercises:	Other forms of instruction: Study and research work:	
Methods of instruction: Students are introduced to practical work through lectures and demonstrations, with constant supervision and correction by the teacher. Students are approached individually. Group discussions on the current production and tutorials. Participation in projects carried out in cooperation with other art faculties in the country and abroad.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points 70		Points 30
Class participation	30	Final examination	30
Practical instruction	40	Written exam	
Preliminary exam(s)		Oral exam	
Seminar(s)			

Course title: SCULPTURE IN THE EXPANDED FIELD 5/1				
Teacher: Olivera Parlić-Karajanković, Doctor of Fine Arts, Assistant Professor.				
Teaching assistant: Milica Čebić, Assistant Professor.				
Course status: elective course with several modules				
Number of ECTS credits: 3				
Prerequisites: enrolment in the first semester of graduate studies.				
Objectives: Deepening the knowledge of the art field of sculpture, acquired through a group of courses dealing with tri-dimensional modelling (sculpture- block of elective courses, sculpture- modelling). Mastering the skills of analyzing a sculpture, drafting concepts for executing sculptures, installations and other tri-dimensional systems. Students independently define a concept for executing a sculpture.				
Outcomes: Students should master the skill of conceiving technically less demanding tri-dimensional structures in the sphere of contemporary sculptural practices, in accordance with their interests exhibited within the main art course.				
Course content: The course includes thematic lectures and practical work. The topics are as follows: 1. Methods of sculptural work (methods of conceiving and executing a work). 2. Developmental project analysis- from an idea to the execution, with reference to other artists' sculptures, installations and tri-dimensional systems - case studies. Students gather material for their work and select the method, execution technique and the manner of presenting their work, in cooperation with the teacher. The practical part includes the demonstration of the conception, technique and process of executing tri-dimensional works involving traditional sculpting materials (wood, metal, clay), as well as ready-made objects and photographic, virtual and video recordings, in accordance with students' interests. By incorporating different material segments into their work, students develop the awareness of their nature, structure, documentary aspects, functionality, etc. Although works by outstanding artists are used as models, emphasis is placed on independent creative work and the development of critical sculptural and tri-dimensional thinking.				
Reading list: <i>Passages in Modern Sculpture</i> , Rosalind E. Krauss, MIT Press, Cambridge, Massachusetts, 1981 <i>Sculpture Since 1945</i> , Andrew Causey, Oxford History of Art (Paperback), 1998 <i>Sculpture - From Antiquity to the Present Day</i> , edited by Jean-Luc Daval, Georges Duby, Taschen GmbH, Cologne, Germany, 2010 Collins, Judith. <i>Sculpture today</i> . Phaidon Press, 2007 As each student is approached individually, the reading list is formed in accordance with students' personal interests and research.				
Active instruction hours: 2				Other classes: independent work 2
Lectures: 2	Practical exercises: 0	Other forms of instruction:	Study and research work: 0	
Methods of instruction: Instruction is practical; classes are held in the metal and plaster workshop. Instruction is organized in groups. The teacher guides students through assignments by individual correction.				
Knowledge assessment (maximum points: 100)				
Pre-examination obligations	Points 70	Final examination		Points 30
Regular class attendance	10	Practical work assessment or overall artistic accomplishment		25
Class participation	20	Art project presentation		5
Assignments	40			

