



University of Arts in Belgrade  
Faculty of Fine Arts

**UNDERGRADUATE STUDIES**  
**FINE ARTS**

Field of study	Fine arts
Type and level of study	Undergraduate studies, 1 <sup>st</sup> level of academic studies
Modules	Painting, Sculpture, Printmaking, New Media
Volume of learning	240 ECTS credits
Duration of studies	four years
Academic degree	Bachelor of Fine Arts (BFA) (Painting, Sculpture, Printmaking, New Media)
Number of places	55
Language of instruction	Serbian
Website	<a href="http://www.flu.bg.ac.rs">www.flu.bg.ac.rs</a>
Admission requirements	<p>Candidates applying for admission are required:</p> <ul style="list-style-type: none"><li>- to have completed four years of secondary education; candidates who have completed three years of secondary education will be required to take supplemental examinations.</li><li>- to take an entrance examination/fine arts aptitude test</li></ul> <p>Their position on the list of candidates based on their overall score must be up to the enrollment limit.</p> <p>Depending on the module that a candidate is applying for, the entrance examination may involve: a fine arts aptitude test for assessing candidates' abilities and aptitude for a particular module (drawing – figure study from life, painting – still life, clay modeling – portrait from life), a presentation of the candidate's art portfolio, an interview with members of the admissions panel.</p> <p>Candidates are then ranked and enrolled according to their overall score based on their secondary school grades and their score in the entrance examination.</p>
Objectives of the programme	<p>The fundamental objective of the undergraduate Fine Arts programme (Painting, Sculpture, Printmaking and New Media modules) is to enable students to achieve competences and academic skills in the field of fine arts and fine arts pedagogy leading to a Bachelor of Fine Arts degree, and to prepare them for further professional development at the master's and PhD levels in fine arts or interdisciplinary studies, encouraging awareness</p>

of the importance of permanent education.

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:

- Artistic, technical and theoretical preparation for creative individual and team work in the field of the contemporary fine arts
- Development of practical skills in students' approach to various fine arts phenomena and production of works of art
- Development of visual perceptual skills, visual thinking and visual memory
- Fostering imagination and inventiveness
- Acquiring knowledge of art history, art theory and contemporary art phenomenology
- Acquiring an active command of at least one foreign language
- Introduction to modern pedagogical practices, principles and methods in arts education
- Development of knowledge and skills necessary for working in arts education and in cultural institutions
- Fostering a critical approach to contemporary art and culture
- Fostering professional ethics and social responsibility

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

- Development of competences and academic skills in the field of painting practices and mastery of traditional and contemporary painting technologies; introduction to all the 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.
- Development of competences and academic skills in the field of sculptural practices; development of the ability to design and produce sculptures in traditional materials: stone, metal, wood and bronze; mastering contemporary sculpting techniques and technologies; development of skills necessary for the development and presentation of all sculptural concepts, from design to production.
- Development of competences and academic skills in the field of printmaking; acquisition of basic knowledge and skills in traditional printmaking techniques; introduction to the history and development of printmaking techniques; introduction to the principles of classification of printmaking techniques; introduction to the cultural significance of printing, reproduction and printmaking as an art form, and their influence on contemporary art; development of hand printing skills.
- Development of competences and academic skills in the field of new media art; introduction to the historical, theoretical, technical and technological, performative and poetic characteristics of new media art; mastering an open 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

The Fine Arts undergraduate 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.

Contemporary fine art comprises specific disciplines such as painting, sculpture, printmaking and new media, but also interdisciplinary, multidisciplinary and transdisciplinary approaches. The study programme is therefore based on the principle of modules (Painting, Sculpture, Printmaking and New Media), combining a comprehensive common arts curriculum with focused exploration. Modules allow for specialization in a particular field, while at the same time providing students with the opportunity to master other art disciplines in accordance with their individual interests, aptitudes and preferences thanks to the integration of the modules through elective blocks. Modules are chosen when applying for admission and provide education in a particular field of the fine arts as well as allowing for further specialization at master's level.

Admissions to the study programme are publicly advertised. Candidates applying for admission are required to have completed four years of secondary education or three years of secondary education with supplemental examinations, and are required to take an entrance examination in the form of a fine arts aptitude test for assessing candidates' abilities and aptitude for the module they are applying for. Candidates are then ranked according to their overall score based on their secondary school marks and their score in the entrance examination, and are enrolled in the Faculty of Fine Arts undergraduate study programme up to the enrollment limit.

Each module has a four-year (eight semesters) study programme, upon the successful completion of which the student will have accumulated a total of at least 240 ECTS credits and is awarded the degree of Bachelor of Fine Arts. The module that the student has completed is specified in the annex to the BFA diploma; thus, a student can be awarded the academic degree of Bachelor of Fine Arts – Painter, Bachelor of Fine Arts – Sculptor, Bachelor of Fine Arts – Printmaker or Bachelor of Fine Arts – New Media.

The programme aims to develop knowledge, skills and professional competences in the fields of the fine arts, art theory, arts studies and arts pedagogy. The programme is the foundation for further fine arts or interdisciplinary studies at the master's and PhD levels.

The programme consists of compulsory and elective courses, grouped into compulsory common courses and elective courses (the total share of elective courses being 7.71%), and their ratio is in compliance with the standards on the ratio of compulsory to elective courses specified in the Additional Standards for the accreditation of the first and the second level of undergraduate study programmes of particular educational/scientific and educational/art fields (hereinafter Additional Standards).

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. The curriculum is made up of 53.24% of arts courses, 20.71% of theoretical arts courses and 28.77% of social sciences and humanities courses, in compliance with the Additional Standards. Psychology, pedagogy and teaching methodology courses within the group of social sciences and humanities subjects and the number of ECTS credits awarded [30 (lectures) + 10 (school and didactics practice)] are in accordance with the Law on the Foundations of the Education System. They provide students with the necessary qualifications to apply for work as arts teachers in educational and cultural institutions or as arts educators in preschool education or, upon completion of master's studies, as arts and art history teachers in primary and secondary schools.

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, in compliance with the Additional Standards. 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, in accordance with the Additional Standards, 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 Fine Arts undergraduate 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 programme aims to provide students with the education and skills necessary to produce modern art, or, 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 foster the development of socially responsible creative individuals with globally relevant professional competences who are artistically, technically and theoretically qualified to carry out 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 carry out 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 master's and PhD programmes in Serbia and abroad.

## Objectives of the study programme

The fundamental objectives of the Fine Arts undergraduate study programme (Painting, Sculpture, Printmaking and New Media modules) are the achievement of competences and academic skills in the fields of the fine arts and arts pedagogy, upon which students are awarded the Bachelor of Fine Arts degree. Students are prepared for further professional development at the master's and 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 fine arts, and include:

- Artistic, technical and theoretical preparation for creative individual and team work in the field of the contemporary fine arts
- Development of practical skills in approaching various fine arts phenomena and producing works of art
- Development of visual perceptual skills, visual thinking and visual memory
- Fostering imagination and inventiveness
- Development of knowledge about art history, art theory and contemporary art phenomenology
- Acquiring an active command of at least one foreign language
- Introduction to modern pedagogical practices, principles and methods in fine arts education
- Development of the knowledge and skills necessary for working in fine arts education and in cultural institutions
- Fostering a critical approach to contemporary art and culture

- Fostering professional ethics and social responsibility

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

- Development of competences and academic skills in the field of painting practices and mastery of traditional and contemporary painting techniques and technologies; introduction to all the key issues in the creation of a painting, such as the technical-technological dynamics that inform the phenomena of a painting, its different meanings, and its artistic and poetic qualities.

- Development of competences and academic skills in the field of sculptural practices; development of the ability to design and produce sculptures in traditional materials: stone, metal, wood and bronze; mastering contemporary technological sculpting techniques and technologies; development of the skills necessary for executing and presenting all sculptural concepts, from design to production.

- Development of competences and academic skills in the field of printmaking; acquisition of basic knowledge and skills in traditional printmaking techniques; introduction to the history and development of printmaking techniques; introduction to the principles of classification of printmaking techniques; introduction to the cultural significance of printing, reproduction and printmaking as an art form, and their influence on contemporary art; development of hand printing skills.

- Development of competences and academic skills in the field of new media art; introduction to the historical, theoretical, technical and technological, performative and poetic characteristics of new media art; mastering an open 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 subject-specific competences and achieve the following learning outcomes:

Students are awarded a bachelor's degree upon completion of the Fine Arts undergraduate study programme, specifically, when they have completed all courses and passed all examinations as required by the curriculum and study programme over an eight-semester period and have been awarded at least 240 ECTS credits. They have thus fulfilled the requirements for applying for admission to postgraduate 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 as part of a team, through analysis, synthesis and anticipation of consequences,
- Organize activities and participate in the work of cultural institutions, individually or as part of a team
- Use their knowledge, skills, procedures and research methods 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 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

Upon completion of the Painting module, students are able to produce art work in traditional drawing and painting materials: charcoal, pencil, ink with pen and brush, colour pencils, chalks, tempera, oil and acrylic on canvas, paper or wood. 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 the 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: stone, metal, wood and bronze. They are able to use contemporary sculpting techniques. They are also able to design, produce and present all sculptural concepts, and successfully meet all the challenges of contemporary sculptural practices.

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

Upon completion of the New Media module students are able to carry out comparatively complex art projects in new media, ranging from digital images to techno-performance art. Students have mastered the entire process of designing, researching, 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 undergraduate study programme has been designed so as to meet 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 53.24% of arts courses, 20.71% of theoretical arts courses and 28.77% social sciences and humanities courses. Elective courses make up 7.71% 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.

In addition to the main arts subject of their module, during the first four semesters students attend a one-month introductory block course in arts subjects from other modules. In the 5th and 6th semesters, they choose a compulsory elective course from the common elective block of all modules. They continue to broaden their knowledge in the 7th and 8th semesters by choosing two courses from other modules from the common elective block. The common elective blocks 1 and 2 consist 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 determined 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 the manner of studying.

## List of courses

Drawing – Study 1/1  
Printmaking 1/1  
Drawing – Study 1/2  
Printmaking 1/2  
Sculpture (block course) 1/1  
Painting – Study 2/1  
Printmaking 2/1  
Nude Drawing 2/1  
Painting – Study 2/2  
Printmaking 2/2  
Nude drawing 2/2  
Painting 3/1  
Drawing 3/1  
Wall Painting 3/1  
*Common elective block 3/1*  
Painting 3/2  
Drawing 3/2  
Wall Painting 3/2  
*Common elective block 3/2*  
Painting 4/1  
Drawing 4/1  
*Common elective block 4/1*  
Painting 4/1  
Drawing 4/1  
*Common elective block 4/2*  
Introduction to New Media Art 1/1  
Introduction to New Media Art 1/2  
Transmedia Explorations 2/1  
Transmedia Explorations 2/2  
Transmedia Explorations 3/1  
Transmedia Explorations 3/2  
Transmedia Explorations 4/1  
Transmedia Explorations 4/2  
Printmaking 1/1 for students of printmaking  
Printmaking 1/2 for students of printmaking  
Printmaking 2/1 for students of printmaking  
Printmaking 2/2 for students of printmaking  
Printmaking and Drawing 3/1  
Lithography 3/1  
Silkscreen 3/1  
Intaglio Printmaking 3/1  
Printmaking and Drawing 3/2  
Lithography 3/2  
Silkscreen 3/2  
Intaglio Printmaking 3/2  
Printmaking and Drawing 4/1  
Printmaking and Drawing 4/2  
Sculpture 1/1  
Sculpture 1/2  
Stone Sculpture 2/1  
Stone Sculpture 2/2

Stone Sculpture 3/1  
 Wood Sculpture 3/1  
 Wood Sculpture 3/2  
 Stone Sculpture 3/2  
 Sculpture 4/1  
 Sculpture 4/2  
 Painting Technology 1/1  
 Plastic Anatomy 1/2  
 Plastic Anatomy 1/1  
 Painting Technology 1/2  
 Plastic Anatomy 2/1  
 Painting Technology 2/1  
 Plastic Anatomy 2/2  
 Painting Technology 2/2  
 Didactics of Arts Education 3/1  
 Didactics of Arts Education 3/2  
 Teaching Practice 4/1  
 Teaching Practice 4/2  
 Art History 1/1 ancient world antiquity  
 Foreign Language 1/1  
 Psychology 1/1  
 History of Medieval Art 1/2  
 Foreign Language 1/2  
 Psychology 1/2  
 Foreign Language 2/1  
 History of Medieval Art 2/1  
 Pedagogy 2/1  
 Art History 2/2 1400-1600 AD  
 Foreign Language 2/2  
 Pedagogy 2/2  
 Philosophy of Art 3/1  
 Art History 3/1  
 Psychology 3/1  
 Philosophy of Art 3/2  
 Art History 3/2  
 Psychology 3/2  
 Philosophy of Art 4/1  
 Art History 4/1  
 School Pedagogy 4/1  
 Philosophy of Art 4/2  
 Art History 4/2  
 School Pedagogy 4/2

## List of elective courses

Sculpture – Modelling 3/1  
 Transmedia Explorations 3/1  
 Relief Printmaking 3/1  
 Silkscreen 3/1  
 Lithography 3/1  
 Intaglio Printmaking 3/1  
 Sculpture – Modelling 3/2  
 Transmedia Explorations 3/2



Relief Printmaking 3/2  
 Silkscreen 3/2  
 Lithography 3/2  
 Intaglio Printmaking 3/2  
 Sculpture – Modelling 4/1  
 Transmedia Explorations 4/1  
 Sculpture in the Expanded Field 4/1  
 Digital Printmaking 4/2  
 Sculpture – Modelling 4/2  
 Transmedia Explorations 4/2  
 Sculpture in the Expanded Field 4/2  
 Digital Printmaking 4/2  
 Relief Printmaking 4/1  
 Silkscreen 4/1  
 Lithography 4/1  
 Intaglio Printmaking 4/1  
 Relief Printmaking 4/2  
 Silkscreen 4/2  
 Lithography 4/2  
 Intaglio Printmaking 4/2  
 Painting 3/1  
 Painting 3/2  
 Painting 4/1  
 Painting 4/2  
 Wall Painting 3/1  
 Wall Painting 3/2  
 Wall Painting 4/1  
 Wall Painting 4/2

## Curriculum

FINE ARTS UNDERGRADUATE STUDIES – PAINTING module										
	Code	Course title	S	Type	Course status	Hours of active instruction			Additional hours	ECTS credits
						L	PI	OFI		
<b>FIRST YEAR</b>										
01	ULA51	Drawing – Study 1/1 (Painting)	1	A	C	2	0	6		13
02	ULB11	Printmaking 1/1	1	A	C	2				3
03	ULA25	Plastic anatomy 1/1	1	AT	CC	1	1			3
04	ULA47	Painting Technology 1/1	1	AT	C	1	1			3
05	ULD01	Art History 1/1	1	SSH	CC	2				2
06	ULD17	Psychology 1/1	1	SSH	CC	2				4
07	ULO01	Foreign language 1/1	1	SSH	CC	2				2

08	ULA52	Drawing - Study 1/2 (Painting)	2	A	C	2	0	4		10
09	ULB12	Printmaking 1/2	2	A	C	2				3
10	ULA26	Plastic Anatomy 1/2	2	AT	CC	1	1			3
11	ULA49	Painting Technology 1/2	2	AT	C	1	1			3
12	ULD02	Art History 1/2	2	SSH	CC	2				2
13	ULD18	Psychology 1/2	2	SSH	CC	2				4
14	ULO02	Foreign Language 1/2	2	SSH	CC	2				2
15	ULC01	Sculpture 1/1 (block course)	2	A	C	1	1			3
						Total hours of active instruction in the first year			600	60 ECTS credits
<b>SECOND YEAR</b>										
01	ULA30	Painting – Study 2/1(Painting)	3	A	C	2	0	3		11
02	ULA01	Nude Drawing 2/1	3	A	CC	1	0	2		4
03	ULB13	Printmaking 2/1	3	A	C	2				3
04	ULA27	Plastic Anatomy 2/1	3	AT	CC	1	1			3
05	ULA50	Painting Technology 2/1	3	AT	C	1	1			3
06	ULD03	Art History 2/1	3	SSH	CC	2				2
07	ULD15	Pedagogy 2/1	3	SSH	CC	2				2
08	ULO03	Foreign language 2/1	3	SSH	CC	2				2
09	ULA31	Painting – Study 2/2 (Painting)	4	A	C	2	0	3		11
10	ULA02	Nude Drawing 2/2	4	A	C	1	0	2		4
11	ULB14	Printmaking 2/2	4	A	C	2				3
12	ULA28	Plastic Anatomy 2/2	4	AT	CC	1	1			3
13	ULA51	Painting Technology 2/2	4	AT	C	1	1			3
14	ULD04	Art History 2/2	4	SSH	CC	2				2
15	ULD16	Pedagogy 2/2	4	SSH	CC	2				2
16	ULO04	Foreign Language 2/2	4	SSH	CC	2				2
						Total hours of active			600	60

						instruction in the second year				ECTS credits
<b>THIRD YEAR</b>										
01	ULA36	Painting 3/1	5	A	C	2	0	2		9
02	ULA55	Drawing 3/1	5	A	C	1	2			4
03	ULA3	Wall Painting 3/1	5	A	C	1	2			3
04	ULD05	Art History 3/1	5	SSH	CC	2				2
05	ULD13	Didactics of Arts Education 3/1	5	AT	CC	2				4
06	ULD19	Psychology 3/1	5	SSH	CC	2				3
07	ULD23	Philosophy of Art 3/1	5	SSH	CC	2				2
08		Course from Elective Block 3/1	5	A	EB	2				3
09	ULA37	Painting 3/2	6	A	C	2	0	2		9
10	ULA56	Drawing 3/2	6	A	C	1	2			4
11	ULA4	Wall Painting 3/2	6	A	C	1	2			3
12	ULD06	Art History 3/2	6	SSH	CC	2				2
13	ULD14	Didactics of Arts Education 3/2	6	SSH	CC	2	0			4
14	ULD20	Psychology 3/2	6	SSH	CC	2				3
15	ULD24	Philosophy of Art 3/2	6	SSH	CC	2				2
16		Course from Elective Block 3/2	6	A	EB	2				3
						Total hours of active instruction in the third year			600	60 ECTS credits
<b>FOURTH YEAR</b>										
01	ULA38	Painting 4/ 1	7	A	C	2	0	2		9

