



University of Arts in Belgrade
Interdisciplinary studies of the University of Arts

DOCTORAL STUDIES

POLYMEDIA ART

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|------------------------------|--|
| Field | Interdisciplinary, multidisciplinary and transdisciplinary (IMT) studies |
| Type and level of studies | Doctoral academic art studies, III degree studies |
| Extent of studies | 180 ECTS |
| Duration of studies | 3 years |
| Academic degree | PhD in art – polymedia art |
| Number of students | 10 |
| Language | Serbian |
| Web address | http://www.arts.bg.ac.rs |
| Head of the study programme | Ivan Pravdić, PhD, associate professor of the Academy of Arts in Novi Sad |
| Enrolment requirements | Completed master academic studies in the field of art (II degree studies), i.e. 300 ECTS gained, or related programmes with equivalent programmes and titles, as well as other requirements prescribed by the Law on Higher Education, the Statute of the University of Arts and the Regulations on Interdisciplinary Studies |
| Goals of the study programme | The Polymedia art programme focuses on independent interdisciplinary artistic- research and research of the theory and model of polymedia art. After completed doctoral studies and defended doctoral art project, the student is expected to be capable of independent interdisciplinary research in the field of art, to improve individual art practice and deal with specific fields of theoretical-practical work in polymedia art, education, media and culture. |

Description of the study programme

The study programme encourages artists to explore synthetic art practices.

Polymedia art denotes the most widely understood artistic activity which combines media differing by the effect on the senses (visual, sound, tactile), depending on the type of signs (e.g. music and voice) and on the storage and processing of signals (magnetic tape, film, video, digital polymedia). The extent of combining media includes all aspects from a mere simultaneity of the appearance to the merging into an artistic whole.

Studies of polymedia art are aimed at developing creative possibilities of students in the field, extending theoretical and aesthetic knowledge and developing analytical and evaluative thinking. Through lectures, consultations, studio research in various media and individual work in collaboration with a mentor, students simultaneously develop an artistic and scientific-theoretical approach in this field of artistic creativity.

The curriculum is designed to encourage and support independent research, individual development and creativity of interdisciplinary artists. It stimulates the development of intellectual curiosity, innovation and talent, the ability to integrate and apply gained theoretical knowledge and practical skills and the ability to undertake risk and self-examination.

Structure of the study programme

The study programme is realized during three school years i.e. six semesters, and ends with the doctoral art project.

The structure of the programme was conceived as mastering individual expressive media and techniques in the first year, as well as theory and synthesis of several different media in the second year and finally, by connecting selected different media into a coherent whole in the final work, the doctoral art project.

The structure of the programme includes mandatory (M) and elective (E) courses that are grouped as elective courses (EC). They are all one-semester courses and have a precisely defined structure.

Purpose of the study programme

The study programme originated from the need to study contemporary fields of art or theory that are outside the framework of standard artistic and scientific disciplines. New artistic and theoretical practices are being connected with studies at particular faculties. The purpose of the programme is to enable students to create art projects that base their content and structure on connecting different artistic (and scientific) disciplines into a compact artistic and theoretical thought.

The Polymedia arts study programme focuses on interdisciplinary art work and the studies of art practices and art theories enabling students to gain higher knowledge at the doctoral level necessary for art work, as well as for specific fields of theoretical and practical work in arts, education, media and culture.

The purpose of the study programme is:

- upgrade and improvement of individual art practice;
- expanding the horizons and theoretical knowledge;
- promoting art in a modern, polydimensional cultural and artistic environment;
- training for work in education, media and culture from the point of view of modern polymedia art practice as well as the demands and needs of the social community in the field of complex and interdisciplinary cultural demand.

Goals of the study programme

The goal of the study programme Polymedia art is improving interdisciplinary polymedia art practice and gaining the highest interdisciplinary and comparatively set artistic-research and theoretical knowledge of contemporary arts and media.