Course title: SCULPTURE IN THE EXPANDED FIELD 5/2				
Teacher: Olivera Parlić-Karajanković, Doctor of Fine Arts, Assistant Professor. Associate: Milica Čebić, Assistant Professor.				
Course status: elective course with several modules				
Number of ECTS credits: 3				
Prerequisites: enrolment in the second semester of master studies.				
Objectives: Mastering the skills of analyzing a sculpture, drafting concepts for the execution of a sculpture and executing a sculpture, installation and other tri-dimensional systems. Students independently execute a sculpture, based on a draft concept and in accordance with their own interests.				
Outcomes: Students should master the skill of executing technically less demanding tri-dimensional structures. They creatively explore tri-dimensional space, freely combining different ideas, materials and media, in accordance with their personal interests.				
Course content: 1. Developmental analysis- from the elaboration of an idea to its execution, with emphasis on organizing an exhibition, including its design, presentation and exhibiting policies. 2. Presentation of the work and personal poetics of visiting artists (focusing on their authentic real-life experience). The practical part includes the independent execution of a sculpture, installation or tri-dimensional system. Emphasis is placed on the independent preparation of production, as an important element of future professional functioning. The practical part includes the execution of tri-dimensional works, involving traditional sculpting materials (wood, metal, clay...), as well as ready-made objects, photographic, virtual and video recordings, in accordance with students' interests. Although works by outstanding artists are used as models, emphasis is placed on independent creative work and the development of critical sculptural and tri-dimensional thinking. Finally, the results are analyzed and compared with the original concept, and conclusions are drawn. Works are presented at the final exhibition.				
Reading list: Editors of Phaidon Press, <i>Vitamin 3-D: New Perspectives in Sculpture and Installation.</i> 2008. <i>Passages in Modern Sculpture</i> , Rosalind E. Krauss, MIT Press, Cambridge, Massachusetts, 1981 <i>Sculpture Since 1945</i> , Andrew Causey, Oxford History of Art (Paperback), 1998 As each student is approached individually, the reading list is formed in accordance with students' personal interests and research.				
Active instruction hours: 2				Other classes:
Lectures: 2	Practical exercises: 0	Other forms of instruction:	Study and research work: 0	Independent work 2
Methods of instruction: Instruction is practical; classes are held in the metal and plaster workshop. Instruction is organized in groups. The teacher guides students through assignments by individual correction.				
Knowledge assessment (maximum points: 100)				
Pre-examination obligations	Points 70	Final examination		Points 30
Regular class attendance	10	Practical work assessment or overall artistic accomplishment		25
Class participation	20	Art project presentation		5
Assignments	40			

Course title: WALL PAINTING 5/1			
Teachers: Zoran Graovac, Doctor of Fine Arts, Full Professor, Snežana Jovčić-Olda, Doctor of Fine Arts, Assistant Professor.			
Teaching assistant: Goran Jović, Doctor of Fine Arts, Assistant Professor			
Course status: elective course with several modules			
Number of ECTS credits: 3			
Prerequisites: enrolment in the first semester of master studies.			
Objectives: Students are able to independently conceive and carry out preparatory actions (drawings, sketches, details, material) for executing a large-scale mosaic.			
Outcomes: Upon completing the course, students are fully capable of conceiving, estimating and preparing their own or other authors' works, as required for executing a large-scale work in one of the wall painting techniques, either independently or as a part of a group.			
Course content: The course Wall Painting is aimed at helping students master basic preparatory actions and the execution of works in different wall painting techniques. Upon getting acquainted with the technical aspects, tools and materials, students are focused on exploring the specificities of expressive mechanisms of each technique. Students are strongly prompted to execute a large number of works, and, if possible, to participate in group projects, as in practice a work can be completed only through team effort. Students' work should be essentially related to their existing opus.			
Reading list: Monographs in the field of visual arts and other visual media, and catalogues.			
Active instruction hours: 2			Other classes:
Lectures: 2	Practical exercises:	Other forms of instruction:	
Methods of instruction: Instruction is based on lectures held in workshops, and the approach is individual. The execution of works requires continuous processes- from the preparation of tesserae (small stones) to the final art project ready to be installed in a particular space.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points 70	Final examination	Points 30
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	

Course title: WALL PAINTING 5/2			
Teachers: Zoran Graovac, Doctor of Fine Arts, Full Professor, Snežana Jovčić-Olda, Doctor of Fine Arts, Assistant Professor.			
Teaching assistant: Goran Jović, Doctor of Fine Arts, Assistant Professor			
Course status: elective course with several modules			
Number of ECTS credits: 3			
Prerequisites: completing the exam Wall Painting 5/1.			
Objectives: Students are able to independently execute large-scale works in the mosaic technique and other wall painting techniques.			
Outcomes: Upon completing the course, students are fully capable of executing their own or other authors' works in one of the wall painting techniques, either independently or as a part of a group.			
Course content: The course Wall Painting is aimed at helping students master basic preparatory actions and the execution of works in different wall painting techniques. Upon getting acquainted with the technical aspects, tools and materials, students are focused on exploring the specificities of expressive mechanisms of each technique. Students are strongly prompted to execute a large number of works, and, if possible, to participate in group projects, as in practice a work can be completed only through team effort. Students' work should be essentially related to their existing opus.			
Reading list: Monographs in the field of visual arts and other visual media, and catalogues.			
Active instruction hours: 2			Other classes:
Lectures: 2	Practical exercises:	Other forms of instruction:	
Methods of instruction: Instruction is based on lectures held in workshops, and the approach is individual. The execution of works requires continuous processes from the preparation of tesserae (small stones) to the final art project ready to be installed in a particular space.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points 70	Final examination	Points 30
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	