02	ULA57	Drawing 4/1	7	A	C	2	2			6
03	ULD07	Art History 4/1	7	SSH	CC	2				2
04	ULD25	Philosophy of Art 4/1	7	SSH	CC	2				2
05		Course from Elective Block 4/1A	7	A	EB	2				3
06		Course from Elective Block 4/1B	7	A	EB	2				3
07	ULD15	Teaching Practice 4/1	7	AT	CC	2				3
		School Pedagogy 4/1	7	SSH		2				2
08	ULA39	Painting 4/2	8	A	C	2	0	2		9
09	ULA56	Drawing 4/2 (Painting)	8	A	C	2	2			6
10	ULD08	Art History 4/2	8	SSH	CC	2				2
11	ULD26	Philosophy of Art 4/2	8	SSH	CC	2				2
12		Course from Elective Block 4/2A	8	A	EB	2				3
13		Course from Elective Block 4/2B	8	A	EB	2				3
14	ULD16	Teaching Practice 4/2	8	AT	CC	2				3
		School Pedagogy 4/2	8	SSH		2				2
						Total hours of active instruction in the fourth year			600	60 ECTS credits
Total number of ECTS credits										240
Total hours of active instruction in four years of undergraduate studies = 2400										

### FINE ARTS UNDERGRADUATE STUDIES – NEW MEDIA module

	Code	Course title	S	Type	Course status	Hours of active instruction			Additional hours	ECTS credits
						L	PI	OFl		
<b>FIRST YEAR</b>										
1.	ULA51	Drawing - Study 1/1	1	A	C	2	0	6		13
2.	ULA 25	Anatomy 1/1	1	AT	C	1	1			3
3.	ULE01	Introduction to	1	A	C	2	0			2

		New Media Art 1/1								
4.	ULE17	New Media Technology 1/1	1	AT	C	1	1			2
5.	ULE27	Discursive Practices in Art and Media 1/1	1	AT	C	1	1			2
6.	ULD01	Art History 1/1	1	SSH	C	2				2
7.	ULD17	Psychology 1/1	1	SSH	C	2				4
8.	ULO 01	Foreign Language 1/1	1	SSH	C	2				2
9.	ULA 52	Drawing – Study 1/2	2	A	C	2	0	4		10
10	ULA26	Anatomy 1/2	2	AT	C	1	1			3
11	ULE 02	Introduction to New Media Art 1/2	2	A	C	2	0			3
12	ULE 18	New Media Technology 1/2	2	AT	C	1	1			3
13	ULE 28	Discursive Practices in Art and Media 1/2	2	AT	C	1	1			3
14	ULD 02	Art History 1/2	2	SSH	C	2				2
15	ULD 18	Psychology 1/2	2	SSH	C	2				4
16	ULO 02	Foreign Language 1/2	2	SSH	C	2				2
						Total hours of active instruction in the first year			640	60
<b>SECOND YEAR</b>										
1.	ULE03	Transmedia Explorations 2/1	3	A	C	2	0	4		16
2.	ULA01	Nude Drawing 2/1	3	A	C	1	0	2		4
3.	ULE 19	New Media Technology 2/1	3	AT	C	3	0			2
4.	ULE29	Discursive Practices in Art and Media 2/1	3	AT	C	1	1			2
5.	ULD03	Art History 2/1	3	SSH	C	2				2
6.	ULD 15	Pedagogy 2/1	3	SSH	C	2				2
7.	ULO 03	Foreign Language 2/1	3	SSH	C	2				2
8.	ULE04	Transmedia Explorations 2/2	4	A	C	2	0	4		16
9.	ULA 02	Nude Drawing 2/2	4	A	C	1	0	2		4
10	ULE 20	New Media Technology 2/2	4	AT	C	3	0			2
11	ULE30	Discursive Practices in Art and Media 2/2	4	AT	C	1	1			2
12	ULD 04	Art History 2/2	4	SSH	C	2				2
13	ULD16	Pedagogy 2/2	4	SSH	C	2				2
14	ULO 04	Foreign Language	4	SSH	C	2				2

		2/2								
						Total hours of active instruction in the second year			600	60
<b>THIRD YEAR</b>										
1.	ULE 05	Transmedia Explorations 3/1	5	A	C	2	0	1		8
2.	ULA55	Drawing 3/1	5	A	C	1	2			4
3.	ULE21	New Media Technology 3/1	5	AT	C	2	0			2
4.	ULE 31	Discursive Practices in Art and Media 3/1	5	AT	C	2	0			2
5.	Elective 1	Common Elective Block 3/1	5	A	C	2				3
6.	ULD 05	Art History 3/1	5	SSH	C	2				2
7.	ULD 13	Didactics of Arts Education 3/1	5	AT	C	2				4
8.	ULD 19	Psychology 3/1	5	SSH	C	2				3
9.	ULD 23	Philosophy 3/1	5	SSH	E	2				2
10.	ULE 06	Transmedia Research 3/2	6	A	C	2	0	1		8
11.	ULA 56	Drawing 3/2	6	A	C	1	2			4
12.	ULE 22	New Media Technology 3/2	6	AT	C	2	0			2
13.	ULE 32	Discursive Practices in Art and Media 3/2	6	AT	C	2	0			2
14.	Elective 1	Elective 3/2	6	A	C	2				3
15.	ULD 06	Art History 3/2	6	SSH	C	2				2
16.	ULD 14	Didactics of Arts Education 3/2	6	AT	C	2				4
17.	ULD 20	Psychology 3/2	6	SSH	C	2				3
18.	ULD 24	Philosophy 3/2	6	SSH	E	2				2
						Total hours of active instruction in the third year			600	60
<b>FOURTH YEAR</b>										
1.	ULE 07	Transmedia Explorations 4/1	7	A	C	2	0	3		11
2.	ULE 23	New Media Technology 4/1	7	AT	C	1	0			2
3.	ULE 33	Discursive Practices in Art and Media 4/1	7	AT	C	2	0			2
4.	ULD 07	Art History 4/1	7	SSH	C	2				2
5.	ULD 25	Philosophy of Art 4/1	7	SSH	C	2				2
6.	ULD 29	Teaching Practice	7	AT	C	2				3

		4/1								
7.	ULD 27	School Pedagogy 4/1	7	SSH	C	2				2
8.		<i>Common Elective Block A</i>	7	A	E	2				3
9.		<i>Common Elective Block B</i>	7	A	E	2				3
10	ULE 08	Transmedia Explorations 4/2	8	A	C	2	0	3		11
11	ULE 24	New Media Technology 4/2	8	AT	C	1	0			2
12	ULE 34	Discursive Practices in Art and Media 4/2	8	AT	C	2	0			2
13	ULD 08	Art History 4/2	8	SSH	C	2				2
14	ULD 26	Philosophy of Art 4/2	8	SSH	C	2				2
15	ULD 30	Teaching Practice 4/2	8	AT	C	2				3
16	ULD 28	School Pedagogy 4/2	8	SSH	C	2				2
17	Elective 2	<i>Common Elective Block</i>	8	A	E	2				3
18	Elective 2	<i>Common Elective Block B</i>	8	A	E	2				3
						Total hours of active instruction in the fourth year			600	60
						Total hours of active instruction in four years = 2440				
<b>Total number of ECTS credits</b>										<b>240</b>

<b>FINE ARTS UNDERGRADUATE STUDIES – PRINTMAKING module</b>										
	Code	Course title	S	Type	Course status	Hours of active instruction			Additional hours	ECTS credits
						L	PI	OFI		
<b>FIRST YEAR</b>										
17.	ULA51F	Drawing – Study 1/1	1	A	C	2	0	6		10
18.	ULB01	Printmaking 1/1 for students of printmaking	1	A	C	1	1			6
19.	ULA47	Painting	1	AT	C	1	1			3

		Technology 1/1								
20.	ULA25	Plastic Anatomy 1/1	1	AT	C	1	1			3
21.	ULD01	Art History 1/1	1	SSH	C	2				2
22.	ULO01	Foreign Language 1/1	1	SSH	C	2				2
23.	ULD17	Psychology 1/1	1	SSH	C	2				4
24.	ULA52F	Drawing – Study 1/2	2	A	C	2	0	4		6
25.	ULB02	Printmaking 1/2 for students of printmaking	2	A	C	1	1			7
26.	ULA48	Painting Technology 1/2	2	AT	C	1	1			3
27.	ULA26	Plastic Anatomy 1/2	2	AT	C	1	1			3
28.	ULD02	Art History 1/2	2	SSH	C	2				2
29.	ULO02	Foreign Language 1/2	2	SSH	C	2				2
30.	ULD18	Psychology 1/2	2	SSH	C	2				4
31.	ULC01	Sculpture (block course) 1/1	2	A	C	1	1			3
						Total hours of active instruction in the first year			600	60
<b>SECOND YEAR</b>										
15.	ULA30	Painting – Study 2/1	3	A	C	2	0	3		11
16.	ULB03	Printmaking 2/1 for students of printmaking	3	A	C	1	3			6
17.	ULA01	Nude drawing 2/1	3	A	C	1	0	2		4
18.	ULA50	Painting Technology 2/1	3	AT	C	1	1			3
19.	ULO03	Foreign Language 2/1	3	SSH	C	2				2
20.	ULD03	Art History 2/1	3	SSH	C	2				2
21.	ULD15	Pedagogy 2/1	3	SSH	C	2				2
22.	ULA31	Painting - Study 2/2	4	A	C	2	0	3		11
23.	ULB04	Printmaking	4	A	C	1	3			6



		2/2 for students of printmaking								
24.	ULA02	Nude Drawing 2/2	4	A	C	1	0	2		4
25.	ULA51	Painting Technology 2/2	4	AT	C	1	1			3
26.	ULD04	Art History 2/2	4	SSH	C	2				2
27.	ULO04	Foreign Language 2/2	4	SSH	C	2				2
28.	ULD16	Pedagogy 2/2	4	SSH	C	2			2	2
						Total hours of active instruction in the second year			600	60
<b>THIRD YEAR</b>										
19.	ULB79	Printmaking and Drawing 3 /1	5	A	C	2	0	2		10
20.	ULB31	Lithography 3/1	5	A	C	2				2
21.	ULB33	Silkscreen 3/1	5	A	C	2				2
22.	ULB27	Intaglio Printmaking 3/1	5	A	C	2				2
23.	ULD05	Art History 3/1	5	SSH	C	2				2
6.	ULD23	Philosophy of Art 3/1	5	SSH	C	2				2
24.	ULD13	Didactics of Arts Education 3/1	5	AT	C	2				4
25.	ULD19	Psychoogy 3/1	5	SSH	C	2				3
26.	Elective 1	<i>Common Elective Block</i>	5	A	E	2				3
27.	ULB80	Printmaking and Drawing 3 /2	6	A	C	2	0	2		10
28.	ULB32	Lithography 3/2	6	A	C	2				2
29.	ULB34	Silkscreen 3/2	6	A	C	2				2
30.	ULB28	Intaglio Printmaking 3/2	6	A	C	2				2

31.	ULD06	Art History 3/2	6	SSH	C	2				2
32.	ULD24	Philosophy of Art 3/2	6	SSH	C	2				2
33.	ULD14	Didactics of Arts Education 3/2	6	AT	C	2				4
34.	ULD20	Psychology 3/2	6	SSH	C	2				3
35.	Elective 1	<i>Common Elective Block</i>	6	A	E	2				3
						Total hours of active instruction in the third year	600	60		
<b>FOURTH YEAR</b>										
19.	ULB81	Printmaking and Drawing 4/1	7	A	C	2	0	3		10
20.	ULD07	Art History 4/1	7	SSH	C	2				2
21.	ULD25	Philosophy of Art 4/1	7	SSH	C	2				2
22.	ULD29	Teaching Practice 4/1	7	AT	C	2				3
23.	ULD27	School Pedagogy 4/1	7	SSH	C	2				2
24.	ULB77	Digital Printmaking 4/1	7	AT	C	3				5
25.	Elective 2	<i>Common Elective Block</i>	7	A	E	4				6
26.	ULB82	Printmaking and Drawing 4/2	8	A	C	2	0	3		10
27.	ULD08	Art History 4/2	8	SSH	C	2				2
28.	ULD26	Philosophy of Art 4/2	8	SSH	C	2				2
29.	ULD30	Teaching Practice 4/2	8	AT	C	2				3
30.	ULD28	School Pedagogy 4/2	8	SSH	C	2				2
31.	ULB78	Digital Printmaking 4/2	8	AT	C	3				5
32.	Elective 2	<i>Common Elective Block</i>	8	A	E	4				6
						Total hours of active	600	60		

					instruction in the fourth year			
					Total hours of active instruction in all four years = 2400			
Total number of ECTS credits							240	

FINE ARTS UNDERGRADUATE STUDIES – SCULPTURE module										
	Code	Course title	S	Type	Status	Hours of active instruction per week			Additional hours	ECTS credits
						L	PI	OFI		
<b>FIRST YEAR</b>										
1.	ULC 08	Sculpture 1/1	1	A	C	2	0	0		8
2.	ULC 44	Drawing – Study 1/1	1	A	C	1	3	0		4
3.	ULB 11	Printmaking 1/1	1	A	C	2	0	0		3
4.	ULA 25	Plastic Anatomy 1/1	1	AT	C	1	1	0		3
5.	ULD 01	Art History 1/1	1	SSH	C	2	0	0		2
6.	ULD 17	Psychology 1/1	1	SSH	C	2	0	0		4
7.	ULO 01	Foreign Language 1/1	1	SSH	C	2	0	0		2
8.	ULC 74	Metal Sculpture and Sculpting Technology 1/1	1	AT	C	1	1	0		2
9.	ULE 17	New Media Technology 1/1	1	AT	C	1	1	0		2
						Hours of active instruction 20*15 weeks = 300			30	
1.	ULC 09	Sculpture 1/2	2	A	C	2	0	0		8
2.	ULC 45	Drawing – Study 1/2	2	A	C	1	3	0		4
3.	ULB 12	Printmaking 1/2	2	A	C	2	0	0		3
4.	ULA 26	Plastic Anatomy 1/2	2	AT	C	1	1	0		3
5.	ULD 02	Art History 1/2	2	SSH	C	2	0	0		2
6.	ULD 18	Psychology 1/2	2	SSH	C	2	0	0		4
7.	ULO	Foreign Language	2	SS	C	2	0	0		2

	02	1/2		H						
8.	ULE 18	New Media Technology 1/2	2	AT	C	1	1	0		2
9.	ULC 75	Metal Sculpture and Sculpting Technology 1/2	2	AT	C	1	1	0		2
						Total hours of active instruction in the first year = 600				30
<b>SECOND YEAR</b>										
1.	ULC 10	Sculpture 2/1	3	A	C	2	0	4		12
2.	ULC 46	Drawing 2/1	3	A	C	1	1	0		4
3.	ULA 01	Nude Drawing 2/1	3	A	C	1	0	0		2
4.	ULC 54	Metal Sculpture and Sculpting Technology 2/1	3	AT	C	1	1	0		2
5.	ULC 30	Stone Sculpture 2/1	3	A	C	1	0	0		2
6.	ULE 19	New Media Technology 2/1	3	AT	C	3	0	0		2
7.	ULD 03	Art History 2/1	3	SS H	C	2	0	0		2
8.	ULD 15	Pedagogy 2/1	3	SS H	C	2	0	0		2
9.	ULO 03	Foreign Language 2/1	3	SS H	C	2	0	0		2
						Hours of active instruction 20*15 weeks = 300				30
1.	ULC 11	Sculpture 2/2	4	A	C	2	0	2		9
2.	ULC 47	Drawing 2/2	4	A	C	1	1	0		4
3.	ULC 55	Metal Sculpture and Sculpting Technology 1/2	4	AT	C	1	1	0		2
4.	ULC 31	Stone Sculpture 2/2	4	A	C	1	0	0		2
5.	ULE 20	New Media Technology 2/2	4	AT	C	3	0	0		2
6.	ULA 02	Nude Drawing 2/2	4	A	C	1	0	0		2
7.	ULD 04	Art History 2/2	4	SS H	C	2	0	0		2
8.	ULD 16	Pedagogy 2/2	4	SS H	C	2	0	0		2
9.	ULO 04	Foreign Language 2/2	4	SS H	C	2	0	0		2
10.	ULA	Painting Block	2	A	C	2	0	0		3