General goals of the study programme are:

- developing abilities to explore and articulate an interactive relationship between materials, media and practices, or between the creator and the viewer within interdisciplinary art projects;
- developing abilities of critical and analytical approach in thinking aimed at researching proposals and solutions of interdisciplinary art projects;
- acquiring and applying knowledge and technical skills in the knowledge of materials, media and procedures characteristic of particular interdisciplinary fields of art;

- developing abilities to position an interdisciplinary work of art within the appropriate critical discourse and contextual framework;
- developing awareness of the need for continuous education and advancement in interdisciplinary fields of art.

The works of art that students create during their studies, especially the work done within the final art project - doctoral work, represent the peak of their interdisciplinary work in the given field and a secure basis for their future engagement in art, as well as re presentation to the general public at exhibitions, festivals and other events in the field art.

Gained theoretical knowledge enables graduates to participate competently in the system of academic education at different levels, as well as independent research in art projects and institutions.

The aim of the overall mastering of different aspects of polymedia creation is to enable graduated students to perform relevant activities both in individual art work, as well as to open opportunities for different types of employment in the highest educational and cultural institutions as well as in creative teams in various projects in the field of interdisciplinary and polymedia work and creativity.

Acquired competencies

By completing the study programme, the student acquires general and course-specific abilities.

General competencies are:

- self-organization - plans the workload independently and finishes tasks within the deadline; predicts and adapts to changes and is able to work in conditions of vague, uncertain and new situations;
- critical awareness - analyses information and experiences, independently evaluates and models logical arguments through thinking, analyzing and evaluating; offers arguments in response to critical judgment;
- Interpersonal and social skills - establishes a successful interactive relationship with others through collaboration, teamwork and dialogue;
- communication and presentation skills - clearly and explicitly presents to others his/her own ideas and work in different professional situations;
- ethical awareness - independent reasoning based on considerations about social and ethical responsibilities;

Course-specific competencies are:

- individual art work in the fields of polymedia arts;
- collaboration on team projects involving various art disciplines;
- pedagogical and research at university level;
- work on art research projects in cultural institutions;
- cooperation on researches of contemporary art and expressive media;
- creative work on projects of interdisciplinary character

Completing the programme, the student gains the ability to continue education in postdoctoral studies.

List of courses

| | |
|-------------|---|
| 1. semester | Theory of arts and media Methods of scientific research1 Single media art 1 Theory and models of polymedia art 1 Techniques and technologies1 |
| 2. semester | Methods of scientific research 2 Single media arts 2 Theory and models of polymedia art 2 Techniques and technologies 2 Creating a polymedia work1 |
| 3. semester | Technique of writing a theoretical paper Creating a polymedia work 2 Theory and models of polymedia art 3 Techniques and technologies 3 One media art 3 |
| 4. semester | Creating a polymedia work3 Theory and models of polymedia art 4 <i>Elective 1</i> <i>Elective 2</i> <i>Elective 3</i> |
| 5. semester | Research and preparation of doctoral art project |
| 6. semester | Preparation and defense of doctoral art project |

Elective courses

In the 4th semester, the student attends 3 out of 10 elective courses, which are divided into two groups:

1. group (student chooses 1 out of 6 courses)

1. Opera studies
2. Architecture of marginal spaces of art
3. Spectacle studies
4. Art and politics
5. Digital performance
6. Phenomenon of fantasy in art

2. group (student chooses 2 out of 4 courses)

7. Ecology as a context of art
8. Media culture and imperialism
9. New theory of art / new media
10. Poetics of digital art 1