Course title: WOOD SCULPTURE 5/1			
Teacher: Dušan Petrović, Full Professor			
Course status: elective course with modules			
Number of ECTS credits: 4			
Prerequisites: enrolment in the first semester of master studies.			
<p>Objectives:</p> <p>Executing large-scale sculptures in material. The course points to a wide range of possibilities of composing and using different types of wood, while respecting its expressive values. Students are acquainted with the possibilities of forming the constructions of wooden elements and their perception in space.</p> <p>The course requires greater technical skills and precision in woodworking, using modern tools and instruments for cutting and working wood, applying protection measures at all times.</p> <p>Students develop a personal creative attitude to wood.</p> <p>Students analyze examples from art history, focusing on differences in understanding the role of material in sculpture in general, and wood sculpture in particular, throughout centuries to this day.</p>			
<p>Outcomes:</p> <p>Students are able to execute large-scale works in wood.</p> <p>They have mastered composing wooden elements and mass in space.</p> <p>They know how to use adequate tools for woodworking and to apply proper protection measures.</p> <p>Through the prism of their own individuality and critical thinking, students know how to assess and analyze the works of their peers.</p> <p>Students are able to execute and present their works at the annual exhibition.</p>			
<p>Course content:</p> <p>Executing large-scale sculptures.</p> <p>Perceiving a work in space.</p> <p>Using modern tools in woodworking.</p>			
<p>Reading list:</p> <p>Likovne sveske 1-9, Zavod za udžbenike i nastavna sredstva, Univerzitet umetnosti u Beogradu, 1971-1996. Beograd</p>			
Active instruction hours:			Other classes:
Lectures: 1	Practical exercises: 4	Other forms of instruction:	Study and research work: 2
Methods of instruction:			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Regular class attendance	10	Practical work assessment or overall artistic accomplishment	25
Class participation	20	Art project presentation	5
Assignments	40		

Course title: WOOD SCULPTURE 5/2			
Teacher: Dušan Petrović, Full Professor			
Course status: elective course with modules			
Number of ECTS credits: 4			
Prerequisites:			
Objectives: Building upon the knowledge and experience acquired during the preparation and execution of works within the course Wood Sculpture 5/1. Students understand the possibilities of composing and using different types of wood, at the same time respecting its expressive values. They are acquainted with the possibilities of forming the constructions of wooden elements. Students have greater technical skills and precision in woodworking, using modern tools and instruments for cutting and working wood, applying protection measures at all times. Special attention is devoted to and emphasis placed on the final woodworking process, and works are very well-equipped. Works have a life of their own, and great attention is paid to the space in which they are accommodated. Students are able to independently assess and equip a work and to manage its presentation. Students develop a personal creative attitude to this material.			
Outcomes: Students are able to execute large-scale works in wood. They have mastered composing wooden elements and mass in space. They know how to use adequate tools for woodworking and to apply proper protection measures. Through the prism of their own individuality and critical thinking, students know how to assess and analyze the works of their peers. Students are able to execute and present their works at the annual exhibition.			
Course contents: Executing large-scale sculptures. Perceiving a work in space. Using modern tools in woodworking.			
Reading list: Likovne sveske 1-9, Zavod za udžbenike i nastavna sredstva, Univerzitet umetnosti u Beogradu, 1971-1996. Beograd			
Active instruction hours:			Other classes: 2
Lectures: 1	Practical exercises: 4	Other forms of instruction:	
Methods of instruction:			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Regular class attendance	10	Practical work assessment or overall artistic accomplishment	25
Class participation	20	Art project presentation	5
Assignments	40		