	29	Course								
30										
						Total hours of active instruction in the second year = 600				
<b>THIRD YEAR</b>										
1.	ULC 12	Sculpture 3/1	5	A	C	1	3	0		6
2.	ULC 48	Drawing 3/1	5	A	C	2	0	0		4
3.	ULC 56	Metal Sculpture and Sculpting Technology 3/1	5	AT	C	1	1	0		2
4.	ULC 32	Stone Sculpture 3/1	5	A	C	1	0	0		2
5.	ULC 58	Wood Sculpture 3/1	5	A	C	1	0	0		2
6.	3ИБ0 1B	<i>Common Elective Block 3/1 – one course</i>	5	A	E	2	0	0		3
7.	ULD 05	Art History 3/1	5	SS H	C	2	0	0		2
8.	ULD 13	Didactics of Arts Education 3/1	5	AT	C	2	0	0		4
9.	ULD 19	Psychology 3/1	5	SS H	C	2	0	0		3
10.	ULD 23	Philosophy of Art 3/1	5	SS H	C	2	0	0		2
						Hours of active instruction 20*15 weeks = 300			30	
1.	ULC 13	Sculpture 3/2	6	A	C	1	3	0		6
2.	ULC 49	Drawing 3/2	6	A	C	2	0	0		4
	ULC 59	Wood Sculpture 3/2	6	A	C	1	0	0		2
3.	ULC 33	Stone Sculpture 3/2	6	A	C	1	0	0		2
4.	ULC 57	Metal Sculpture and Sculpting Technology 3/2	6	AT	C	1	1	0		2
5.	3ИБ0 2B	<i>Common Elective Block 3/2 – one course</i>	6	A	E	2	0	0		3
7.	ULD 06	Art History 3/2	6	SS H	C	2	0	0		2

8	ULD 14	Didactics of Arts Education 3/2	6	AT	C	2	0	0		4
9	ULD 20	Psychology 3/2	6	SS H	C	2	0	0		3
10	ULD 24	Philosophy of Art 3/2	6	SS H	C	2	0	0		2
						<b>30</b>				
						Total hours of active instruction in the third year = <b>600</b>				
<b>FOURTH YEAR</b>										
	ULC 40	Sculpture 4/1	7	A	C	2	4	0		10
	ULC 50	Drawing 4/1	7	A	C	2	0	0		4
	ИБ4/ 1В	<i>Elective Block 4/1 B – two courses from the module elective block (2+2 ECTS)</i>	7		E	2	0	0		4
	ЗИБ4 /1В	<i>Common Elective Block 4/1 – one course</i>	7	A	E	2	0	0		3
	УЛД 27	School Pedagogy 4/1	7	SSH	C	2	0	0		2
	ULD 25	Philosophy of Art 4/1	7	SSH	C	2	0	0		2
	ULD 07	Art History 4/1	7	SSH	C	2	0	0		2
	УЛД 29	Teaching Practice 4/1	7	AT	C	2	0	0		3
						Hours of active instruction 20*15 weeks = 300			<b>30</b>	
	ULC 41	Sculpture 4/2	8	A	C	2	4	0		10
	ULC 51	Drawing 4/2	8	A	C	2	0	0		4
	ИБ4/ 2В	<i>Elective Block 4/2 B- two courses from the module elective block (2+2 ECTS)</i>	8	A	E	2	0	0		4
	ЗИБ4 /2В	<i>Common Elective Block 4/2 – one course</i>	8	A	E	2	0	0		3
	УЛД 28	School Pedagogy 4/2	8	SSH	C	2	0	0		2
	ULD	Philosophy of Art	8	SSH	C	2	0	0		2

	26	4/2								
	ULD 08	Art History 4/2	8	SSH	C	2	0	0		2
	УЛДЗ 0	Teaching Practice 4/2	8	AT	C	2	0	0		3
<b>30</b>										
						Total hours of active instruction in the fourth year = <b>600</b>				
						2100	300	0		
						Total hours of active instruction in all four years = <b>2400</b>				
<b>Total number of ECTS credits</b>										<b>240</b>

## Admissions

The call for admissions applications for the Fine Arts undergraduate study programme is publicly advertised.

The entrance examination is held before the start of the academic year, in accordance with the Faculty of Fine Arts' annual schedule. Members of the admissions panel are appointed by the Faculty Assembly in accordance with the Faculty Statute. The requirements of the entrance examination are clearly defined and are in compliance with the Law on Higher Education and the Faculty Statute. The number and quality of works are stipulated by the Faculty members, while the quality of works is assessed by the admissions panel.

Candidates applying for admission are required:

- to have completed four years of secondary education; candidates who have completed three years of secondary education will be required to take supplemental examinations.
- to take an entrance examination/fine arts aptitude test

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

Depending on the module the candidate is applying for, the entrance examination may involve: a fine arts aptitude test for assessing candidates' abilities and aptitude for a particular module (drawing – figure study from life, painting – still life, clay modeling – portrait from life), a presentation of the candidate's art portfolio, an interview with members of the admissions panel. Candidates are then ranked according to their overall score based on their secondary school grades and their score in the entrance examination and are enrolled up to the enrollment limit.

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 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 theoretical courses students will have achieved 30-70% of their final mark before the final examination. In arts courses, students achieve 70-100% of their final mark through pre-examination obligations. In practical arts courses (Painting Technology, Sculpting Technology and Plastic Anatomy), the final grade is formed through a combination of art work and a theoretical 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 toward their teacher 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. The progression requirements are regulated by the Statute of the Faculty of Fine Arts and the Law on Higher Education. 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.

## Table of courses

<b>Study programme:</b> SCULPTURE			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Metal Sculpture and Sculpting Technology 1/1			
<b>Teacher:</b> Dragan Rajšić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Enrolment in the first year of undergraduate studies			
<b>Objectives</b> The course aims to introduce students, through practical and technical experience, to sculpting materials and techniques, their use in sculpting, and workplace safety; to enable students to synthesize their experiences into creative work and to transform their ideas into metal sculpture; and to effectively appraise instruction in the main Sculpture course, with which this course is coordinated.			
<b>Outcomes</b> By the end of the first semester, students are able to use effectively and expertly all of the technologies and techniques studied during the year.			
<b>Course content</b> Through lectures and practical exercises students learn to make constructions by themselves, and to cast and patina sculptures in plaster or terracota; they acquire technological knowledge of sculpting tools and the above-mentioned materials.			
<b>Reading list</b> Pavelka-Vukajlović, Katica and Srđan Vukajlović. <i>Keramika za početnika</i> . Beograd: Zavod za udžbenike i nastavna sredstva, 2005 Brkić, Nemanja. <i>Tehnologija slikarstva, vajarstva i ikonografija</i> . Beograd: Univerzitet umetnosti, 1984			
<b>Active instruction hours:</b> 2			<b>Other classes</b>  2
Lectures: 2	Practical exercises:	Other forms of instruction:	
<b>Methods of instruction</b> Lectures, which are mostly followed by practical exercises in the areas covered, are held in the studio (foundry). Group size: 10-11 students.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of work	5
Regular class attendance	10		

<b>Study programme:</b> SCULPTURE			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Metal Sculpture and Sculpting Technology 1/2			
<b>Teacher:</b> Dragan Rajšić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Completing the course Metal Sculpture and Sculpting Technology 1/1			
<b>Objectives</b> The course aims to introduce students, through practical and technical experience, to sculpting materials and techniques, their use in sculpting, and workplace safety; to enable students to synthesize their experiences into creative work and to transform their ideas into metal sculptures; and to effectively appraise instruction in the main Sculpture course, with which this course is coordinated.			
<b>Outcomes</b> By the end of the first year, students are able to use effectively and expertly all of the technologies and techniques studied in the Metal Sculpture and Sculpting Technology courses.			
<b>Course content</b> Through lectures and practical exercises students learn to make constructions, and to cast and patina sculptures in plaster, concrete, papier-mâché, styrofoam and sawdust (mass with adhesive) by themselves; they acquire technological knowledge of sculpting tools and the above-mentioned materials.			
<b>Reading list</b> Pavelka-Vukajlović, Katica and Srđan Vukajlović. <i>Keramika za početnika</i> . Beograd: Zavod za udžbenike i nastavna sredstva, 2005 Brkić, Nemanja. <i>Tehnologija slikarstva, vajarstva i ikonografija</i> . Beograd: Univerzitet umetnosti, 1984			
<b>Active instruction hours:</b> 2			<b>Other classes</b> 2
Lectures: 2	Practical exercises:	Other forms of instruction:	
			Study and research work:
<b>Methods of instruction</b> Lectures, which are mostly followed by practical exercises in the areas covered, are held in the studio (foundry). Group size: 10-11 students.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of art work	5
Regular class attendance	10		

<b>Study programmes:</b> PAINTING, PRINTMAKING, SCULPTURE			
<b>Level of study:</b> Undergraduate studies			
<b>Course title:</b> Life Drawing 2/1			
<b>Teacher:</b> Biljana Đurđević			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 4			
<b>Prerequisites:</b> Completing the first year of undergraduate studies			
<b>Objectives</b> Developing students' skills for drawing the human figure on paper up to B2 in size. Improving students' technique of rendering of the proportions and character of the human figure as a basis for visual study. Understanding the problem of composition and the phenomena of light and form (the elements of visual art: line, colour, shape or form, value, texture, direction and scale). Capturing the atmosphere and creative visual relationship between the figure and the surrounding space. Rapid comprehension of form and its rendering through articulated drawing. Developing manual skills through the selection and effective use of drawing materials. Developing awareness of the quality of drawing materials and drawing surface i.e. paper. Developing meticulousness in drawing; working efficiently within the allotted time (preparation for class, class work or an entire working day). Group work and tolerant communication within the group. Relating the content of the course to experiences in related courses and media. Developing awareness of the necessity and methods for effective presentation of one's work. Aspects of authorship (signing, dating and proper storage of works). Developing an overall professional attitude and dedication to work.			
<b>Outcomes</b> Upon completion of the two Life Drawing courses students are able to: - create a composition and reproduce in their drawings the proportions and character of a human figure in space - use appropriately all seven elements of art - contemplate a motif and depict it effectively in drawing - make an accurate assessment of the visual quality of motifs, other artists' works, etc. - observe critically and objectively both their own works and those of other students - adapt and use appropriately drawing materials and surfaces - sign and present their works in a professional manner - work independently or as part of a group or team - execute the project of the final examination display of works at the end-of-year school exhibition, independently or as part of a team			
<b>Course content:</b> Students draw nude figures from life. The course continues to explore the relationship between the proportions and character of a figure, and to cultivate small-scale drawings as an independent art discipline. Classes are held in the afternoon or evening due to lighting considerations. The course involves practical work in the studio.			
<b>Reading list:</b> The library inventory of the Faculty of Fine Arts, catalogues and the Internet			
<b>Active instruction hours</b>			<b>Other classes</b> 2
Lectures: 3	Practical exercises: 0	Other forms of instruction: Study and research work:	
<b>Methods of instruction:</b> There are up to 20 students per group. A model positioned in the centre of the studio is drawn by students from different angles. Instruction takes the form of practical studio art classes. Literature, photographic and film materials and equipment may be used for illustrative purposes. Results are achieved through active dialogue in the course of individual or group feedback provided by the teacher.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
class participation	30	Practical work assessment	25
practical instruction	40	Oral defence of work	5
preliminary exams			
seminars			

<b>Study programmes:</b> PAINTING and PRINTMAKING			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Life Drawing 2/2			
<b>Teacher:</b> Biljana Đurđević			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 4			
<b>Prerequisites:</b> Completing the course Life Drawing 1/2			
<b>Objectives</b> Developing students' skills for drawing the human figure on paper up to B2 in size. Improving students' technique of correct rendering of the proportions and character of the human figure as a basis for visual study. Understanding the problem of composition and the phenomena of light and form (the elements of visual art: line, colour, shape or form, value, texture, direction and scale). Capturing the atmosphere and creative visual relationship between the figure and the surrounding space. Rapid comprehension of form and its rendering through articulated drawing. Developing manual skills through the selection and effective use of drawing materials. Developing awareness of the quality of drawing materials and drawing surface i.e. paper. Developing meticulousness in drawing; working efficiently within the allotted time (preparation for class, class work or an entire working day). Group work and tolerant communication within the group. Relating the content of the course to experiences in related courses and media. Developing awareness of the necessity and methods for effective presentation of one's work. Aspects of authorship (signing, dating and proper storage of works). Developing an overall professional attitude and dedication to work.			
<b>Outcomes</b> Upon completion of the two Life Drawing courses students are able to: <ul style="list-style-type: none"> <li>- create a composition and reproduce in their drawings the proportions and character of a human figure in space</li> <li>- use appropriately all seven elements of art</li> <li>- contemplate a motif and depict it effectively in drawing</li> <li>- make an accurate assessment of the visual quality of motifs, other artists' works, etc.</li> <li>- observe critically and objectively both their own works and those of other students</li> <li>- use drawing materials and surfaces appropriately</li> <li>- sign and present their works in a professional manner</li> <li>- work independently or as part of a group or team</li> <li>- execute the project of the final examination display of works at the end-of-year school exhibition, independently or as part of a team</li> </ul>			
<b>Course content:</b> Students draw nude figures from life. The course continues to explore the relationship between the proportions and character of a figure, and to cultivate small-scale drawings as an independent art discipline. Classes are held in the afternoon or evening due to lighting considerations. The course involves practical work in the studio.			
<b>Reading list:</b> The library inventory of the Faculty of Fine Arts, catalogues and the Internet			
<b>Active instruction hours</b>			<b>Other classes</b> 2
Lectures: 3	Practical exercises: 0	Other forms of instruction: Study and research work:	
<b>Methods of instruction:</b> There are up to 20 students per group. A model positioned in the centre of the studio is drawn by students from different angles. Instruction takes the form of practical studio art classes. Literature, photographic and film materials and equipment may be used for illustrative purposes. Results are achieved through active dialogue resulting from individual or group feedback provided by the teacher.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
class participation	30	Practical work assessment	25
practical instruction	40	Oral defence of artwork	5
preliminary exams			

<b>Study programmes:</b> PAINTING and PRINTMAKING			
<b>Level of study:</b> Undergraduate studies			
<b>Course title:</b> Painting Technology 1/1			
<b>Teacher:</b> Stefan Tasić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Enrolment in the first year of undergraduate studies			
<b>Objectives</b> Introducing first-year students to the technology of all painting techniques and all the surfaces on which these techniques can be used. Studying all groups of pigments by colour. The overall aim of the course is to introduce students to the possibilities offered by particular techniques and to enable them to use them effectively while avoiding unintended consequences, as well as to facilitate students' work in the main drawing and painting courses, with which this course is coordinated.			
<b>Outcomes</b> Upon completion of the course, students are able to use all painting techniques expertly and effectively, from more traditional ones rarely used today to some contemporary ones, including materials that are less typically used in painting.			
<b>Course content</b> 1, 2. Preparing the drawing surface (charcoal, oil pastels, dry pastels); 3, 4. Watercolour (historical introduction, introduction to making handmade paper); 5, 6. Making the colours and using them in painting; 7, 8. Pastel (historical introduction, introduction to the technique); 9, 10. Making the binder and powdered pigment to make oil pastels; 11, 12. Executing a painting with handmade oil pastels and protecting it with a fixative; 13, 14. Introduction to canvases, frames, stretching a canvas and different primers; 15. Practical application of gesso primer			
<b>Reading list</b> Brkić, Nemanja. <i>Tehnologija slikarstva, vajarstva i ikonografija</i> . Beograd: Univerzitet umetnosti, 1991 Krajger Hozo, Metka. <i>Slikarstvo, metode slikanja, materijali</i> . Sarajevo: Svetlost, 1991			
<b>Active instruction hours</b>			<b>Other classes</b> 1
Lectures: 2	Practical exercises:	Other forms of instruction:  Study and research work:	
<b>Methods of instruction:</b> Lectures followed by practical exercises, i.e. practice of topics covered, with allotted time varying depending on the technique or process. Group size: 22-25 students.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
class participation	30	final works	25
practical instruction	40	oral examination	5
preliminary exams			
seminars			

<b>Study programmes:</b> PAINTING and PRINTMAKING			
Level of study: Undergraduate studies			
Course title: <b>Painting Technology 1/2</b>			
Teacher: Stefan Tasić			
Course status: Compulsory			
Number of ECTS credits: 3			
Prerequisites: Completing the course Painting Technology 1/1			
<b>Objectives</b> Introducing first-year students to the technology of all painting techniques and all the surfaces on which these techniques can be used. Studying all groups of pigments by colour. The overall aim of the course is to introduce students to the possibilities offered by particular techniques and to enable them to use them effectively while avoiding unintended consequences, as well as to facilitate students' work in the main drawing and painting courses, with which this course is coordinated.			
<b>Outcomes</b> Upon completion of the course, students are able to use all painting techniques expertly and effectively, from more traditional ones rarely used today to some contemporary ones, including materials that are less typically used in painting.			
<b>Course content</b> 1, 2, 3, 4, 5. Practical application of different types of primers; 6, 7. General characteristics of pigments; 8, 9. White and yellow pigments; 10, 11. Brown and red pigments; 12, 13. Blue and green pigments; 14, 15. Black and purple pigments.			
<b>Reading list</b> Brkić, Nemanja. <i>Tehnologija slikarstva, vajarstva i ikonografija</i> . Beograd: Univerzitet umetnosti, 1991 Kraiger Hozo, Metka. <i>Slikarstvo, metode slikanja, materijali</i> . Sarajevo: Svetlost, 1991			
<b>Active instruction hours</b>			<b>Other classes</b> 1
Lectures: 2	Practical exercises:	Other forms of instruction:  Study and research work:	
<b>Methods of instruction</b> Lectures followed by practical exercises, i.e. practice of topics covered, with allotted time varying depending on the technique or process. Group size: 22-25 students.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
class participation	30	submitted works	25
practical instruction	40	oral examination	5
preliminary exams			
seminars			