Curriculum

| Courses | | | | | | | Year of studies |
|------------|--|-----------|------|------------------|----------|----|-----------------|
| No. | course | status | ECTS | Total class load | | | |
| | | | | theory | practice | SR | |
| 1. | Theory of arts and media | mandatory | 5 | 2 | | 0 | 1/1 |
| 2. | Methods of scientific research1 | mandatory | 5 | 2 | | 0 | 1/1 |
| 3. | Single media art1 | mandatory | 5 | 2 | | 2 | 1/1 |
| 4. | Theory and models of polymedia art 1 | mandatory | 10 | 2 | | 4 | 1/1 |
| 5. | Techniques and technologies1 | mandatory | 5 | 1 | | 5 | 1/1 |
| 6. | Methods of scientific research 2 | mandatory | 5 | 2 | | 0 | 1/2 |
| 7. | Single media art 2 | mandatory | 5 | 2 | | 2 | 1/2 |
| 8. | Theory and models of polymedia art 2 | mandatory | 10 | 2 | | 4 | 1/2 |
| 9. | Techniques and technologies2 | mandatory | 5 | 1 | | 3 | 1/2 |
| 10. | Creating a polymedia work1 | mandatory | 5 | 1 | | 3 | 1/2 |
| 11. | Technique of writing a theoretical paper | mandatory | 5 | 2 | | 0 | 2/1 |
| 12. | Creating a polymedia work2 | mandatory | 5 | 1 | | 5 | 2/1 |
| 13. | Theory and models of polymedia art 3 | mandatory | 10 | 2 | | 4 | 2/1 |
| 14. | Techniques and technologies3 | mandatory | 5 | 1 | | 3 | 2/1 |
| 15. | One media art 3 | mandatory | 5 | 2 | | 0 | 2/1 |
| 16. | Creating a polymedia work3 | mandatory | 5 | 1 | | 5 | 2/2 |
| 17. | Theory and models of polymedia art 4 | mandatory | 10 | 2 | | 4 | 2/2 |
| 18. | <i>Elective course - Group 1</i> | | 5 | 2 | | 0 | 2/2 |
| 19. | <i>Elective course - Group 2</i> | | 5 | 1 | | 2 | 2/2 |
| 20. | <i>Elective course - Group 2</i> | | 5 | 1 | | 2 | 2/2 |
| 21. | Research and preparation of a doctoral art project | mandatory | 30 | 0 | | 20 | 3/1 |
| 22. | Preparation and defense of a doctoral art project | mandatory | 30 | 0 | | 20 | 3/2 |
| ECTS TOTAL | | | 180 | | | | |

Enrolment

Candidates eligible for enrolment are those who have completed:

1. master academic art studies or master academic studies in the field of architecture, i.e. gained 300 ECTS credits, with an average grade of at least 8.5 and at least grade 9 from the master work
2. basic art studies or basic studies of architecture according to the regulations that were valid before the Law on Higher Education came into force with an average grade of at least 8.5 and at least grade 9 from the diploma work
3. master art studies according to the regulations that were valid before the Law on Higher Education

Exceptionally, candidates who do not meet the requirements regarding the average grade for enrollment in doctoral art studies will be eligible for entrance exam if they have at least five years of successful art practice confirmed in public.

Entrance exam

The entrance exam represents the general assessment of candidates and is taken orally. Candidates must enclose their works of art in relevant fields showing their preference for polymedia research.

For the overall assessment of candidates, the following elements are evaluated: success in previous education, success in the entrance exam and the evaluation of the enclosed works of art. The final total of grades influences the formation of the candidate ranking list. Based on that list, the top 10 candidates are selected for admission to studies.

Grading and student progress

Grading of students is carried out by continuous monitoring of their work and based on points gained by fulfilling pre-examination obligations and taking exams. The structure of monitoring and grading students' work is modeled in three basic sets of criteria of awarding ECTS credits:

- Criterion 1: regular attendance –10 ECTS, activity in class – 30 ECTS, written work - 30 ECTS, oral exam – 30 ECTS
- Criterion 2: regular attendance –10 ECTS, activity in class - 30 ECTS, oral exam - 60 ECTS
- Criterion 3: regular attendance -10 ECTS, activity in class - 30 ECTS, study research - 50 ECTS, oral exam -10 ECTS

The grade from each course is formed according to the table of credit-grade ratio in accordance with the Rules of studies at doctoral art studies at the faculties of the University of Arts in Belgrade

For the report on Research and work on the doctoral art project, which is submitted to the mentor at the end of the fifth semester, and which represents the phase in the preparation of the final work, the criteria for evaluation are:

- A written report of 1000 words should answer the questions related to the applied literature the student used, the direction of the research, and the further direction of the structure and composition of the work
- Through the oral defense of the report on the research and development of the doctoral art project, the student gains 30 ECTS credits.