Course title: STONE SCULPTURE 5/1			
Teacher: Đorđe Čpajak, Master of Fine Arts, Assistant Professor			
Course status: elective course with modules			
Number of ECTS credits: 4			
Prerequisites: enrolment in the first semester of master studies.			
<p>Objectives:</p> <p>The objective of the course is to professionally master stone sculpture techniques, taking into account and further developing students' poetics. Executing sculptures after a model which is magnified; working with manual, electrical and pneumatic tools; using new technologies for executing stone sculptures; CNC based on vector models.</p> <p>Students learn how to protect themselves, and to assemble and install sculptures in space.</p>			
<p>Outcomes:</p> <p>Students have mastered the techniques and methods of sculpture execution, and are able to achieve a desired result, assisted by the lecturer.</p>			
<p>Course content:</p> <p>Executing ideas for stone sculptures and acquainting students with contemporary techniques- from initial to final steps of stone sculpture execution. Students are assisted in executing the best ideas and acquainted with modern methods of execution. They also learn how to protect sculptures installed in an exterior.</p>			
<p>Reading list:</p> <p>The Sculpting Techniques Bible, Claire Wait Brown, 2006 Listening to Stone: The Art and Life of Isamu Noguchi, Hayden Herrera</p> <p>Additional literature is adjusted to each student, depending on his/her ideas, interests and efforts.</p>			
Active instruction hours: 4			Other classes: 2
Lectures: 1	Practical exercises:	Other forms of instruction:	
<p>Methods of instruction:</p> <p>Instruction is practical; classes are held in workshops. Students are guided by the teacher's corrections.</p>			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Regular class attendance	10	Practical work assessment or overall artistic accomplishment	25
Class participation	20	Art project presentation	5
Assignments	40		

Course title: STONE SCULPTURE 5/2			
Teacher: Đorđe Ćpajak, Master of Fine Arts, Assistant Professor			
Course status: elective course with modules			
Number of ECTS credits: 4			
Prerequisites: enrolment in the second semester of master academic studies.			
Objectives: Students are able to execute stone sculptures completely independently, assisted by the teacher's interventions, and have command of all technical skills.			
Outcomes: Mastering concept-based ideas, developing the procedure of stone sculpture execution and making it more complex - to the final execution of a sculpture, i.e. the completion of the set assignment under the teacher's supervision.			
Course content: Students conceptualize and conceive a stone sculpture, and select the techniques and methods of execution, in order to implement final sculptural solutions. They use modern technologies to conceive their sculptures (3D modelling) and to execute them in material (CNC technology). It is possible to combine different sculpting materials (stone, wood, metal, terracotta) within an artistic concept.			
Reading list: Barbara Hepworth : A Pictorial Autobiography by Barbara Hepworth Direct Stone Sculpture (Schiffer Art Books), Milt Liebson. 2009			
Active instruction hours: 4			Other classes:
Lectures: 1	Practical exercises:	Other forms of instruction:	Study and research work: 2
Methods of instruction: Instruction is practical; group classes are held in workshops. The teacher guides students through individual corrections.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Regular class attendance	10	Practical work assessment or overall artistic accomplishment	25
Class participation	20	Art project presentation	5
Assignments	40		