<b>Study programmes:</b> PAINTING and PRINTMAKING			
<b>Level of study:</b> Undergraduate studies			
<b>Course title:</b> Painting Technology 2/1			
<b>Teacher:</b> Stefan Tasić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Completing the first year of undergraduate studies			
<b>Objectives</b> Introducing second-year students to the technology of all painting techniques and all the surfaces on which these techniques can be used. Studying all groups of pigments by colour. The overall aim of the course is to introduce students to the possibilities offered by particular techniques and to enable them to use them effectively while avoiding unintended consequences, as well as to facilitate students' work in the main drawing and painting courses, with which this course is coordinated.			
<b>Outcomes</b> Upon completion of the course, students are able to use all painting techniques expertly and effectively, from more traditional ones rarely used today to some contemporary ones, including materials that are less typically used in painting.			
<b>Course content</b> The second-year Painting Technology courses bring to completion the instruction started in the first year of studies. 1, 2. Surfaces for tempera painting; 3, 4. Priming wood panels for tempera painting; 5, 6. Painting with casein tempera; 7, 8. Painting with egg tempera; 9, 10. Types of oil used in painting; 11, 12. Resins and balsams; 13, 14. Solvents for oils and resins. 15. Emulsions (transition from tempera to oil).			
<b>Reading list</b> Krajger Hozo, Metka. <i>Slikarstvo, metode slikanja, materijali</i> . Sarajevo: Svetlost, 1991 Turinski, Živojin. <i>Slikarska tehnologija</i> . Beograd: Univerzitet umetnosti, 1990. Brkić, Nemanja. <i>Tehnologija slikarstva, vajarstva i ikonografija</i> . Beograd: Univerzitet umetnosti, 1991 Monographs on fine arts and other visual media, catalogues, the Internet			
<b>Active instruction hours</b>			<b>Other classes</b> 1
Lectures: 2	Practical exercises:	Other forms of instruction:  Study and research work:	
<b>Methods of instruction:</b> Lectures often accompanied by practical exercises, i.e. practice of topics covered, with allotted time varying depending on the technique or process. Group size: 22-25 students.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
class participation	30	Final works	25
practical instruction	40	oral examination	5
preliminary exams			
seminars			



<b>Study programmes:</b> PAINTING and PRINTMAKING			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Painting Technology 2/2			
<b>Teacher:</b> Stefan Tasić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Completing the course Painting Technology 2/1			
<b>Objectives</b> Introducing students to new technological characteristics of painting techniques, and to the surfaces on which they can be used. Further study of all groups of pigments by colour. The course aims to introduce students directly to the possibilities offered by particular techniques, and to enable them to use them effectively. The course is coordinated with and related to the main drawing and painting courses.			
<b>Outcomes</b> Upon completion of the course, students are able to use all painting techniques expertly and effectively, from more traditional ones rarely used today to some contemporary ones, including materials that are less typically used in painting.			
<b>Course content</b> The course completes the series of Painting Technology courses begun in the first year of studies. 1. Emulsions (transition from tempera to oil painting); 2, 3. Mediums or solvents for oil paint; 4, 5. Varnishes, applying varnish to a painting; 6, 7. Mural techniques; 8, 9. Execution of a work using the fresco technique; 10, 11, 12, 13. Execution of a work using the fresco-secco technique; 14, 15. Synthetic colours.			
<b>Reading list</b> Krajger Hozo, Metka. <i>Slikarstvo, metode slikanja, materijali</i> . Sarajevo: Svetlost, 1991 Turinski, Živojin. <i>Slikarska tehnologija</i> . Beograd: Univerzitet umetnosti, 1990. Brkić, Nemanja. <i>Tehnologija slikarstva, vajarstva i ikonografija</i> . Beograd: Univerzitet umetnosti, 1991 Monographs on fine arts and other visual media, catalogues, the Internet			
<b>Active instruction hours</b>			<b>Other classes</b> 1
Lectures: 2	Practical exercises:	Other forms of instruction:  Study and research work:	
<b>Methods of instruction:</b> Lectures accompanied by corresponding practical exercises, involving both theoretical and practical activities. Group size: 22-25 students.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
class participation	30	Submitted works	25
practical instruction	40	Oral defence	5
preliminary exams			
seminars			

<b>Study programmes:</b> SCULPTURE, PRINTMAKING, PAINTING			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Plastic Anatomy 1/1			
<b>Teacher:</b> Petar Đorđević			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Enrolment in the first year of undergraduate studies			
<b>Objectives</b> Methodologically properly executed practical work. The dissection method is replaced by the method of observation and drawing a real skeleton and figure from life. From analytical studies of body structures towards synthetic grouping and synthesis. Visual unity and continuity of body forms. The overall aim of the course is to prepare students for further creative interpretations of the human body and animal bodies and other organic structures as motifs in visual art.			
<b>Outcomes:</b> Upon completion of the course, students are familiar with the skeletal system and joints. They are able to direct their observation towards internal content; to visualize the axes of body segments in space and recreate the structure of the skeleton accordingly. They are able to perceive on the surface of the body the places where bones are outlined and affect the body plasticity, and to orient themselves accordingly. They are able to perceive the positions of the joints' axes of rotation and to define movements, thus accurately establishing the position and length of bone segments and then their other dimensions. They are able to work out the endings of long bones and the shape of joints in various foreshortenings. They are able to establish the relationship between the skeleton and the external form, to observe and interpret them causally, and to recognize the authentic bone structure, individual specificities and universal similarities among different characters of models.			
<b>Course content:</b> Plastic anatomy studies the structure, forms and proportions of the human body and animal bodies at rest or in movement. Studying the scientific foundation of anatomy, types of anatomy, terminology and nomenclature. It studies individual bones, joints and ligaments; types of bone structure, joints and the entire human skeletal system. It identifies symmetry, proportion and rhythm in the relationship of the whole and the constituent parts of the skeleton. It pinpoints the differences between the male and the female skeletons, to age differences, character differences and racial features. Different thematic units and tasks are accompanied by analytical drawing.			
<b>Reading list</b> Gaberc, R. <i>Plastična anatomija</i> . Beograd: Univerzitet umetnosti, 1985 Barcsay, J. <i>Anatomija za umetnike</i> . Beograd: Forum – Jugoslovenska knjiga, 1988 Bammes, G. <i>Der nackte Mensch</i> . Dresden: Veb Verlag der Kunst, 1982 Library inventory volumes nos. 3246, 3247, 3248 Literature on art anatomy in the Faculty of Fine Arts library (monographs, the Internet, etc.)			
<b>Active instruction hours</b>			<b>Other classes</b>
Lectures: 2	Practical exercises: 0	Other forms of instruction: /	2
<b>Study and research work: /</b> <b>Methods of instruction:</b> Frontal method – lectures on thematic units and introduction to practical work in the studio. Studio work – drawing assignments linked to thematic units. Individual method – one-to-one tutorials on practical work, guidance, corrective feedback. Group method – pointing out good and poor examples of practical work. Drawing sessions are organized on study visits: the Faculty of Medicine's Anatomical Institute, the Faculty of Veterinary Science's skeleton collection, the Museum of Natural History. Interdisciplinary work – collaboration with the teachers of the courses Drawing – Study 1, Drawing – Study 2 and Life Drawing. Instruction and practical exercises are carried out using real skeletons, live models and plaster casts, using traditional drawing materials on paper up to 70x50 cm in size. There are up to 20 students per group (two skeletons and 2 models).			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<i>points</i>	<b>Final examination</b>	<i>points</i>
Assignments, practical instruction	40	Submitted works	25
class participation (preparation for class, execution of works, discussion, selection of works for display)	20	Oral defence of works	5
regular class attendance	10		

**In order to receive a top mark in the course** students must satisfy the following requirements: effective conception and execution of works; sufficient number of high quality works; clearly formulated visual ideas; appropriate selection of medium and technique and good presentation of works (dating and display); dedication; meeting the requirements in terms of volume and quality of works.

<b>Study programmes: SCULPTURE, PRINTMAKING, PAINTING</b>			
<b>Type and level of study:</b> Undergraduate studies			
Course title: <b>Plastic Anatomy 1/2</b>			
Teacher: Petar Đorđević			
Course status: Compulsory			
Number of ECTS credits: 3			
Prerequisites: Completing the first semester of the first year of undergraduate studies			
<b>Objectives</b> Methodologically appropriate conception of practical work. The dissection method is replaced by the method of observation and drawing a real skeleton and figure from life. From analytical studies of body structures towards synthetic grouping and integration. Visual unity and continuity of body forms. The overall aim of the course is to prepare students for further creative interpretations of the human body and animal bodies and other organic structures as motifs in visual art.			
<b>Outcomes</b> Upon completion of the course, students are familiar with the entire musculoskeletal system and its roles. They are able to observe plastic relief on the surface of the body, to locate the edges of joints, bends and hollows, as well as the patterns of their appearances and disappearances. They are able to analyze movements that reveal active muscles. They are able to draw perspective cross sections of the human body, and draw complex foreshortenings of the human form with ease.			
<b>Course content</b> Reviewing knowledge about the skeleton and joints. Perceiving the rhythms of alternating soft and hard tissues and the natural boundaries between them. Studying the muscular system of the fascia and aponeurosis. Separating the functional units of muscles into muscle groups. Explaining anatomical conventions and terms, connective tissue, and the functions and appearance of muscles. Studying the musculoskeletal system as a whole. Locating, interpreting and observing their morphological effects. Perceiving the asymmetry of the muscular groups of the arms and legs, depending on the character of joints, the three-sided prismatic cross section of bone and longitudinal distortions. Studying body statics and various postures. Using a synthetic approach to the drawing of the relationship between skeletal muscles and the external form of the body, based on the skeleton and on sketches and model observation. Body cavities in the form of the human body as gradients of the body structure. Analysis of the position of the spine, the pelvis and the shoulders, limbs and head according to the model's posture.			
<b>Reading list</b> Gaberc, R. <i>Plastična anatomija</i> . Beograd: Univerzitet umetnosti, 1985 Barcsay, J. <i>Anatomija za umetnike</i> . Beograd: Forum – Jugoslovenska knjiga, 1988 Bammes, G. <i>Der nackte Mensch</i> . Dresden: Veb Verlag der Kunst, 1982 Library inventory volumes nos. 3246, 3247, 3248 Literature on art anatomy in the Faculty of Fine Arts library (monographs, the Internet, etc.)			
<b>Active instruction hours: 4</b>			<b>Other classes</b> 2
Lectures: 2	Practical exercises: 0	Other forms of instruction: 0 Study and research work: 0	
<b>Methods of instruction:</b> Frontal method – lectures on thematic units and introduction to practical work in the studio. Studio work – drawing assignments linked to thematic units. Individual method – one-to-one tutorials on practical work, guidance, corrective feedback. Group method – pointing out good and poor examples of practical work. Drawing sessions are organized on study visits: the Faculty of Medicine's Anatomical Institute, the Faculty of Veterinary Science's skeleton collection, the Museum of Natural History. Interdisciplinary work – collaboration with the teachers of the courses Drawing – Study 1, Drawing – Study 2 and Life Drawing. Instruction and practical exercises are carried out using real skeletons, live models and plaster casts, using traditional drawing materials on paper up to 70x50 cm in size. There are up to 20 students per group (two skeletons and 2 models). Contemporary media, computer programs, video beam projectors etc. are also used in instruction.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
assignments	40	submitted works	25
class participation (preparation for class, execution of works, discussion, selection of works for exhibition)	20	oral defence of art works	5
regular class attendance	10		

**In order to receive a top mark in the course** students must satisfy the following requirements: effective conception and execution of works; sufficient number of high quality works; clearly formulated visual ideas; appropriate selection of medium and technique and good presentation of works (dating and display); dedication; meeting the requirements in terms of volume and quality of works.

<b>Study programme:</b> PRINTMAKING			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Digital Printmaking 4/1			
<b>Teacher:</b> Vladimir Milanović			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 5			
<b>Prerequisites:</b> Completion of the third year of undergraduate studies, enrolment in seventh semester			
<b>Objectives</b> Studying the use of new technologies within the broad range of expressive possibilities offered by contemporary printmaking. The medium of digital printmaking is studied through the process of conceptualizing an idea, creating a sketch, producing an image in the digital medium, final production (printed or screen image) and presentation of the produced work. Finding a poetic approach and a visual and technical-technological solution in accordance with the possibilities offered by raster and vector computer graphics.			
<b>Outcomes</b> Upon completion of the course, students are able to use raster graphics computer programs ( <i>Adobe Photoshop</i> ) and vector graphics ( <i>Adobe Illustrator</i> ), use scanned or photographic material, process source material in accordance with specific requirements. They have acquired basic knowledge about printing preparation and the digital printing process. They are able to develop ideas independently, find appropriate visual expressions, produce a print in the digital medium and present the results. The course fosters creative thinking, a critical approach to one's own as well as to other students' work through discussions, and introduces students to contemporary art and art theory.			
<b>Course content</b> Introduction to the course and thematic units. <i>Theoretical instruction</i> consists of the following units: Introduction to the basic concepts of digital printmaking and to contemporary trends; Raster graphics and vector graphics (use of software, tools, procedures); Scanning and processing photo material (technical-technological principles); Printing preparation and post-production. <i>Practical instruction</i> involves the application of theoretical knowledge to individual art projects; study of the visual aspects of raster and vector graphics, and the possibilities of their use in visual expression, i.e., analysis of the creative potential of the digital medium. Presentation of results and group discussion.			
<b>Reading list</b> Jürgens, Martin C. <i>The digital print: the complete guide to processes, identification and preservation</i> . London: Thames and Hudson, 2009 Gir, Čarli. <i>Digitalna kultura</i> . Beograd: Clio, 2011 Lieser, Wolf. <i>Digital Art</i> . Königswinter: h.f.ullmann, 2009 Coldwell, Paul. <i>Printmaking: A Contemporary Perspective</i> . London: Black Dog Publishing, 2010 Đurić, Vladimir. <i>Photoshop</i> . Beograd: PC Knjiga, 2008 Aleksić, Zvonko. <i>Illustrator</i> . Beograd: Kompjuter biblioteka, 2011 Bejn, Stiv. <i>CorelDRAW</i> . Čačak: Kompjuter biblioteka, 2003 Manović, Lev. <i>Metamediji: izbor tekstova</i> . Beograd: Centar za savremenu umetnost, 2001 Tišma, Andrej. <i>Interfejsi bezgraničnog</i> . Novi Sad: Orfej, 2008 Covey, Sylvie. <i>Modern Printmaking: A Guide to Traditional and Digital Techniques</i> . New York: Watson-Guptill, 2016			
<b>Active instruction hours</b>			<b>Other classes</b>
Lectures: 3	Practical exercises:	Other forms of instruction:	Study and research work: 2
<b>Methods of instruction</b> Lectures and demonstrations provide an introduction to practical work, with continuous supervision and corrective feedback from the teacher and an individualized approach to students. Group discussions on current artistic output and tutorials. Participation in collaboration projects with art academies and colleges in the country and abroad.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>Points: 70</b>	<b>Final examination</b>	<b>Points: 30</b>
classroom participation	30	final exhibition	25
practical instruction	40	oral exam	5

preliminary exams			
seminars			

<b>Study programme:</b> PAINTING			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Printmaking 2/1 (Painting)			
<b>Teachers:</b> Aleksandar Mladenović; Katarina Zarić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Completion of the first year of undergraduate studies, enrolment in the third semester			
<b>Objectives:</b> Understanding and resolving the problems of composition, scale and form as fundamental visual arts problems. Introducing students to intaglio techniques (etching, soft-ground etching, drypoint). Helping students develop the necessary skills for producing prints in these intaglio techniques and their combinations. Highlighting the relationship between visual elements and printmaking techniques, that is, transposing visual elements from drawings to prints produced in intaglio techniques. Developing creative abilities and skills through specific assignments.			
<b>Outcomes:</b> Upon completion of the series of courses students are able to: <ul style="list-style-type: none"> <li>- create prints independently using intaglio techniques – etching, soft-ground etching and drypoint</li> <li>- select a motif expertly and produce it in a drawing, subsequently transposing it onto a matrix for printing;</li> <li>- select and use printmaking materials appropriately;</li> <li>- mark, store and display their works in a professional manner;</li> <li>- gradually develop the ability to verbally articulate and offer a well-argued analysis of their own and others' work</li> </ul>			
<b>Course content</b> Introducing students to the history of printmaking, with particular emphasis on intaglio printmaking. Using illustrative examples from the Printmaking Department's collection and from the literature. Highlighting the relationship between visual art problems and their expression in the medium. Developing critical thinking. The course consists of the following modular units: the line – etching, the values of the line – etching ; the line – soft-ground etching, the line – drypoint. Work is based on making drawings from life (the human figure, still life, landscape) and their use as models for prints in one of the intaglio techniques – etching, soft-ground etching and drypoint or a combination of these. Attention is given to the gradual achievement of mastery of the fundamental visual problems of line and composition in intaglio techniques. The course is practical in character (group work in the printmaking studio).			
<b>Reading list</b> Glikman, A. <i>Žak Kallo</i> . Moskva, 1959 Max Beckmann: <i>Grafike 1911-1946</i> . Beograd: katalog MSU, 1984 Timm, W. <i>The Graphic Art of Edvard Munch</i> . London, 1973 Boon, K.G. <i>Rembrandt: Das graphische Werk</i> , München: Anton Schroll, 1963 Denegri, Ješa. <i>Inostrana grafika iz zbirke Muzeja savremene umetnosti</i> . Beograd: Muzej savremene umetnosti			
<b>Active instruction hours</b>			<b>Other classes</b> 2
Lectures 2	Practical exercises:	Other forms of instruction:  Study and research work:	
<b>Methods of instruction</b> Individual work with students. Interactive instruction. Instruction is practical and studio-based. Literature, photographic and video material may be used for illustrative purposes. Results are achieved through active dialogue in the course of individual or group corrective feedback. Critical analysis.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
regular class attendance	10	oral defence	5
class participation	20	exhibition	25
assignments	40		