Table of courses

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|---|---------------|------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: POETICS OF POLYMEDIA ART 1 | | | |
| Professor(s): DoA Pravdić M. Ivan, Full Professor, Academy of Arts; PhD Zeković Miljana, Associate Professor, Faculty of Technical Sciences, University of Novi Sad | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 10 | | | |
| Precondition: - | | | |
| Goals of the course: Introduction to different polymedia arts and acquiring theoretical foundations for understanding and dealing with polymedia art. | | | |
| Outcomes of the course: The student is expected to master certain knowledge and skills in the field of polymedia arts (basic principles of theater and architecture), which enables the student to conceptualize theoretical and practical work in a real and fictitious space with live human behaviour. | | | |
| Content of the course: Theoretical teaching: The subject of <i>Poetics of Polyimmedia Art 1</i> deals with arts that use two or more artistic media and act on more than one sense. • Introduction to polymedia art (6 classes): Classification of art and art media (2), Fictional polymedia art (2), Real polymedia art (2) • Theater (12 classes): 1 - Vertical and horizontal history of theater; 2 - The ritual roots of the theater; 3 - Antique theaters; 4 - Medieval theater; 5 - Civil Theater; 6 – Low and high mimetic genres in theater; 7 - Shakespeare's great actory; 8 - Development of stage technique and drama communication from the eighteenth to the twentieth century; 9 - Modernism in the theater; 10 - Theater pluralism in the second half of the twentieth century; 11 - Theater in the twenty-first century; 12 - Phenomenological specificities of the theater. • Architecture (12 classes): Definition, characteristics and parameters of architecture (1-2), Psychology of the experience of space (3), Architecture as a living and social context (4), Architecture as a built environment (5), Practical knowledge of space design (6-7), Space organization analysis (8), Possible ways of applying architecture to polymedia art (9) Practical classes: Preparation of final project, analysis and discussion about examples and students projects. | | | |
| Literature: - Milan Ranković, <i>Komparativna estetika, Umetnička akademija u Beogradu</i> , Beograd 1973. - Odnosi među umetnostima, priredila Branislava Milijić, Nolit, Beograd 1978. - Etjen Surio, <i>Odnosi među umetnostima – problemi uporedne estetike</i> , Svjetlost, Sarajevo 1958. - Predrag Ognjenović, <i>Osećaj i mera – o psihofizičkim osnovama saznanja</i> , Most Art, Žemun 2001. - Čezare Molinari, <i>Istorija pozorišta</i> , Vuk Karadžić, Beograd 1982. - Frensis Fergason, <i>Suština pozorišta</i> , Nolit, Beograd 1970. - Osnovi dramaturgije, priredio Ljubiša Đokić, Univerzitet umetnosti u Beogradu, Beograd 1989. - Teorija drame XVIII i XIX vek, priredio Vladimir Stamenković, Univ. umet, Beograd 1985. - Mirjana Miočinović, <i>Moderna teorija drame</i> , Nolit, Beograd 1981. - Žorž Popović, <i>Istorija arhitekture pozorišta, kazališta, gledališča, teatra Jugoslavije i Evrope</i> , Građevinski fakultet, Beograd 1986. - Radivoje Dinulović, <i>Arhitektura pozorišta XX veka</i> , Clio. Beograd 2009. - Rudolf Arnhajm, <i>Dinamika arhitektonske forme</i> , Univerzitet umetnosti, Beograd 1990. - Joedicke, Jürgen, <i>Oblik i prostor u arhitekturi</i> , Orion art, Beograd, 2008. | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: 0 |
| Teaching methods: lectures, discussions, consultations, study research work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Colloquium | | | |