Course title: METAL SCULPTURE AND SCULPTING TECHNOLOGY 5/1			
Teacher: Gabriel Glid, Master of Fine Arts, Assistant Professor			
Teaching assistant: Zoran Kuzmanović			
Course status: elective course with modules			
Number of ECTS credits: 4			
Prerequisites: enrolment in the first semester of master studies.			
<p>Objectives:</p> <p>Students are capable of independent and creative work, i.e. of executing their own sculptures by directly working in material (metal). Developing the understanding of the interconnection between the material, the execution process and the concept of a sculpture. Developing critical thinking concerning one's own and other artists' work.</p>			
<p>Outcomes:</p> <p>Upon completing the course, students are expected to be able to:</p> <ul style="list-style-type: none"> - make a sketch and a drawing for executing a metal sculpture; - estimate the quantity and type of the material they need; - conceive and manage the entire process of execution- from the idea to finalization; - use and maintain tools properly and safely, and adequately apply protection measures. 			
<p>Course content:</p> <p>Learning through the process of executing one's own sculpture in material. In cooperation with the teacher, students search for and select the material(s) by which they can express their ideas best. Then they make the required number of sketches, drawings or models, depending on the nature of the work in question. They also conduct necessary technical tests. Students get acquainted with the experiences of other artists in using the selected material and execution concept. They embark upon the execution of a sculpture project in accordance with the selected sketch. Depending on their experience, students adjust the concept to the material and vice versa. The objective is to control the execution process, adjust to changes, to perceive and recognize quality in newly created sculptures.</p>			
<p>Reading list:</p> <p><i>Vitamin D</i>, Phaidon Press, London, 2005. <i>Vitamin D2: New Perspectives in Metal Sculpture</i>, Phaidon Press, London, 2013</p>			
Active instruction hours: 1			Other classes: 2
Lectures: 1	Practical exercises:	Other forms of tuition:	Study and research work:
<p>Methods of instruction:</p> <p>Instruction is practical; group classes are held in workshops. The teacher guides students through individual corrections. Technical and artistic associates provide, control and demonstrate proper and safe handling of tools and machines, each in his/her domain.</p>			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Regular class attendance	10	Practical work assessment or overall artistic accomplishment	25
Class participation	20	Art project presentation	5
Assignments	40		

Course title: METAL SCULPTURE AND SCULPTING TECHNOLOGY 5/1			
Teacher: Gabriel Glid, Master of Fine Arts, Assistant Professor			
Teaching assistant: Zoran Kuzmanović			
Course status: elective course with modules			
Number of ECTS credits: 4			
Prerequisites: completing the first semester of graduate studies.			
<p>Objectives:</p> <p>Students are capable of independent and creative work, i.e. of executing their own sculptures by directly working in material (metal). Developing the understanding of the interconnection between the material, the execution process and the concept of a sculpture. Developing critical thinking concerning one's own and other artists' work.</p>			
<p>Outcomes:</p> <p>Upon completing the course, students are expected to be able to find technical solutions imposed by their sculptures, make a proper sketch and drawing for executing a sculpture by directly working in the selected material, estimate the quantity and type of the required material, and to conceive and manage the entire process of execution- from the idea to finalization.</p>			
<p>Course content:</p> <p>Continuing the process of executing a sculpture by directly working in material (metal). Students are engaged in research and continue to study the nature of the selected material and its possibilities in the presentation of an art piece. They conduct necessary technical tests and get acquainted with the experiences of other artists in using the selected material, as well as with the experiences of those working in the industrial and handicraft sectors. The process of executing a sculpture itself is inseparable from that of seeking visual art and technical solutions and reconsidering ideas and motifs. Emphasis is put on integrating all the elements of the process affecting the final form of an art piece in a creative manner. The final result is a piece of visual art which is clear regarding its concept, method of execution and manner of presentation. Works are exhibited at the annual exhibition.</p>			
<p>Reading list:</p> <p><i>New Perspectives in Direct metal sculpture</i>, Phaidon Press, London, 2013.</p>			
Active instruction hours: 4			Other classes:
Lectures: 1	Practical exercises: 4	Other forms of instruction:	
<p>Methods of instruction:</p> <p>Instruction is practical; group classes are held in workshops. The teacher guides students through individual corrections. Technical and artistic associates provide, control and demonstrate proper and safe handling of tools and machines, each in his/her domain.</p>			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points 70	Final examination	Points 30
Regular class attendance	10	Practical work assessment or overall artistic accomplishment	25
Class participation	20	Art project presentation	5
Assignments	40		
<p>Knowledge can be verified in different manners, only some of which are mentioned in the table: written exams, oral exams, project presentation, seminars, etc.</p>			
<p>Maximum length: 1 page, A 4 format.</p> <p>Each course contained in the study programme should be specified. If there are common courses for several study programmes, the course in question should be presented only once in the List of Courses. The List of Courses is a uniform attachment for all study programmes of the first and the second level of studies.</p> <p>There should be a separate file for each course, so as to be able to hyperlink it with the teaching staff (the List of Teachers) and the curricula (Table 5.1, i.e. 5.1a.).</p>			