<b>Study programme:</b> PAINTING			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Printmaking 2/2 (Painting)			
<b>Teachers:</b> Aleksandar Mladenović; Katarina Zarić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Enrolment in the second semester of undergraduate studies, completion of the course Printmaking 2/1			
<b>Objectives:</b> Introduction to the technical and technological processes of the more complex techniques of intaglio printmaking – aquatint and combined techniques. Production of graphic images based on halftones. Articulation of visual elements and visual principles in compositions based on surface and tonal value organization. Development of the thought process and logic as requirements for practising printmaking as a complex and broad art discipline. Development of the ability to articulate verbally the ideas in one's work and of a critical approach to one's own work and to the work of fellow students.			
<b>Outcomes:</b> Upon completion of the course students are able to: <ul style="list-style-type: none"> <li>- master the concepts and use of the visual elements of surface, tonal value, texture and composition in creating intaglio prints – aquatints;</li> <li>- transpose a selected drawing onto a printmaking matrix and print their works at a professional level;</li> <li>- mark, store and present their works in a professional manner;</li> <li>- execute an individual or team project for their final examination as part of the end-of-year students' exhibition</li> </ul>			
<b>Course content</b> Analysis of prints from the Printmaking Department's collection and from relevant books. The course consists of the following modular units: <ul style="list-style-type: none"> <li>- combination of lines (etching, soft-ground etching) and surface (aquatint);</li> <li>- composition based on surface organization – aquatint;</li> <li>- different tonal values (value keys);</li> <li>- surface structuring, texture</li> </ul> Drawing from life (human figure, still life, landscape) is used as a sketch for the print (produced in the aquatint technique or in combination with other intaglio techniques). The course is practical in character (group work in a printmaking studio).			
<b>Reading list</b> Hozo, Dž. <i>Umjetnost multioriginala</i> . Mostar, 1988 Krizman, T. <i>Grafičke tehnike</i> . Zagreb, 1950 Eichenberg, F. <i>The Art of the Print</i> . New York, 1976 Wechsler, H.J. <i>Great Prints and Printmaker</i> . New York, s.a. Castelman, R. <i>Moderne Graphik seit 1945</i> . Munchen, 1973			
<b>Active instruction hours</b>			<b>Other classes</b> 2
Lectures: 2	Practical exercises:	Other forms of instruction:  Study and research work:	
<b>Methods of instruction</b> Individual work with students. Interactive instruction. Instruction is practical and studio-based. Literature, photographic and video material can be used for illustrative purposes. Results are achieved through active dialogue in the course of individual or group corrective feedback. Critical analysis.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>
regular class attendance	10	oral defence	5
class participation	20	exhibition	25
assignments	40		

<b>Study programme:</b> PRINTMAKING, PAINTING, SCULPTURE, NEW MEDIA				
<b>Type and level of study:</b> Undergraduate studies				
<b>Course title:</b> Lithography 4/1				
<b>Teacher:</b> Adam Pantić				
<b>Course status:</b> Elective				
<b>Number of ECTS credits:</b> 3				
<b>Prerequisites:</b> Completion of the third year of undergraduate studies, enrolment in the seventh semester				
<b>Objectives</b> Studying the construction of an image using raster dots. Applying knowledge about raster in the production of sketches for prints, using the duotone or tritone image systems. Mastering the use of the complex full colour system (CMYK) in graphic expression.				
<b>Outcomes</b> Upon completion of the course, students have mastered the basic principles of producing images in the duotone and tritone image systems. They are familiar with the principles and technical and technological dimensions of working with the full colour system (CMYK). They have acquired basic understanding of the technologically more complex principles of graphic expression (offset and digital printing).				
<b>Course content</b> Introduction to the course and thematic units. Introduction to full colour techniques in lithography. Introduction to the materials and the production process. Duotone – making a sketch (drawing), preparation for printing – colour separation, printing. Tritone – making a sketch (drawing), preparation for printing – colour separation, printing. Analysis of works and selection of works to be exhibited.				
<b>Reading list</b> Bogdanović, Žika i Radovanović, Denis. <i>Litografije Pabla Pikasa</i> . Beograd: Ateneum, 2001 Castleman, Riva. <i>Matisse prints from the Museum of Modern Art</i> , New York: Museum of Modern Art, 1986 Christov-Bakargiev, Carolyn and Taylor, Jane. <i>William Kentridge</i> . London: Thames & Hudson, 2004 Levinson, Harry J. <i>Principles of Lithography</i> . SPIE Press, 2011 Pantić, Milorad. <i>Litografija</i> . Beograd: Grafički školski centar, 1970 Peterdi, Gabor. <i>Great prints of the world</i> . London: Collier-Macmillan, 1969 Jones, Stanley. <i>Lithography for artists</i> . London: Oxford University Press, 1974 Porzio, Domenico. <i>Lithography: 200 years of art history and technique</i> . London: Bracken Books, 1982 Devon, Marjorie. <i>Tamarind Techniques for Fine Art Lithography</i> . Albuquerque: Tamarind Institute, 2009 Antreasian, G. and Adams, C. <i>The Tamarind Book of Lithography: Art and Techniques</i> . New York: Harry N. Abrams Inc. Publishers, 1971				
<b>Active instruction hours</b>				<b>Other classes</b>
Lectures: 2	Practical exercises:	Other forms of instruction:	Study and research work:	2
<b>Methods of instruction</b> Practical work, oral corrective feedback and tutorials, using the literature and the Internet.				
<b>Knowledge assessment (maximum points: 100)</b>				
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>	
class participation	30	final exhibition	30	
practical instruction	40			
preliminary exams				
seminars				

<b>Study programme:</b> PRINTMAKING, PAINTING, SCULPTURE, NEW MEDIA				
<b>Level of studies:</b> Undergraduate studies				
<b>Course title:</b> Lithography 4/2				
<b>Teacher:</b> Adam Pantić				
<b>Course status:</b> Elective				
<b>Number of ECTS credits:</b> 3				
<b>Prerequisites:</b> Enrolment in the 8th semester, successful completion of the course Lithography 4/1				
<b>Objectives</b> Applying knowledge about the raster dot as a constitutive element of the graphic image. Creative use of the full colour system (CMYK) in visual graphic expression.				
<b>Outcomes</b> Upon completion of the course, students have mastered the basic principles of full colour image production. They are able to create a graphic image, and adjust it to the full colour system (CMYK) during the printing preparation process. They are able to perform the entire production process at a professional level, independently or as part of a team, and have basic understanding of technologically more complex principles of graphic expression (offset and digital printing).				
<b>Course content</b> Introduction to the course and thematic units. Expanding students' knowledge of full colour techniques in lithography. Full colour (project assignment) – production of sketch (drawing, photography), analysis, printing preparation – colour separation, printing. Combining drawing techniques, experimentation. Analysis of works and selection of works to be exhibited.				
<b>Reading list</b> Antreasian, G. and Adams, C. <i>The Tamarind Book of Lithography: Art and Techniques</i> . New York: Harry N. Abrams Inc. Publishers, 1971 Devon, Marjorie. <i>Tamarind Techniques for Fine Art Lithography</i> . Albuquerque: Tamarind Institute, 2009 Jones, Stanley. <i>Lithography for artists</i> . London: Oxford University Press, 1974 Pantić, Milorad. <i>Litografija</i> . Beograd: Grafički školski centar, 1970 Bogdanović, Žika i Radovanović, Denis. <i>Litografije Pabla Pikasa</i> . Beograd: Ateneum, 2001 Castleman, Riva. <i>Matisse prints from the Museum of Modern Art</i> , New York: Museum of Modern Art, 1986 Booth-Clibborn, Edward and Baroni, Daniele. <i>The language of graphics</i> . London: Thames and Hudson, 1980 Christov-Bakargiev, Carolyn and Taylor, Jane. <i>William Kentridge</i> . London: Thames & Hudson, 2004 Levinson, Harry J. <i>Principles of Lithography</i> . SPIE Press, 2011 Porzio, Domenico. <i>Lithography: 200 years of art history and technique</i> . London: Bracken Books, 1982				
<b>Active instruction hours</b>				<b>Other classes</b>
Lectures: 2	Practical exercises:	Other forms of instruction:	Study and research work:	2
<b>Methods of instruction</b> Practical work, oral corrective feedback and tutorials, using the literature and the Internet.				
<b>Knowledge assessment (maximum points: 100)</b>				
<b>Pre-examination obligations</b>	<b>70 points</b>	<b>Final examination</b>	<b>30 points</b>	
class participation	30	final exhibition	30	
practical instruction	40			
preliminary exams				
seminars				

<b>Study programme:</b> SCULPTURE			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Elective Materials – Stone Sculpture 4/1			
<b>Teacher:</b> Đorđe Čpajak			
<b>Course status:</b> Elective			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Completing the sixth semester of undergraduate studies			
<b>Objectives:</b> Developing skills in the area of stone sculpture based on students' drawings or plaster models. Mastering the skills and techniques of producing stone sculpture. Relating these skills and knowledge to other elective courses, e.g. wood, metal, bronze and terracotta sculpture – execution of a collaborative work with students in other courses.			
<b>Outcomes:</b> Building on the skills and knowledge of stone sculpture acquired in the previous year, students refine their ideas and execute them using stone carving methods and techniques appropriate for larger sculptures.			
<b>Course content:</b> The course provides extensive knowledge and possibilities for carrying out ideas initially expressed in the form of clay or plaster models or drawings, using traditional stone carving techniques. It also provides an introduction to the latest techniques using diamond and electric stone carving tools.			
<b>Reading list:</b> The reading list is adapted to each individual student, depending on their ideas and interests.			
<b>Active instruction hours:</b> 4			<b>Other classes:</b> 2
Lectures: 1	Practical exercises:	Other forms of instruction:	
<b>Methods of instruction:</b> Instruction is practical and takes place in the stone sculpture studio. Instruction also involves students receiving individual corrective feedback.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>points</b>	<b>Final examination</b>	<b>points</b>
regular class attendance	10	assessment of practical work or overall artistic achievement	25
class participation	20	work presentation	5
assignments	40		

<b>Study programme:</b> SCULPTURE			
<b>Type and level of study:</b> Undergraduate studies			
<b>Course title:</b> Elective Materials – Stone Sculpture 4/2			
<b>Teacher:</b> Mice Poptsis			
<b>Course status:</b> Elective			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Completing the seventh semester of undergraduate studies			
<b>Objectives:</b> Developing and perfecting skills in the area of stone sculpture based on students' drawings or plaster models. Mastering the skills and techniques of producing stone sculpture. Relating these skills and knowledge to other elective courses, e.g. wood, metal, bronze and terracotta sculpture – execution of a collaborative work with students in other courses. Work on sculptures begun in the seventh semester is completed, with the possibility of executing further projects depending on the level of proficiency in stone carving techniques.			
<b>Outcomes:</b> Having acquired relevant knowledge and skills in the seventh-semester course Stone Sculpture, students continue to develop and refine the execution of their ideas using methods and techniques for the production of larger stone sculptures.			
<b>Course content:</b> The course provides extensive knowledge and possibilities for carrying out ideas initially expressed in the form of clay or plaster models or drawings, using traditional stone carving techniques. It also provides an introduction to the latest techniques using diamond and electric stone carving tools. In this semester, students develop and bring their individual style to the execution of their ideas and projects.			
<b>Reading list:</b> The reading list is adapted to each individual student, depending on their ideas, interests and commitment.			
<b>Active instruction hours:</b> 1			<b>Other classes</b> 2
један (1) Lectures: 1	Practical exercises:	Other forms of instruction:  Study and research work:	
<b>Methods of instruction:</b> Instruction is practical and takes place in the stone sculpture studio. Instruction also involves students receiving individual corrective feedback.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>points</b>	<b>Final examination</b>	<b>points</b>
regular class attendance	10	assessment of practical work or overall artistic achievement	25
class participation	20	work presentation	5
assignments	40		

<b>Study programme:</b> New Media			
<b>Course title:</b> Introduction to New Media Art 1/1			
Teacher: Vladimir Nikolić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Enrolment in the first year of undergraduate studies			
<b>Objectives</b> Practical introduction to the phenomenological and poetic foundations of new media art. Development of creative abilities and critical thinking in the fields of photography and animation.			
<b>Outcomes</b> Upon completion of the course, students are able to explore and develop creative procedures in the fields of photography and animation, and relate them to the content of other art and art theory courses.			
<b>Course content</b> 1, 2, 3. View / scene / image / photography / screen / projection / event; 4. Tutorial; 5, 6, 7. Phenomenology of digital culture and digital art; 8. Tutorial; 9, 10, 11. Film and animation in new media art; 12, 13, 14, 15. Tutorials.			
<b>Reading list</b> Gere, Charlie. <i>Digital Culture</i> . London: Reaktion Books, 2008; Grau, Oliver (ed), <i>Media Art Histories</i> , Boston MA: MIT Press, 2007; Marchessault, Janine / Susan Lord (eds). <i>Fluid Screens, Expanded Cinema</i> . Toronto: University of Toronto Press, Scholarly Publishing Division, 2008; Paul, Christiane. <i>Digital Art</i> , London: Thames & Hudson, 2008; Schwarz, Hans-Peter. <i>Media Art History</i> . Munich / New York: Prestel, 1997; Šuvaković, Мюдраг. <i>Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950</i> . Beograd / Novi Sad: SANU / Prometej, 1999; Todorović, Aleksandar. <i>Umetnost i tehnologije komunikacija</i> , Beograd: Clio, 2009; Youngblood, Gene. <i>Expanded Cinema</i> , Boston MA: E.P. Dutton & Co, 1970. Monographs, catalogues, the Internet and other visual arts media.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1
<b>Methods of instruction</b> The course comprises lectures, practical work and tutorials. Lectures provide an introduction to thematic units. Practical work involves execution of small-scale works using photography, video, film, processual installations, and/or a combination of these with traditional visual arts media. Tutorials are devoted to discussions of the conceptual, formal and methodological aspects of students' works in progress, in conjunction with deeper exploration of particular themes. The studio is equipped with computers, other digital equipment, projectors and books, and has an internet connection. Students work independently, regularly supervised by the teacher. They receive individualized instruction that focuses on the specific art research interests of each student.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
class and tutorial participation	20	work presentation	30
practical instruction	50		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Introduction to New Media Art 1/2			
<b>Teacher:</b> Vladimir Nikolić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Completing the course Introduction to New Media Art 1/1			
<b>Objectives</b> Practical introduction to the artistic, methodological and poetic dimensions of new media art. Development of creative abilities and critical thinking in the areas of video, performance art and hybrid art forms.			
<b>Outcomes</b> Upon completion of the course, students are able to explore new media art and develop creative approaches to video art; they are acquainted with the performative aspects of contemporary art and with emerging art forms, and are able to relate the knowledge and skills they have acquired to the content of other art and art theory courses.			
<b>Course content</b> 1, 2, 3. Video Art; 4. Tutorial; 5, 6, 7. Installation / Interaction / Performance Art; 8. Tutorial; 9, 10, 11. Hybrid Art Forms; 12, 13, 14, 15. Tutorials.			
<b>Литература</b> Dixon, Steve. <i>Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation</i> . Cambridge MA: The MIT Press, 2007; Frieling, Rudolf / Boris Groys (eds). <i>The Art of Participation: 1950 to Now</i> . London: Thames & Hudson, 2008; Goldberg, RoseLee. <i>Goldberg, Performance: Live Art 1909 to the Present</i> , London: Thames & Hudson, 1979; Meigh-Andrews, Chris. <i>A History of Video Art</i> . New York / London: Bloomsbury Academic, 2014; Schimmel, Paul. <i>Out of Actions: Zwischen Performance und Objekt 1949-1979</i> , Ostfildern: Cantz Verlag, 1998; Schwartzman, Madeline. <i>See Yourself Sensing: Redefining Human Perception</i> . London: Black Dog Publishing, 2011; Šuvaković, Мюдраг. <i>Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950</i> . Beograd / Novi Sad: SANU / Prometej, 1999. Monographs, catalogues, the Internet and other visual arts media.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1
<b>Methods of instruction</b> The course comprises lectures, practical work and tutorials. Lectures provide an introduction to thematic units. Practical work involves execution of small-scale works using photography, video, film, processual installations, and/or a combination of these with traditional visual arts media. Tutorials are devoted to discussions of the conceptual, formal and methodological aspects of students' works in progress, in conjunction with deeper exploration of particular themes. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students work independently, regularly supervised by the teacher. They receive individualized instruction that focuses on the specific art research interests of each student.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
class and tutorial participation	20	work presentation	30
practical instruction	50		