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|---|---------------|------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: POETICS OF POLYMEDIA ART 2 | | | |
| Professor(s): DoA Pravdić M. Ivan, Full Professor, Academy of Arts, University of Novi Sad; PhD Biljana Milanović, Scientific Advisor of the Musicology Institute of the Serbian Academy of Sciences and Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 10 | | | |
| Precondition: - | | | |
| Goals of the course: Introduction to polymedia arts based on movement, dance and music as means of mastering the spectacular and scenic aspect of the polymedia work. | | | |
| Outcomes of the course: The student is expected to master certain skills and knowledge in the field of dance, ballet, opera and "gesamtkunstwerk" which are necessary for formulating dance and musical-drama structures of spectacular polymedia work. | | | |
| Content of the course: Theoretical teaching: The subject of <i>Poetics of Polymedia Art 2</i> deals with spectacular arts that use two or more artistic media and act on more than one sense. <ul style="list-style-type: none"> • Ballet and Dance (10 classes): Beginning of dance, Dance in ancient times (2), Dance in Europe from 15th to 19th century, Ballet in the 19th century (2), Ballet in the 20th century (2), Ballet terminology (2), Dance and choreographical arts (2) • Opera (10 classes): Beginning of opera (2), Opera in the 18th century (2), Opera in the 19th and early 20th centuries (2), Opera in the 20th century (2), Theoretical discourse opera (2) • "Gesamtkunstwerk" (10 classes) Practical work: Independent and group study of students on the concepts of spectacle that uses music, voice and articulated movement. | | | |
| Literature: <ul style="list-style-type: none"> -Milica Jovanović, <i>Balet, Clio</i>, Beograd 1999. -N.P. Bazarova – V.P. Mej, <i>Azbuka klasičnog baleta</i>, Zavod za udžbenike i nastavna sredstva, Beograd 1998. -Susan Au, <i>Ballet and Modern Dance</i>, Thames and Hudson, New York 1998 -Josip Andreis, <i>Historija muzike</i>, Školska knjiga, Zagreb 1966. -Filip-Žozef Salazar, „Kartezijanska priroda“, u: <i>Ideologije u operi</i>, Nolit, Beograd 1984. -Teodor Adorno, „Građanska opera“, <i>Muzički talas</i> 1-2, Beograd 2007. -Jelena Novak, „Vermer u mreži označitelja“, <i>Muzički talas</i> broj 29/2001, Beograd -Dr Miško Šuvaković, <i>Paragrami tela/figure</i>, CENPI, Beograd 2001. -Rihard Wagner, <i>Opera i drama</i>, Madlenjanum 2004. -Želimir Košćević, „Gesamtkunstwerk (I) Izazovi prošlosti“, u: <i>Čovjek i prostor II/1988</i> -Harald Szeemann, <i>Der Hang Zum Gesamtkunstwerk</i>, Europäische Utopien seit 1800, Arau/KH, Zurich 1983. | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: 0 |
| Teaching methods: lectures, discussions, consultations, study research work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Colloquium | | | |