Study programme: MASTER STUDIES - Visual Arts- SCULPTURE MODULE
Course title: FINAL ART PROJECT 5/1
Type and level of study: master studies
Number of ECTS credits: 5
Prerequisites: enrolment in the first year of master studies in sculpture.
Objectives: Through their final art project students should exhibit their practical knowledge acquired within this study programme. They should also be able to theoretically conceptualize and elaborate their work. The final art project is the pinnacle of their knowledge; the module is closely related to the block of elective modules. Students conceive their art project in accordance with their own understanding of contemporary art practices, i.e. contemporary culture; they prepare all that is required for the execution of the project, supported primarily by the teacher of the main professional course, as well as by the teacher of the compulsory elective module.
Expected outcomes: Students are capable of conceptualizing and preparing an art project completely independently, based on the theoretical and practical knowledge they acquired.
General contents: Final Art Project 5/1 is a consistently conceived sculpture project, raising and solving all poetic, conceptual and technical issues arising from production.
Methods of execution: The final art project is an independent student visual art project. In methodological and pedagogical terms, it is a synthesis of numerous corrections and discussions with the mentor, basically starting from the moment of enrolment in master studies in sculpture, and intensifying in the final second semester. Corrections are focused on art practice itself, with a view to clearly presenting the prepared project.
Grade (maximum points: 100)
The final art project, should there be any, has to be presented in the List of Courses.

Study programme: master studies in fine arts – SCULPTURE MODULE
Course title: FINAL ART PROJECT 5/2
Type and level of study: master studies
Number of ECTS credits: 5
Prerequisites: enrolment in the first year of master studies in sculpture.
<p>Objectives:</p> <p>Final Art Project 5/2 comprises the second stage of the master's art project execution within the sculpture module of master studies in fine arts. After conceiving the project and making all the necessary preparations for its execution, supported primarily by the teacher of the main professional subject, as well as the teacher of the compulsory elective module, in the last semester the candidate is focused on the production and post-production of the master's art project, which should be the young author's first contact with the professional public. The art project is publicly presented at the final student exhibition at the Faculty of Fine Arts. By preparing and designing the exhibition, students apply and exhibit all their theoretical and practical knowledge of the world of art, which they approach as professionals.</p>
<p>Expected outcomes:</p> <p>Students are able to completely independently conceptualize, prepare, execute, produce and post-produce an art project, based on their theoretical and practical knowledge.</p>
<p>General contents:</p> <p>Final Art Project 5/1 is a consistently conceived sculpture project, raising and solving all poetic, conceptual and technical issues arising from production, based on a well-thought and established position on or idea of contemporary sculpture, or contemporary society in general.</p>
<p>Methods of execution:</p> <p>The final art project is an independent student visual art project. In methodological and pedagogical terms, it is a synthesis of numerous corrections and discussions with the mentor, basically starting from the moment of enrolment in master studies in sculpture, and intensifying in the final second semester. Corrections are focused on art practice itself, with a view to clearly presenting the prepared project.</p>
Grade (maximum points: 100)
The final art project, should there be any, has to be presented in the List of Courses.

Study programme(s): master studies in fine arts – PRINTMAKING MODULE
Type and level of study: master studies
Course title: FINAL ART PROJECT 5/1
Number of ECTS credits: 5
Prerequisites: enrolment in the second semester of master studies
Objectives: Building upon their work within the main art course Printmaking and Drawing 5/1, students independently conceive their works within their final art project. The objective of the final art project is for students to execute a cycle of prints (a series of prints, an artist's book and similar), constituting a consistent visual art and poetic whole. While engaged in practical artistic work, students at the same time formulate the theoretical and poetic platforms of their work, their thinking and possible conclusions, which will be presented in a written paper.
Expected outcomes: Students are expected to master all the stages of professional art production- from making drawings- substrates, selecting materials and procedures within the printmaking medium, printing and post-production (equipment of works, exhibition designs and public presentation). Furthermore, students should be able to establish a theoretical and poetic platform of their own expression and to adequately present their work to the professional and general public.
General contents: Within their final art project, students should establish conceptual and poetic platforms, seek their own creative methodology and a personal approach to the printmaking medium. Based on their previous experiences, students perfect the technical and technological aspects of their own art production and focus on professional presentation.
Methods of execution: The final art project is conceived as students' independent research, as the last phase of their art education at this level of study, when they synthesize all the skills they acquired up to that point. Tutorials with the teacher (mentor) include discussions on and corrections of works of art, guidance concerning the reading list and guidelines for writing a theoretical and poetic paper, placing emphasis on students being as independent as possible in their work.
Grade (maximum points: 100)
The final art project, should there be any, has to be presented in the List of Courses.