<b>Study programme:</b> Undergraduate Fine Arts studies, NEW MEDIA module			
<b>Course title:</b> Transmedia Research 2/1			
<b>Teachers:</b> Dejan Grba, Zoran Todorović			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 11			
<b>Prerequisites:</b> Enrolment in the first semester of the second year of undergraduate studies			
<b>Objectives</b> Transmedia Research courses focus on the acquisition of necessary conceptual and technical knowledge and skills with the aim of fully developing students' ability to contemplate, develop, create and present new media art projects.			
<b>Outcomes</b> Upon completion of the course, students have acquired practical knowledge of various aspects and processes of conceptualization, research, execution and presentation of new media art projects. They are able to produce relatively simple new media art projects, both individually and as part of a team.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas 1/2; 3, 4, 5, 6, 7. Work on projects 1/2; 8. Presentation and discussion of final projects 1/2; 9. Presentation and consideration of project ideas 2/2; 10, 11, 12, 13. Work on projects 2/2; 14. Presentation and discussion of final projects 2/2; 15. Preparation for end-of-semester presentation of projects. Students are expected to execute two complete small-scale projects during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. Emphasis is on experimentation, exploration, and appreciation and awareness of the complexity of the creative process in new media art, rather than technical perfection.			
<b>Reading list</b> Cotton, Charlotte. <i>The Photograph as Contemporary Art</i> . New York: Thames and Hudson, 2009; Hassan, Robert. <i>The Information Society: Cyber Dreams and Digital Nightmares</i> . Boston MA: Polity Press, 2008; Lister, Martin et al. <i>New Media: A Critical Introduction</i> . New York: Routledge, 2009; Popova, Maria. <i>Auto Focus: A Brief History of Contemporary Self-Portraiture</i> . New York: Brain Pickings, 2010; Šuvaković, Miško. <i>Konceptualna umetnost</i> . Novi Sad: MSUV, 2007.			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 0		<b>Practical instruction:</b> 6
<b>Methods of instruction</b> The course consists of a combination of practical work and tutorials. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
quality of works produced	50	quality of end-of-semester work presentation	10
verbal explication of works	20		
regular attendance and quality of class participation	20		



<b>Study programme:</b> Undergraduate studies in the Fine Arts, NEW MEDIA module			
<b>Course title:</b> Transmedia Research 2/2			
<b>Teachers:</b> Dejan Grba, Zoran Todorović			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 11			
<b>Prerequisites:</b> Completing the course Transmedia Research 2/1			
<b>Objectives</b> The aim of the course is to develop students' creative abilities, analytical and critical thinking about the broad field of new media art, and to enable students to work independently, effectively and professionally in the field of contemporary art production. The course provides insight into various art practices, disciplines and techniques which students may employ in their individual and/or team work in this field.			
<b>Outcomes</b> Upon completion of the course, students have acquired competences for collaborative work in the field of new media art, particularly for individual or team development, execution and public presentation of new media arts projects. Students are able to collaborate creatively on art research activities and projects, and are able to collaborate with interdisciplinary science and art research teams.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas 1/2; 3, 4, 5, 6, 7. Work on projects 1/2; 8. Presentation and discussion of final projects 1/2; 9. Presentation and consideration of project ideas 2/2; 10, 11, 12, 13. Work on projects 2/2; 14. Presentation and discussion of final projects 2/2; 15. Preparation for presentation of projects at the end-of-year exhibition. Students are expected to execute two complete small-scale projects during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. Emphasis is on experimentation, exploration, and appreciation and awareness of the complexity of the creative process in new media art, rather than technical perfection.			
<b>Reading list</b> Bell, David / Barbara M. Kennedy. <i>The Cybercultures Reader</i> . New York: Routledge, 2000; Cook, Sarah et al. <i>A Brief History of Working with New Media Art: Conversations with Artists</i> . Berlin: The Green Box, 2010; Doug Hall & Sally Jo Fifer (eds.), <i>Illuminating Video: An Essential Guide to Video Art</i> , Aperture, 1990; Gere, Charlie. <i>Digital Culture</i> . London: Reaktion Books, 2008; Kelly, Caleb. <i>Cracked Media</i> . Cambridge MA: MIT Press, 2009; Lessig, Lawrence. <i>Kôd i drugi zakoni kiberprostora</i> . Zagreb: Multimedijski institut, 2004.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 0	<b>Practical instruction:</b> 6
<b>Methods of instruction</b> The course consists of a combination of practical work and tutorials. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	90 points	<b>Final examination</b>	10 points
quality of works produced	50	quality of work preparation and presentation at the end-of-year exhibition	10
verbal explication of works	20		
regular attendance and quality of class participation	20		

<b>Study programme:</b> Undergraduate studies in the Fine Arts, NEW MEDIA module			
<b>Course title:</b> Transmedia Research 3/1			
<b>Teachers:</b> Dejan Grba, Zoran Todorović			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 8			
<b>Prerequisites:</b> Enrolment in the first semester of the third year of undergraduate studies			
<b>Objectives</b> The course aims to further develop and enhance students' creative abilities as well as their analytical and critical thinking on new media art developed over the first two years of undergraduate studies, and to enable students to work independently, effectively and professionally in the areas of contemporary art production and art education.			
<b>Outcomes</b> Upon completion of the course, students have gained practical knowledge and understanding of art, technical and technological, and theoretical-conceptual aspects of new media art. They have become acquainted with, understood and adopted criteria for reflecting on, executing, positioning and evaluating their own work in the artistic, technical and technological, theoretical, cultural and broader social context of contemporary art.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas; 3, 4, 5, 6, 7. Work on projects; 8. Presentation and discussion of projects in progress; 9, 10, 11, 12, 13. Work on projects; 14. Presentation and discussion of final projects; 15. Preparation for end-of-semester presentation of projects. Students are expected to complete at least one relatively complex project during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. Emphasis is on increasing the complexity of experimentation and the rigour of the research process, and on their harmonization with the concept of the project in progress. Production intensifies, while reflection on the creative process moves towards awareness of the complexity of the methodology, technology, public impact and identity of new media artwork.			
<b>Reading list</b> Greene, Rachel. <i>Internet Art</i> . New York: Thames & Hudson, 2004; Hui Kyong Chun, Wendy / Thomas Keenan (eds). <i>New Media, Old Media: A History and Theory Reader</i> . New York: Routledge, 2005; Iman, Moradi. <i>Glitch: Designing Imperfection</i> . New York: Mark Batty Publisher, 2009; Meigh-Andrews, Chris. <i>A History of Video Art</i> . New York / London: Bloomsbury Academic, 2014; Wilson, Stephen. <i>Information Arts: Intersections of Art, Science and Technology</i> . Cambridge MA: MIT Press, 2002.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 0	<b>Practical instruction:</b> 6
<b>Methods of instruction</b> The course consists of a combination of practical work and tutorials. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
quality of works produced	50	quality of end-of-semester presentation of works	10
verbal explication of works	20		
regular attendance and quality of class participation	20		

<b>Study programme:</b> Undergraduate studies in the Fine Arts, NEW MEDIA module			
<b>Course title:</b> Transmedia Research 3/2			
<b>Teachers:</b> Dejan Grba, Zoran Todorović			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 8			
<b>Prerequisites:</b> Completing the course Transmedia Research 3/1			
<b>Objectives</b> The course aims to provide students with further, more thorough knowledge of, and deeper insight into, the poetic, production and technological, theoretical, historical and cultural aspects of new media art.			
<b>Outcomes</b> Upon completion of the course, students have mastered the complex process of conceptualizing, researching, testing, executing, presenting, positioning and placement of new media art projects. They are able to carry out new media art projects both individually and as part of a team.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas; 3, 4, 5, 6, 7. Work on projects; 8. Presentation and discussion of projects in progress; 9, 10, 11, 12, 13. Work on projects; 14. Presentation and discussion of final projects; 15. Preparation for presentation of projects at the end-of-year exhibition. Students are expected to complete at least one relatively complex project during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. Emphasis is on increasing the complexity of experimentation and the rigour of the research process, and on their harmonization with the concept of the project in progress. Production intensifies, while reflection on the creative process moves towards awareness of the complexity of the methodology, technology, public impact and identity of new media artwork.			
<b>Reading list</b> Anker, Suzanne / Dorothy Nelkin. <i>The Molecular Gaze: Art in the Genetic Age</i> . N.Y.: Cold Spring Harbor Laboratory Press, 2004; Grau, Oliver. <i>Virtual Art: From Illusion to Immersion</i> . Cambridge MA: The MIT Press, 2003; Jussi, Parikka. <i>A Geology of Media</i> . Minnesota: University of Minnesota Press, 2015; Lovejoy, Margot. <i>Digital Currents: Art in the Electronic Age</i> . New York: Routledge, 2004; Spiller, Neil (ed). <i>Cyber_Reader: Critical Writings For the Digital Era</i> , New York: Phaidon Press Ltd., 2002; Wilson, Stephen. <i>Art + Science Now</i> . New York: Thames & Hudson, 2010.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 0	<b>Practical instruction:</b> 6
<b>Methods of instruction</b> The course consists of a combination of practical work and tutorials. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
quality of works produced	50	quality of preparation and presentation of works at the end-of-year exhibition	10
verbal explication of works	20		
regular attendance and quality of class participation	20		

<b>Study programme:</b> Undergraduate studies in the Fine Arts, NEW MEDIA module			
<b>Course title:</b> Transmedia Research 4/1			
<b>Teachers:</b> Dejan Grba, Zoran Todorović			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 11			
<b>Prerequisites:</b> Enrolment in the fourth year of undergraduate studies			
<b>Objectives</b> In-depth study of the poetic, production and technological, theoretical, historical and cultural aspects of new media art. Completion of the undergraduate education process through the execution of more complex, creatively distinctive degree projects.			
<b>Outcomes</b> Upon completion of the course, students have mastered the complete process of conceptualization, research, production/testing/evaluation, execution, presentation, positioning and placement of new media art projects. They are able to produce more complex new media art projects, both individually and as part of a team.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas; 3, 4, 5, 6, 7. Work on projects; 8. Presentation and discussion of projects in progress; 9, 10, 11, 12, 13. Work on projects; 14. Presentation and discussion of projects in progress; 15. Preparation for end-of-semester presentation of projects. The course focuses on the execution of complex new media projects. Students are expected to complete at least one relatively complex project during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. The projects aim to establish students' distinctive poetic profiles, thus completing the process of undergraduate fine arts studies. Emphasis is on increasing the complexity of experimentation and the rigour of the research process, and on their careful harmonization with the concept of the project in progress. Production intensifies, reflection on the creative process moves towards awareness of the complexity of the methodology, technology, public impact and identity of new media artwork, while at the same time a multi-layered, critical, ethical and socially responsible attitude to work is formed and fostered.			
<b>Reading list</b> Chandler, Annmarie / Norie Neumark. <i>At a Distance: Precursors to Art and Activism on the Internet</i> . Cambridge MA: MIT Press, 2005; Goldberg, Roselee. <i>Performance Art: From Futurism to the Present</i> . New York: Thames and Hudson, 2001; McGovern, Tammy. <i>The Signal Culture Cookbook</i> . Rochester, NY: Signal Culture, 2013; Power, Dominic / Robin Teigland. <i>The Immersive Internet: Reflections on the Entangling of the Virtual with Society, Politics and the Economy</i> . New York: Media & Culture Collection. 2013; Wardrip-Fruin, Noah / Nick Montfort. <i>The New Media Reader</i> , Cambridge, MA: The MIT Press, 2003.			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 0	<b>Practical instruction:</b> 6	
<b>Methods of instruction</b> The course consists of a combination of practical work and tutorials. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	90 points	<b>Final examination</b>	90 points
quality of works produced	50	quality of preparation and end-of-semester presentation of works	10
verbal explication of works	20		

regular class attendance and quality of class participation	20		
---	----	--	--

<b>Study programme:</b> Undergraduate studies in the Fine Arts, NEW MEDIA module			
<b>Course title:</b> Transmedia Research 4/2			
<b>Teachers:</b> Dejan Grba, Zoran Todorović			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 11			
<b>Prerequisites:</b> Completing the course Transmedia Research 4/1			
<b>Objectives</b> In-depth study of the poetic, production and technological, theoretical, historical and cultural aspects of new media art. Completion of the undergraduate education process through the execution of more complex, creatively distinctive degree projects.			
<b>Outcomes</b> Upon completion of the course, students have mastered the complete process of conceptualization, research, production/testing/evaluation, execution, presentation, positioning and placement of new media art projects. They are able to produce more complex new media art projects, both individually and as part of a team.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas; 3, 4, 5, 6, 7. Work on projects; 8. Presentation and discussion of projects in progress; 9, 10, 11, 12, 13. Work on projects; 14. Presentation and discussion of projects in progress; 15. Preparation for presentation of projects at the end-of-year exhibition. The course focuses on the execution of complex new media projects. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. The projects aim to establish students' distinctive poetic profiles, thus completing the process of undergraduate fine arts studies. Emphasis is on increasing the complexity of experimentation and the rigour of the research process, and on their careful harmonization with the concept of the project in progress. Production intensifies, reflection on the creative process moves towards awareness of the complexity of the methodology, technology, public impact and identity of new media artwork, while at the same time a multi-layered, critical, ethical and socially responsible attitude to work is formed and fostered.			
<b>Reading list</b> Dixon, Steve. <i>Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation</i> . Cambridge MA: MIT Press, 2007; Grau, Oliver. <i>Virtual Art: From Illusion to Immersion</i> . Cambridge MA: The MIT Press, 2003; Hassan, Robert / Julian Thomas. <i>The New Media Theory Reader</i> . New York: McGraw-Hill, 2006; McGovern, Tammy. <i>The Signal Culture Cookbook</i> . Rochester, NY: Signal Culture, 2013; Myers, William. <i>Bio Design: Nature + Science + Creativity</i> . New York: The Museum of Modern Art, 2012; Wilson, Stephen. <i>Art + Science Now</i> . New York: Thames & Hudson, 2010.			
<b>Active instruction hours</b>		<b>Theoretical instruction: 0</b>	<b>Practical instruction: 6</b>
<b>Methods of instruction</b> The course consists of a combination of practical work and tutorials. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	90 points	<b>Final examination</b>	90 points
quality of works produced	50	quality of preparation and presentation of works at the end-of-year exhibition	10
verbal explication of works	20		
regular class attendance and quality	20		

of class participation			
------------------------	--	--	--

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Transmedia Research 3/1 – elective			
<b>Teacher:</b> Vladimir Nikolić			
<b>Course status:</b> Elective			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Enrolment in the first semester of the third year of undergraduate studies			
<b>Objectives</b> Practical introduction to the research, interdisciplinary and technological-methodological approaches and theoretical aspects of new media art.			
<b>Outcomes</b> Upon completion of the course, students are acquainted with the conceptualization, research, production/testing/evaluation, execution and presentation of new media art projects. They are able to apply new media creative practices in the execution of relatively complex art projects as part of a team.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas; 3, 4, 5, 6, 7. Work on projects; 8. Presentation and discussion of projects in progress; 9, 10, 11, 12, 13. Work on projects; 14. Presentation and discussion of final projects; 15. Preparation for end-of-semester presentation of projects. Students are expected to complete a small-scale new media art project during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. Emphasis is on experimentation, exploration, and appreciation and awareness of the complexity of the creative process in new media art, rather than technical perfection.			
<b>Reading list</b> Cotton, Charlotte. <i>The Photograph as Contemporary Art</i> . New York: Thames and Hudson, 2009; Hassan, Robert. <i>The Information Society: Cyber Dreams and Digital Nightmares</i> . Boston MA: Polity Press, 2008; Lister, Martin et al. <i>New Media: A Critical Introduction</i> . New York: Routledge, 2009; Popova, Maria. <i>Auto Focus: A Brief History of Contemporary Self-Portraiture</i> . New York: Brain Pickings, 2010; Šuvaković, Miško. <i>Konceptualna umetnost</i> . Novi Sad: MSUV, 2007.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 0	<b>Practical instruction:</b> 2
<b>Methods of instruction</b> The course consists of a combination of practical work and lectures. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	70 points	<b>Final examination</b>	30 points
assignments	40	practical work assessment	25
class participation	20	oral examination	5
regular class attendance	10		