Study programme(s): master studies – PRINTMAKING MODULE
Type and level of study: master studies
Course title: FINAL ART PROJECT 5/2
Number of ECTS: 5
Prerequisites: enrolment in the second semester of master studies.
Objectives: Through their final art project, in the process of study and research work, students build upon the knowledge and skills acquired and the artistic results achieved within the main art course Printmaking and Drawing 5/2. The objective of the final art project is for students to present a comprehensive project, to explain it theoretically (through a written paper or verbal presentation) and to organize an exhibition.
Expected outcomes: Students are expected to master the overall process of artistic creation, production of a work of art and public presentation. They are expected to have full command of all the aspects of artistic activity, to properly represent and promote their work, and to present their work to a wider public with self-confidence and based on arguments.
General contents: Students develop their art projects in consultation with the teacher (mentor), through a series of works constituting an integral whole. Completed works displayed at an exhibition are the final result of students' art education up to that point, introducing them to the world of professional artistic creation.
Method of execution: The final art project is conceived as students' independent research, as the last phase of their art education at this level of study, when they synthesize all the skills they acquired up to that point. Tutorials with the teacher (mentor) include discussions on and corrections of works of art, guidance concerning the reading list and guidelines for writing a theoretical and poetic paper, placing emphasis on students being as independent as possible in their work.
Grade (maximum points: 100)
The final art project, should there be any, has to be presented in the List of Courses.

Study programme: master studies in fine arts – PAINTING MODULE
Type and level of study: master studies
Course title: FINAL ART PROJECT SPECIFICATION
Number of ECTS credits: 5
Prerequisites: enrolment in the second year of graduate studies in painting.
Objectives: The general objective of the Painting Module, which defines the painting profession and vocation within master studies in painting, is for students to exhibit their thorough theoretical and practical knowledge acquired within this study programme. Efforts are further intensified in the second semester. The exhibition and the written thesis accompanying the executed works of art constitute an integral whole, showing the profile and orientation of graduate students.
Expected outcomes: As the final art project is presented to a wider professional public, it has to satisfy all professional standards concerning an exhibition/ public presentation. Students are expected to fully understand the process of preparation, articulation and public presentation (oral and in writing) and to be able to perform future professional activities in the field of visual arts.
General contents: The final examination comprises the public presentation of works constituting a consistent project, under the guidance of the mentor, written explication of methodological and poetic nature, and the defence of a written thesis closely related to the exhibition/ public presentation.
Methods of execution: The final art project is the student's individual artistic and written work – in other words- selected visual art works, together with a written paper. In methodological and pedagogical terms, the final art project emerges as a synthesis of numerous corrections and discussions with the mentor, which essentially start from the moment of enrolment in master studies in painting, and are intensified in the final second semester. Corrections are related both to art practice and the written thesis, so that the student can explicate the prepared project in a transparent fashion.
Grade (maximum points: 100)
The final art project, should there be any, has to be presented in the List of Courses.

Study programme: master studies in fine arts– NEW MEDIA MODULE
Type and level of study: master studies
Course title: FINAL ART PROJECT SPECIFICATION
Number of ECTS credits: 5
Prerequisites: enrolment in the first semester of the first year of master studies.
Objectives: Rounding up the educational process of master studies through the realization, presentation and explication of a complex, poetically profiled new media project. Demonstrating detailed knowledge and control of the conceptual, thematic, production-related, technological, theoretical, historical and culturological aspects of new media art.
Expected outcomes: Students have comprehensive command of the entire process of conceptualization, research, execution/testing/evaluation, realization, presentation, positioning and marketing of a new media art project. Students are able to develop and execute complex new media art projects, independently or in a team, in different methodological and technological contexts.
General contents: The execution of a master's project includes: logistical preparation of the study and execution of a project, proposal and consideration of ideas for executing a project, working on the project, discussion on the emerging project and semestral presentation of and discussion on the emerging project. The project is executed during both semesters within the main art course Transmedia Explorations 5, combined with other relevant art courses, professional art courses, theoretical and methodological courses and courses in social sciences and humanities. Students write a short explication of their master's project within the course Theory and Poetics of Modern and Contemporary Art 5. The thematic, conceptual, technical and media aspects of a master's art project are open-ended, respecting the existing logistical and material conditions and aimed at establishing a recognizable and complex student poetic identity, which synthesizes the process of art education within undergraduate and master studies. Emphasis is placed on establishing a clear and integral conceptual and theoretical platform of a master's art project, as well as relations between the elements of such a platform, with precisely defined experimental research procedures applied in developing a master's art project. Production is intense and reflection on the creative procedure is conducive to fully mastering a new media art project in all its methodological and technological complexity, as well as to developing awareness of its public effect and image, and forming a complex, critical, ethical and socially responsible creative personality.
Methods of execution: The master's project combines research and practical work, with continuous contact with the teacher. Tutorials constantly follow the production, including the presentation of projects at the current stage of realization, as well as discussions on conceptual, formal, methodological, technical, theoretical and contextual issues significant for their execution, presentation, reception and documentation. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc.
Grade (maximum points: 100): Quality of the emerging master's project: 70 points. Quality of the emerging master's project semestral presentation: 10 points. Quality of the master's project explication: 20 points.

Study programme: master studies in fine arts - NEW MEDIA MODULE
Type and level of study: master studies
Course title: FINAL ART PROJECT SPECIFICATION
Number of ECTS credits: 5
Prerequisites: enrolment in the second semester of the first year of master studies.
<p>Objectives:</p> <p>Rounding up the educational process of master studies through the realization, presentation and explication of a complex, poetically profiled new media project. Demonstrating detailed knowledge and control of the conceptual, thematic, production-related, technological, theoretical, historical and culturological aspects of new media art.</p>
<p>Expected outcomes:</p> <p>Students have comprehensive command of the entire process of conceptualization, research, execution/testing/evaluation, realization, presentation, positioning and marketing of a new media art project. Students are able to develop and execute complex new media art projects, independently or in a team, in different methodological and technological contexts.</p>
<p>General contents:</p> <p>The execution of a master's project includes: logistical preparation of the study and execution of a project, proposal and consideration of ideas for executing a project, working on the project, discussion on the emerging project and semestral presentation of and discussion on the emerging project.</p> <p>The project is executed during both semesters within the main art course Transmedia Explorations 5, combined with other relevant art courses, professional art courses, theoretical and methodological courses and courses in social sciences and humanities. Students write a short explication of their master's project within the course Theory and Poetics of Modern and Contemporary Art 5. The thematic, conceptual, technical and media aspects of a master's art project are open-ended, respecting the existing logistical and material conditions and aimed at establishing a recognizable and complex student poetic identity, which synthesizes the process of art education within undergraduate and master studies.</p> <p>Emphasis is placed on establishing a clear and integral conceptual and theoretical platform of a master's art project, as well as relations between the elements of such a platform, with precisely defined experimental research procedures applied in developing a master's art project. Production is intense and reflection on the creative procedure is conducive to fully mastering a new media art project in all its methodological and technological complexity, as well as to developing awareness of its public effect and image, and forming a complex, critical, ethical and socially responsible creative personality.</p>
<p>Methods of execution:</p> <p>The master's project combines research and practical work, with continuous contact with the teacher. Tutorials constantly follow the production, including the presentation of projects at the current stage of realization, as well as discussions on conceptual, formal, methodological, technical, theoretical and contextual issues significant for their execution, presentation, reception and documentation. The class is open and equipped with computers, devices, projection equipment, books, the Internet access, etc.</p>
<p>Grade (maximum points: 100):</p> <p>Master's project quality: 70 points</p> <p>Quality of the master's project preparation and design at the final exhibition: 10 points.</p> <p>Quality of the master's project explication: 20 points.</p>