<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Transmedia Research 3/2 – elective			
<b>Teacher:</b> Vladimir Nikolić			
<b>Course status:</b> Elective			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Enrolment in the second semester of the third year of academic studies			
<b>Objectives</b> Practical introduction to the research, interdisciplinary and technological-methodological approaches and theoretical aspects of new media art.			
<b>Outcomes</b> Upon completion of the course, students are acquainted with the conceptualization, research, production/testing/evaluation, execution and presentation of new media art projects. They are able to apply new media creative practices in the execution of relatively complex art projects as part of a team.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas; 3, 4, 5, 6, 7. Work on projects; 8. Presentation and discussion of projects in progress; 9, 10, 11, 12, 13. Work on projects; 14. Presentation and discussion of final projects; 15. Preparation for presentation of projects at the end-of-year exhibition. Students are expected to complete a small-scale new media art project during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. Emphasis is on experimentation, exploration, and appreciation and awareness of the complexity of the creative process in new media art, rather than technical perfection.			
<b>Reading list</b> Bell, David / Barbara M. Kennedy. <i>The Cybercultures Reader</i> . New York: Routledge, 2000; Cook, Sarah et al. <i>A Brief History of Working with New Media Art: Conversations with Artists</i> . Berlin: The Green Box, 2010; Doug Hall & Sally Jo Fifer (eds.), <i>Illuminating Video: An Essential Guide to Video Art</i> , Aperture, 1990; Gere, Charlie. <i>Digital Culture</i> . London: Reaktion Books, 2008; Kelly, Caleb. <i>Cracked Media</i> . Cambridge MA: MIT Press, 2009; Lessig, Lawrence. <i>Kôd i drugi zakoni kiberprostora</i> . Zagreb: Multimedijalni institut, 2004.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 0	<b>Practical instruction:</b> 2
<b>Methods of instruction</b> The course consists of a combination of practical work and lectures. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	70 points	<b>Final examination</b>	30 points
assignments	40	practical work assessment	25
class participation	20	oral examination	5
regular class attendance	10		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Transmedia Research 4/1 – elective			
<b>Teachers:</b> Dejan Grba, Zoran Todorović			
<b>Course status:</b> Elective			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Enrolment in the first semester of the fourth year of academic studies			
<b>Objectives</b> Practical introduction and study of the poetic, production and technological, theoretical, historical and cultural aspects of new media art.			
<b>Outcomes</b> Students master the entire process of conceptualization, research, production/testing/evaluation, execution, presentation, positioning and placement of a new media art project. They are able to apply new media creative practices in the execution of relatively complex art projects, individually or as part of a team.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas; 3, 4, 5, 6, 7. Work on projects; 8. Presentation and discussion of projects in progress; 9, 10, 11, 12, 13. Work on projects; 14. Presentation and discussion of final projects; 15. Preparation for end-of-semester presentation of projects. Students are expected to complete a small-scale new media art project during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. Emphasis is on increasing the complexity of experimentation and the rigour of the research process, and on their careful harmonization with the concept of the project in progress.			
<b>Reading list</b> Greene, Rachel. <i>Internet Art</i> . New York: Thames & Hudson, 2004; Hui Kyong Chun, Wendy / Thomas Keenan (eds). <i>New Media, Old Media: A History and Theory Reader</i> . New York: Routledge, 2005; Iman, Moradi. <i>Glitch: Designing Imperfection</i> . New York: Mark Batty Publisher, 2009; Meigh-Andrews, Chris. <i>A History of Video Art</i> . New York / London: Bloomsbury Academic, 2014; Wilson, Stephen. <i>Information Arts: Intersections of Art, Science and Technology</i> . Cambridge MA: MIT Press, 2002.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 0	<b>Practical instruction:</b> 2
<b>Methods of instruction</b> The course consists of a combination of practical work and lectures. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	70 points	<b>Final examination</b>	30 points
assignments	40	practical work assessment	25
class participation	20	oral examination	5
regular class attendance	10		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Transmedia Research 4/2 – elective			
<b>Teachers:</b> Dejan Grba, Zoran Todorović			
<b>Course status:</b> Elective			
<b>Number of ECTS credits:</b> 3			
<b>Prerequisites:</b> Enrolment in the second semester of the fourth year of undergraduate studies			
<b>Objectives</b> Practical introduction and study of the research, poetic, production and technological, theoretical, historical and cultural aspects of new media art.			
<b>Outcomes</b> Students master the process of conceptualization, research, production/testing/evaluation, execution, presentation, positioning and placement of new media art projects. They are able to apply new media creative practices in the execution of relatively complex art projects, individually or as part of a team.			
<b>Course content</b> 1. Logistical preparation for the semester; 2. Presentation and consideration of project ideas; 3, 4, 5, 6, 7. Work on projects; 8. Presentation and discussion of projects in progress; 9, 10, 11, 12, 13. Work on projects; 14. Presentation and discussion of final projects; 15. Preparation for presentation of projects at the end-of-year exhibition. Students are expected to complete a small-scale new media art project during the semester. Projects are thematically and conceptually open and students can freely choose techniques and media, respecting logistical and material constraints. Emphasis is on increasing the complexity of experimentation and the rigour of the research process, and on their careful harmonization with the concept of the project in progress.			
<b>Reading list</b> Anker, Suzanne / Dorothy Nelkin. <i>The Molecular Gaze: Art in the Genetic Age</i> . N.Y.: Cold Spring Harbor Laboratory Press, 2004; Grau, Oliver. <i>Virtual Art: From Illusion to Immersion</i> . Cambridge MA: The MIT Press, 2003; Jussi, Parikka. <i>A Geology of Media</i> . Minnesota: University of Minnesota Press, 2015; Lovejoy, Margot. <i>Digital Currents: Art in the Electronic Age</i> . New York: Routledge, 2004; Spiller, Neil (ed). <i>Cyber_Reader: Critical Writings For the Digital Era</i> , New York: Phaidon Press Ltd., 2002; Wilson, Stephen. <i>Art + Science Now</i> . New York: Thames & Hudson, 2010.			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 0	<b>Practical instruction:</b> 2	
<b>Methods of instruction</b> The course consists of a combination of practical work and lectures. Students independently carry out practical work on their projects in the studio, with regular supervision by the teacher. During regular tutorials, students present their projects in the current stage of production, and discuss the conceptual, formal, methodological, technical, theoretical and contextual issues relevant to their execution, presentation, reception and documentation. When necessary, the teacher may organize lectures/workshops providing theoretical and practical instruction on specific topics related to students' work. The studio is equipped with computers, other digital equipment, projectors, books, etc. and has an internet connection. Students receive individualized instruction, and weekly timetables are consequently tailored to students' specific interests in art research, their creative individuality and pace of learning.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	70 points	<b>Final examination</b>	30 points
assignments	40	practical work assessment	25
class participation	20	oral examination	5
regular class attendance	10		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Discursive Art and Media Practices 1/1			
<b>Teacher:</b> Bojana Matejić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Enrolment in the first semester of the first year of undergraduate studies			
<b>Objectives</b> Understanding the relationship between contemporary art and theory and their mutual reflections through an introduction to the history of art and media theory, actualization of theory, theoretical methodology, objects and objectives.			
<b>Outcomes</b> Students acquire basic information about artistic creation from the perspective of different 20th and 21st century disciplines – philosophy, aesthetics, applied aesthetics, theory of avant-garde art and theory of culture.			
<b>Course content</b> Discursive Art and Media Practices is a theoretical art subject that aims to systematically integrate art research and practical work with a creative theoretical study of art. 1. Introductory lecture: discourse, practice, art and media. What is theory?; 2. Comparative history and theories of avant-garde art and culture; 3. Modern and postmodern definitions of art and the work of art; 4. Structuralism and post-structuralism: their application to the dominant post-war art theory perspectives and schools of thought; 5, 6. Tutorials / workshops; 7. Preliminary exam; 8. Art and theoretical psychoanalysis; 9. The concept of deconstruction and its applications to the discourse of art and art theory; 10. Postmodern art and postmodernism; 11. The Deleuze-Guattari and post-Deleuze-Guattari theory of affect; 12, 13. Tutorials / workshops; 14. Preliminary exam; 15. Presentation of completed work.			
<b>Reading list</b> Beker, M. <i>Suvremene književne teorije</i> , Zagreb: SNL, 1986; Birger, P. <i>Teorija avangarde</i> . Beograd: Narodna knjiga - Alfa, 1998; Brunette, P., D. Wills. <i>Deconstruction and the Visual Arts. Art, Media Architecture</i> . Cambridge: Cambridge University Press, 1994; Bart, R. <i>Književnost, mitologija, semiologija</i> , Beograd: Nolit, 1979; Delez, Ž. <i>Gatari, F. Anti-Edip (Kapitalizam i šizofrenija)</i> . Novi Sad: Izdavačka knjižarnica Zorana Stojanovića, 1995. Harrison, C. Wood, P (eds). <i>Art in Theory 1900-2000: An Anthology of Changing Ideas</i> . Oxford UK / Cambridge USA: Basil Blackwell, 2003; Liotar, Ž. F. <i>Postmoderno stanje</i> . Novi Sad: Bratstvo-Jedinstvo, 1988; Šuvaković, M. <i>Diskurzivna analiza</i> , Beograd: Univerzitet umetnosti, 2006; Šuvaković, M. <i>Pojmovnik suvremene umjetnosti</i> . Horetzky i Vlees / Beton, Zagreb / Ghent, 2005.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1
<b>Methods of instruction</b> The course combines lectures, workshops and practical work. Lectures provide a phenomenological and theoretical perspective on thematic units. Workshops involve study of the literature, study of art phenomenology and discussions. Practical work involves production of a seminar work in the form of a visual presentation.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
class participation	20	final presentation	20
workshops (4)	30		
preliminary exams (2)	30		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Discursive Art and Media Practices 1/2			
<b>Teacher:</b> Bojana Matejić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Completion of the course Discursive Art and Media Practices 1/1			
<b>Objectives</b> Enabling students to engage in theoretical and critical thinking and practical activity in the fields of new media art and digital culture.			
<b>Outcomes</b> Students master methods of comparative analysis of traditional and contemporary art work production and postproduction methods.			
<b>Course content</b> Discursive Art and Media Practices is a theoretical art subject that aims to systematically integrate art research and practical work with a creative theoretical study of art. 1. Introduction to the theory of new media: the concept and types of media texts; 2. The concept and theory of new media; 3. The theory of simulation, simulationism and fiction; 4. Theories of photography and photographic text; 5, 6. Tutorials / workshops; 7. Preliminary exam; 8. Theories of experimental film and music; 9. Theories of the moving image, interface, screen art and video games; 10. Theories of digital art and culture; 11. Relational aesthetics, postproduction and its critique; 12, 13. Tutorials / workshops; 14. Preliminary exam; 15. Presentation of completed work.			
<b>Reading list</b> Bodrijar, Ž. <i>Simulakrumi i simulacija</i> , Novi Sad: Svetovi, 1991; Bourriaud, N. <i>Postproduction: Culture as Screenplay: How Art Reprograms the World</i> . New York: Lukas & Sternberg, 2002; Bart, R. <i>Svetla komora. Nota o fotografiji</i> . Beograd: Rad, 2004; Currie, G. <i>Image and mind. Film, philosophy and Cognitive Science</i> . Cambridge: Cambridge University Press, 1995; Curtis, D. <i>Experimental Cinema</i> . New York: Dell Publishing Co., 1971; Delez, Ž. <i>Film 2. Slika-vreme</i> . Beograd: Filmski centar Srbije, 2010; Hansen. M. <i>New Philosophy for New Media</i> . MA Cambridge – London: The MIT Press, 2004; Koblj, B. <i>Uvod u studije medija</i> . Beograd: Klio, 2005; Manović, L. <i>Metamediji</i> . Beograd: Centar za savremenu umetnost, 2001; Negroponte, N. <i>Biti digitalan</i> , Beograd: Clio, 1988; Savić, M., F. Filipović (ur.). <i>John Cage. Radovi / tekstovi 1939 –1979</i> , Beograd: Radionica SIC, 1981; Sontag, S. <i>Eseji o fotografiji</i> . Beograd: Radionica SIC, 2008; Sefer, Ž. <i>Zašto fikcija?</i> Novi Sad: Svetovi, 2001; Vučićević, B. <i>Avangardni film 1895 – 1939</i> . Beograd: Srboštampa, 1984.			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1	
<b>Methods of instruction</b> The course combines lectures, workshops and practical work. Lectures provide a phenomenological and theoretical perspective on thematic units. Workshops involve study of the literature, study of art phenomenology and discussions. Practical work involves production of a seminar work in the form of a visual presentation.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
class participation	20	final presentation	20
workshops (4)	30		
preliminary exams (2)	30		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Discursive Art and Media Practices 2/1			
<b>Teacher:</b> Bojana Matejić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Enrolment in the first semester of the second year of undergraduate studies			
<b>Objectives</b> Introduction to different approaches to cultural studies, theories of perception, visuality and visual culture through the study of theoretical concepts and schools of thought.			
<b>Outcomes</b> Students gain insight into different approaches to cultural studies, theories of perception, visuality and visual culture. They are familiar with different theoretical schools of thought and their social functions in the context of the periods in which they were dominant.			
<b>Course content</b> Discursive Art and Media Practices is a theoretical art subject that aims to systematically integrate art research and practical work with a creative theoretical study of art. 1. Situationist theory/critique of the spectacle and the cultural impact of the <i>Tel Quel</i> magazine; 2. Introduction to cultural studies. British cultural studies and identity theory; 3. Art and identity theory: queer and feminist art theories; 4. Theories of mass and popular art and culture; 5, 6. Tutorials / workshops; 7. Preliminary exam; 8. Visual cultural studies – the 'pictorial turn'; 9. The theory of the gaze; 10. Postcolonial cultural studies; 11. From the visual construction of culture towards visuality studies; 12, 13. Tutorials / workshops; 14. Preliminary exam; 15. Presentation of completed work.			
<b>Reading list</b> Bryson, N. <i>Vision and Painting – The Logic of the Gaze</i> . London: Yale University Press, New Haven, 1983; Butler, J. <i>Gender Trouble: Feminism and the Subversion of Identity</i> , London – New York: Routledge, 1990; Debor, G. <i>Društvo spektakla</i> . Beograd: Porodična biblioteka, 2003; Ffrench, P. <i>The Time of Theory. A History of Tel Quel (1960 – 1983)</i> . Oxford: Clarendon Press, 1995; Jay, M. <i>Downcast Eyes. The Denigration of Vision in Twentieth-Century French Thought</i> . Berkeley – Los Angeles – London, University of California Press, 1994; Krauss, R. <i>The Optical Unconscious</i> . Cambridge MA, London: The MIT Press, 1993; Mirzoeff, N (ed). <i>The Visual Culture Reader</i> . London – New York: Routledge, 2005; Pajić, Ž. Krešimir P., (ur.). <i>Vizuelna konstrukcija kulture</i> . Zagreb: Antibarbarus, 2009; Said, E. <i>Orijentalizam</i> . Beograd: Biblioteka XX vek, 2008; Storey, J. <i>Cultural Theory and Popular Culture. A Reader</i> . New York – London: Harvester, 1994.			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 1		<b>Practical instruction:</b> 1
<b>Methods of instruction</b> The course combines lectures, workshops and practical work. Lectures provide a phenomenological and theoretical perspective on thematic units. Workshops involve study of the literature, study of art phenomenology and discussions. Practical work involves production of a seminar work in the form of a visual presentation.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
class participation	20	final presentation	20
workshops (4)	30		
preliminary exams (2)	30		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Discursive Art and Media Practices 2/2			
<b>Teacher:</b> Bojana Matejić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Completion of the course Discursive Art and Media Practices 2/1			
<b>Objectives</b> Introducing students to theoretical approaches to new media art, mass and popular media culture through the study of different theoretical perspectives.			
<b>Outcomes</b> Students gain insight into critical theories of new media art and culture, and are able to recognize them and define them clearly.			
<b>Course content</b> Discursive Art and Media Practices is a theoretical art subject that aims to systematically integrate art research and practical work with a creative theoretical study of art. 1. New media art and culture in the age of postmodernism; 2. New media art and culture and postsocialism; 3. The culture industry and critical social theory; 4. Creative industries and their critiques; 5, 6; Tutorials / workshops; 7. Preliminary exam; 8. Theory of information, cybernetics and cyber art and culture; 9. The concept of archives and archival culture in the age of new media; 10. Critical space and production of space; 11. Public and private spheres; 12, 13. Tutorials / workshops; 14. Preliminary exam; 15. Presentation of completed work.			
<b>Reading list</b> Adorno, T., M. Horkhajmer, <i>Dijalektika prosvetiteljstva</i> . Sarajevo: Veselin Masleša, 1989; Eko, U. <i>Estetika i teorija informacije</i> . Beograd, Prosveta, 1977; Foster, H. <i>Dizajn i zločin (I druge polemike)</i> . Zagreb: Biblioteka Ambrozija, 2006; Gržinić, M. <i>U redu za virtualni kruh</i> , Zagreb: Meandar, 1998; Habermas, J. <i>Javno mnjenje: istraživanje u oblasti jedne kategorije građanskog društva</i> . Novi Sad: Mediterran publishing, 2012; Jameson, F. <i>Postmodernism or, The Cultural Logic of Late Capitalism</i> , Durham: Duke University Press, 1991; Kelner, D. <i>Medijska kultura. Studije kulture, identitet i politika između modernizma i postmodernizma</i> . Beograd: Clio, 2004; Lefebvre, H. <i>The Production of Space</i> , Oxford, Blackwell Publishers Ltd, 2000; Raunig, G., Ray, G., Wuggenig U. (eds). <i>Critique of Creativity. Precarity, Subjectivity and Persistence in the 'Creative Industries'</i> . London: MayFlyBooks, 2011; Virilio, P. <i>Informatička bomba</i> . Novis Sad: Svetovi, 2000; Wilson, S. <i>Datasthetics – How To Do Things With Data</i> , Frankfurt, Zagreb: Arkzin & WHW, 2006.			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1	
<b>Methods of instruction</b> The course combines lectures, workshops and practical work. Lectures provide a phenomenological and theoretical perspective on thematic units. Workshops involve study of the literature, study of art phenomenology and discussions. Practical work involves production of a seminar work in the form of a visual presentation.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
class participation	20	final presentation	20
workshops (4)	30		
preliminary exams (2)	30		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Discursive Art and Media Practices 3/1			
<b>Teacher:</b> Bojana Matejić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Enrolment in the first semester of the third year of undergraduate studies			
<b>Objectives</b> Enabling students to engage in theoretical-critical thinking and practical activity in the areas of postmedia art and poly-genre cultural texts.			
<b>Outcomes</b> Students develop a general theoretical-critical apparatus which provides understanding of working in poly-genre art and cultural texts.			
<b>Course content</b> Discursive Art and Media Practices is a theoretical art subject that aims to systematically integrate art research and practical work with a creative theoretical study of art. 1. Introduction to hybrid art theories; 2. New art theory: the application of French structuralism and poststructuralism; 3. Feminist and social art history; 4. New <i>formless</i> art history: Bataille and surrealism as a <i>critical method</i> ; 5, 6. Tutorials / workshops; 7. Preliminary exam; 8. The cultural impact of the <i>Oktobar</i> magazine; 9, 10. Types of poly-genre text; 11. Art in the field of theory: <i>Art&amp;Language</i> ; 12.;13. Tutorials / workshops; 14. Preliminary exam; 15. Presentation of completed work.			
<b>Reading list</b> Acker, K. <i>Bodies of Work</i> . London – New York: Serpent's Tail, 1997; Benjamin, V. <i>Jednosmerna ulica: berlinsko detinjstvo</i> . Beograd: Izdavačko preduzeće „Rad“, 1997; Bois, Y., Kraus, R. <i>Formless: A User's Guide</i> , New York, Zone Books, 1997; Foster, H., Krauss, R., Bois, Y., Buchloch, B. <i>Art Since 1900, modernizam, antimodernism, postmodernism</i> . London: Thames & Hudson, 2007; Harris, J. <i>The New History of Art. A Critical Introduction</i> . London – New York: Routledge, 2001; Harrison, C. <i>Essays on Art &amp; Language</i> , Cambridge: MIT Press, 2003; Helene, C., Derrida, J. „Iščitanje spolne razlike u književnom tekstu“ (fikcionalizacija teorijskog diskursa), <i>Treći program hrvatskog radija</i> , br. 36, 1992; Krauss, R. Anette, M. Crimp, J., Copjec, J., <i>October: The First Decade (1976–1986)</i> . MA Cambridge: The MIT Press, 1987; Krauss, R., Michelson, A. Bois, Y. <i>October: The Second Decade (1986 – 1996)</i> . MA Cambridge: The MIT Press, 1998; Pollock, G (ed). <i>Generations &amp; Geographies in the Visual Arts. Feminist Readings</i> . London – New York: Routledge, 1996; Šuvaković, Miško. <i>Diskurzivna analiza</i> , Beograd: Univerzitet umetnosti, 2006.			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1	
<b>Methods of instruction</b> The course combines lectures, workshops and practical work. Lectures provide a phenomenological and theoretical perspective on thematic units. Workshops involve study of the literature, study of art phenomenology and discussions. Practical work involves production of a seminar work in the form of a visual presentation.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>points</b>	<b>Final examination</b>	<b>points</b>
class participation	20	final presentation	20
workshops (4)	30		
preliminary exams (2)	30		



<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> Discursive Art and Media Practices 3/2			
<b>Teacher:</b> Bojana Matejić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Completion of the course Discursive Art and Media Practices 3/1			
<b>Objectives</b> Developing theoretical-critical thinking and practical activity in the field of performing arts and culture.			
<b>Outcomes</b> Students develop a theoretical-critical apparatus that enables them to understand the theoretical aspects of performance studies and performance art and culture.			
<b>Course content</b> Discursive Art and Media Practices is a theoretical art subject that aims to systematically integrate art research and practical work with a creative theoretical study of art. 1. Introduction to performance studies: from ritual to ludism to the performing of everyday life; 2. Experimental dance and theatre – comparative discursive analysis; 3. Performativity, the performative and speech acts/gestures; 4. Identity performance: queer, feminist and the inscription of gender in/on the body; 5, 6. Tutorials / workshops; 7. Preliminary exam; 8. Performance and new media: digital performance, cyborg, cyberspace and virtual space; 9. Performance and ideology: agitprop and guerrilla performance; 10. Performance and (bio)politics: biotechnologies, terrorism, activism and the public sphere; 11. Global and intercultural performance; 12, 13. Tutorials / workshops; 14. Preliminary exam; 15. Presentation of completed work.			
<b>Reading list</b> Critical Art Ensemble, <i>Flesh Machine: Cyborgs, Designer Babies, &amp; New Eugenic Consciousness</i> . New York: Anti-Copyright, Autonomedia and Critical Art Ensemble, 1998; Felman, S. <i>Skandal tijela u govoru: Don Juan s Austinom ili zavodjenje na dva jezika</i> . Zagreb: Naklada MD, 1993; Gržinić, Marina. <i>Estetika kibersvjeta i učinci derealizacije</i> . Zagreb: Multimedijalni institut Zagreb, 2005; McKenzie, J. <i>Perform or Else: from Discipline to Performance</i> . London – New York: Routledge, 2001; Haedicke, S. Heddon, D. Avraham, O. E. J. Westlake, <i>Political performances. Theory and Practice</i> . Amsterdam – New York: Rodopi, 2009; Jovičević, A. Vujanović, A. <i>Uvod u studije performansa</i> . Beograd: Edicija Reč, 2006; Milohnić, A. <i>Teorije savremenog teatra i performansa</i> . Beograd: Orion Art, 2013; Ostin, Dž. <i>Kako delovati rečima. Predavanja na Harvardu 1955</i> . Novi Sad: Matice Srpska, 1994; Rawes, P. Mathews, T. Loo, S. <i>Poetic Biopolitics: Political and Ethical Practices in the Arts</i> . London: I. B. Tauris Publishing, 2015; Schechner, R. <i>Performance Studies. An introduction</i> . London – New York: Routledge, 2003.			
<b>Reading list</b>			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1	
<b>Methods of instruction</b> The course combines lectures, workshops and practical work. Lectures provide a phenomenological and theoretical perspective on thematic units. Workshops involve study of the literature, study of art phenomenology and discussions. Practical work involves production of a seminar work in the form of a visual presentation.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>points</b>	<b>Final examination</b>	<b>points</b>
class participation	20	final presentation	20
workshops (4)	30		
preliminary exams (2)	30		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> New Media Technology 3/1			
<b>Teacher:</b> Aleksandra Jovanić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Enrolment in the first semester of the third year of undergraduate studies			
<b>Objectives</b> Practical acquisition of the knowledge and skills necessary for independently creating 3D models – from idea, modeling in different environments and transformation, to the creation of the final project and rendering.			
<b>Outcomes</b> Students master key concepts and the general logic of modeling using 3D applications, polygon and NURBS modeling. They are able to independently create digital models and develop them with different methodologies and in different technological conditions, regardless of the particular software used in instruction.			
<b>Course content</b> 1. Generating geometry in 3D programs (modeling, digital sculpting, 3D scanners, generating geometry from images). Digital modeling software (CAD and visual effects software); 2. Types of geometry (NURBS, poly/subdivision). Working in 3D applications; 3. Blender: environment, moving through virtual cameras, basic transformations; 4. Tutorial; 5. Work with geometric primitives. Object and component mode, component selection and transformation; 6. Creating and positioning background – rotoscope images; 7. NURBS modeling: lines, shapes; 8. Basics of polygonal modeling, topology of geometries used in animation; 9. Tutorial; 10. Quad modeling. EdgeLoops and EdgeFlow. The concept of poly/subdivision modeling; 11. Applying modifications. Using brushes for geometry modeling and creating details; 12. Basics of 3D materialization. UV mapping. Applying textures; 13. Virtual lighting. Virtual camera; 14. Rendering; 15. Tutorial.			
<b>Reading List</b> Blain, John M. <i>The Complete Guide to Blender Graphics</i> . Natick, MA: A K Peters/CRC Press, 2014; Chopine, Ami. <i>3D Art Essentials: The Fundamentals of 3D Modeling, Texturing, and Animation</i> . Waltham, MA: Focal Press, 2011; Chronister, James. <i>Blender Basics Classroom Tutorial Book</i> . 2011; Simonds, Ben. <i>Blender Master Class: A Hands-On Guide to Modeling, Sculpting, Materials, and Rendering</i> . San Francisco, CA: No Starch Press, 2013; Teofilović, Nataša. <i>Umetnost pokreta u prostoru praznine: tehnologija i praksa digitalnih karaktera</i> , Beograd: Arhitektonski fakultet, 2011; Vaughan, William. <i>Digital Modeling</i> . New Jersey, NY: New Riders, 2012.			
<b>Active instruction hours</b>	<b>Theoretical instruction:</b> 1		<b>Practical instruction:</b> 1
<b>Methods of instruction</b> The course combines workshops, practical work and tutorials. Workshops provide a theoretical and practical introduction to thematic units. Practical work involves the completion of small-scale assignments using the tools and methods covered by the thematic units. Tutorials involve analysis of the technological and methodological aspects of completed assignments. The studio is equipped with computers, other digital equipment, projectors, books, etc., and has an internet connection. Students work independently in the studio, regularly supervised by the teacher. Instruction is individualized, and focuses on students' specific interests in art research.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	<b>points</b>	<b>Final examination</b>	<b>points</b>
workshop participation	20	work presentation	30
practical work	50		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> New Media Technology 3/2			
<b>Teacher:</b> Aleksandra Jovanić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Completing the course New Media Technology 3/1			
<b>Objectives</b> Practical acquisition of knowledge in the field of 3D animation – from general animation techniques common to all types of animation to those specific to 3D software. Complete knowledge of the process of producing a 3D animated sequence, through selection of appropriate technology for executing an idea.			
<b>Outcomes</b> Students master the key principles of digital animation, understand the general logic of 3D animation, and are able to apply and develop them using different methods and technologies. They create a short 3D animated sequence.			
<b>Course content</b> 1. Types of 3D animation (parameter, character, simulation); 2. Transformations. Duplicating objects. Snap modes; 3, 4. Working in animation editors. Graph editors. Pivot points. Creating hierarchies. The parent/child concept; 5. Tutorial; 6. Animation by setting keys. Animation by establishing relationships; 7. Animation by applying constraints. Animation along path; 8. Animation using modifiers. Animation using Curve Deform modifiers; 9. Animation using Lattice modifiers. Animation using Hook modifiers; 10. Tutorial; 11. Character animation: types and 12 "traditional" principles of character animation. Topology, geometry and deformations. Virtual skeleton. Skinning. Animation of facial expressions; 12. Nonlinear animation, character sets, Trax Editor; 13. Camera angles, scene organization and framing in 3D software. Lighting and cameras; 14. Rendering; 15. Tutorial.			
<b>Reading list</b> De Zwart, Gijs. <i>Studio-Quality Rendering</i> . Gijs de Zwart / Robert McNeel& Associates, 2004; Dovniković, Borivoj – Bordo. <i>Škola crtanog filma</i> . Beograd: Filmski centar Srbije / Fakultet primenjenih umetnosti, 2007; Miller, Carolyn Handler. <i>Digital Storytelling</i> . Waltham, MA: Focal Press, 2004; Noake, Roger. <i>Animation: The Guide to Animated Film Techniques</i> . New York: Little, Brown and Company, 1988; Roberts, Steve. <i>Character Animation in 3D</i> . Waltham, MA: Focal Press, 2004; Teofilović, Nataša. <i>Umetnost pokreta u prostoru praznine: tehnologija i praksa digitalnih karaktera</i> . Beograd: Arhitektonski fakultet, 2011; Villar, Oliver. <i>Learning Blender: A Hands-On Guide to Creating 3D Animated Characters</i> . Boston, MA: Addison-Wesley Professional, 2014; Williams, Richard. <i>The Animator's Survival Kit</i> . London: Faber & Faber, 2001.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1
<b>Methods of instruction</b> The course combines workshops, practical work and tutorials. Workshops provide a theoretical and practical introduction to thematic units. Practical work involves the completion of small-scale assignments using the tools and methods covered by the thematic units. Tutorials involve analysis of the technological and methodological aspects of completed assignments. The studio is equipped with computers, other digital equipment, projectors, books, etc., and has an internet connection. Students work independently in the studio, regularly supervised by the teacher. Instruction is individualized, and focuses on students' specific interests in art research.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
workshop participation	20	work presentation	30
practical work	50		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> New Media Technology 4/1			
<b>Teacher:</b> Aleksandra Jovanić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Enrolment in the first semester of the fourth year of undergraduate studies			
<b>Objectives</b> Practical acquisition of knowledge of contemporary materials and understanding of techniques for creating digital models, prototypes, final objects and complex installations. Introduction to physical interactivity.			
<b>Outcomes</b> Students gain insight into a wide range of contemporary materials and fabrication techniques in new media art, and are able to apply and develop them using different methodologies and in various technological environments. Students are familiar with the basics of computer-controlled interactivity.			
<b>Course content</b> 1. Modeling materials: wood, clay (ceramics), plaster (rough, fine, special), metals (bronze, copper, brass, steel, aluminium); 2. Modeling clay (soft, hard), polymers (EPP, MM, ABS, PP), synthetic resins, composites; Applications and suppliers; 3. Hard moulds: wooden, plaster, plastic, composite, sandstone, metal, Soft – elastomer molds: composite silicone, alternatives (construction silicones, polymer clay); Applications and suppliers; 4. Tutorial; 5. Manual mechanical processing: cutting (shearing, tearing), carving, engraving, bending, filing, polishing, shaping; 6. Machine processing; 7. Thermal processing: casting, pyrography, bending, vacuum forming; 8. Joining: bonding, soldering, welding, mechanical joining; Applications and suppliers; 9. Tutorial; 10. Digital materialization: 3D scanning: methods and techniques; 11. 3D printing: types and techniques; Applications and suppliers; 12. CNC processing (CAD/CAM), nanotechnology: types and techniques; Applications and suppliers; 13. Electronics in visual arts: analog, digital; 14. Electronics in visual arts: introduction to physical interactivity (Physical Computing), introduction to robotics; Applications and suppliers; 15. Tutorial.			
<b>Reading list</b> Aliverti, Paolo / Andrea Maietta / Patrick Di Justo. <i>The Maker's Manual: A Practical Guide to the New Industrial Revolution</i> . San Francisco, CA: Maker Media Inc, 2015; Campbell, Stephen A. <i>Fabrication Engineering at the Micro- and Nanoscale</i> . Oxford: Oxford University Press, 2012; Fisher, Gordon. <i>Blender 3D Printing Essentials</i> . Birmingham UK: Packt Publishing, 2013; Igoe, Tom. <i>Physical Computing</i> . Boston, MA: Thomson Course Technology, 2004; Kemp, Adam. <i>The Makerspace Workbench: Tools, Technologies, and Techniques for Making</i> . San Francisco, CA: Maker Media Inc, 2013; Lang, David. <i>Zero to Maker: Learn (Just Enough) to Make (Just About) Anything</i> . San Francisco, CA: Maker Media Inc, 2013.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1
<b>Methods of instruction</b> The course combines workshops, practical work and tutorials. Workshops provide a theoretical and practical introduction to thematic units. Practical work involves the completion of small-scale assignments using the tools and methods covered by the thematic units. Tutorials involve analysis of the technological and methodological aspects of completed assignments. The studio is equipped with computers, other digital equipment, projectors, books, etc., and has an internet connection. Students work independently in the studio, regularly supervised by the teacher. Instruction is individualized, and focuses on students' specific interests in art research.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
workshop participation	20	work presentation	30
practical work	50		

<b>Study programme:</b> NEW MEDIA			
<b>Course title:</b> New Media Technology 4/2			
<b>Teacher:</b> Aleksandra Jovanić			
<b>Course status:</b> Compulsory			
<b>Number of ECTS credits:</b> 2			
<b>Prerequisites:</b> Completing the course New Media Technology 4/1			
<b>Objectives</b> Introduction to the phenomenology, specific features and possibilities of the web as a medium for producing art projects. Understanding the characteristics of computer networking and computer protocols. Practical introduction to the conceptual and methodological aspects of creative work in web technologies.			
<b>Outcomes</b> Students master the basic principles and methods of working on the Web, creating web content with HTML5, CSS3, JavaScript and script libraries, and are able to apply and develop them using different methodologies and in various technological environments.			
<b>Course content</b> 1. Web technologies: the concept of networking, the features of the Internet, communication protocols; The Internet as a medium; 2. Overview and anatomy of HTML; 3. Links, images, multimedia; Lists, tables, character entities and meta tags. 4. CSS3: separation of form and content, application, syntax, selectors; 5. Text properties. Percentages, sizes, positions; Colours, background; 6. The box model: positioning, frames; 7. Tutorial; 8. Properties and values for hiding and displaying elements. Pseudo classes. Design navigation. 9. Web typography; 10. Canvas, creating basic shapes, working with text, complex shapes, basic animation; 11. Tutorial; 12. Introduction to JavaScript: syntax, data types and flow control; 13. JQuery: concept of the program library, introduction and characteristics, element selection, functions, events, browser detection and possibilities; 14. Effects design; Sprites and interactive animations; 15. Tutorial.			
<b>Reading list</b> Heilmann, Christian. <i>Beginning JavaScript with DOM Scripting and Ajax: From Novice to Professional</i> . New York: Apress, 2006; Lloyd, Ian. <i>The Ultimate HTML Reference</i> . Collingwood: SitePoint Pty Ltd, 2008; Mendoza, Adrian. <i>CSS for Designers</i> . Sebastopol, CA: O'Reilly Media, 2015; Meyer, Eric A. <i>CSS Pocket Reference: Visual Presentation for the Web</i> . Sebastopol, CA: O'Reilly Media, 2011; Niederst Robbins, Jennifer. <i>HTML5 Pocket Reference</i> . Sebastopol, CA: O'Reilly Media, 2013; Nixon, Robin. <i>Learning PHP, MySQL, and JavaScript: A Step-by-Step Guide to Creating Dynamic Websites</i> . Sebastopol, CA: O'Reilly Media, 2009; Olsson, Tommy / Paul O'Brien. <i>The Ultimate CSS Reference</i> . Collingwood: SitePoint Pty Ltd, 2008.			
<b>Active instruction hours</b>		<b>Theoretical instruction:</b> 1	<b>Practical instruction:</b> 1
<b>Methods of instruction</b> The course combines workshops, practical work and tutorials. Workshops provide a theoretical and practical introduction to thematic units. Practical work involves the completion of small-scale assignments using the tools and methods covered by the thematic units. Tutorials involve analysis of the technological and methodological aspects of completed assignments. The studio is equipped with computers, other digital equipment, projectors, books, etc., and has an internet connection. Students work independently in the studio, regularly supervised by the teacher. Instruction is individualized, and focuses on students' specific interests in art research.			
<b>Knowledge assessment (maximum points: 100)</b>			
<b>Pre-examination obligations</b>	points	<b>Final examination</b>	points
workshop participation	20	work presentation	30
practical work	50		