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|---|---------------|------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: POETICS OF POLYMEDIA ART 3 | | | |
| Professor(s): DoA Jovanić Aleksandra, Associate Professor; PhD Šuica Nikola, Full Professor, Faculty of Fine Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 10 | | | |
| Precondition: - | | | |
| Goals of the course: The aim of the course is to introduce more complex forms and disciplines of polymedia artworks with an emphasis on the achievements of historical avant-gardes and modernistic art, as well as mastering artistic conceptualizations in order to prepare students' own polymedia work. | | | |
| Outcomes of the course: The student is expected to master knowledge and skills in the fields of movie, video (television) and animation modes of expression, and to perform appropriate tasks in preparation for the most complex forms of polymedia work. | | | |
| Content of the course: | | | |
| Theoretical teaching: The subject of <i>Poetics of Polymedia Art 3</i> deals with arts that use two or more artistic media and act on more than one sense. | | | |
| <ul style="list-style-type: none"> • Skryabin and early avant-garde (6 classes): Prometheus: A. Skryabin (2), Early Avant-Garde (2). Bauhaus (2) • Movies/Film (8 classes): Beginning of cinema and Hollywood (2), European avant-garde film until World War II (2), Sound and color movies (1), Movies after World War II, (1) American avant-garde film (1), New movie technology (1) • Video (8 classes): Multimedia video language elements (2), Video and television, similarities and differences (2), Different aspects of video usage (2), Art of video media (2) • Animation (6 classes): Elements of animation (2), Cinema and animation history (1). Animation techniques (classical and digital, two-dimensional and three-dimensional) (1), Animation technology (process and stages of animated film production) (2). | | | |
| Practical classes: Individual and group conceptualizations of processual multimedia art and presenting important examples. | | | |
| Literature: | | | |
| - Aleksandar Skryabin, <i>Prometej – poema vatre op.60</i> (partitura), uvodni tekst Foubijena Bouersa (Faubion Bowers) | | | |
| - Bulat Galeyev, „ <i>Experiments with Light-Music of the Designers' Office Prometheus</i> “, u: Interface Volume 3 Number 1 September 1974 | | | |
| - <i>Teorija filma</i> , priredio Dušan Stojanović, Nolit, Beograd 1978. | | | |
| - Devid A. Kuk, <i>Istorija filma I, II, III</i> , Clio, Beograd 2005 | | | |
| - Gregory Battcock, <i>New Artists Video</i> , E.F. Dutton, New York 1978. | | | |
| - Mihailo Ristić, <i>Videosfera</i> , SIC, 1986 | | | |
| - <i>Video umetnost u Srbiji/Video art in Serbia</i> , CSU i Bitef Teatar, Beograd, 1999 | | | |
| - Chris Meigh-Andrews, <i>A History of Video Art- The Development of Form and Function</i> , Berg, Oxford, 2006 | | | |
| - Borivoj Dovniković: <i>Škola crtanog filma</i> , (ФЦС – ФПУ, Београд 2007.) | | | |
| - Roger Noake: <i>Animation, a Guide to Animated Film Techniques</i> , Macdonald Orbis, 1988. | | | |
| - Ranko Munitić: <i>Pola veka filmske animacije u Srbiji</i> , Institut za film/Aurora, 1999. | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: 0 |
| Teaching methods: lectures, discussions, consultations, study research work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Colloquium | | | |

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|---|---------------|------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: POETICS OF POLYMEDIA ART 4 | | | |
| Professor(s): Ivana Vujić, Full Professor, Faculty of Dramatic Arts, PhD Šuica Nikola, Full Professor, Faculty of Fine Arts, University of Arts, Belgrade; DoA Pravdić M. Ivan, Full Professor, Academy of Arts, University of Novi Sad | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 10 | | | |
| Precondition: - | | | |
| Goals of the course: The aim of the course is to introduce different areas of polymedia arts and their technological attributes and achievements at the turn of the millennium, as well as to train students for the most complex polymedia projects using synthesis thinking and creativity. | | | |
| Outcomes of the course: The student is expected to master knowledge and skills in specific fields and poetics of Polymedia arts (Expanded Cinema, Theater of Mixed Means, Total art, Vocovisual, Performance arts, Digital polymedia) which enable student to broadly conceive and realize one's own contemporary polymedia art project. | | | |
| Content of the course: Theoretical teaching: The subject of <i>Poetics of Multimedia Art 4</i> deals with arts that use two or more artistic media and act on more than one sense: Expanded Cinema (4), Theater of Mixed Means (4), Total Art (4), Vocovisual (4), Performance (4), Media art (2), Digital polymedia (4), Polymedia synthesis - conclusion (4). Practical teaching: Independent and group study work of students on the most contemporary synthetic forms of polymedia art and presenting important examples. | | | |
| Literature: - Vladan Radovanović, Pustolina, Beograd, Nolit, 1968. - Gene Youngblood, Expanded Cinema, E.P. Dutton & Co. Inc. New York 1970. - Vladan Radovanović, Noćnik, Beograd, Nolit, 1972. - Vladan Radovanović, Vokovizuel, Beograd, Nolit, 1987. - RoseLee Goldberg, Performance Art, Thames and Hudson, London 1988. - Frank Popper, Art of the electronic Age, Thames and Hudson, London 1993 - Tay Vaughan, Multimedia - Making It Work, McGraw-Hill, New York, 2006 - N. Chapman, Jenny Chapman, Digital Multimedia, John Wiley & Sons Inc, Hoboken, New Jersey 2004. - Bob Cotton & Richard Oliver, Understanding Hypermedia, Phaidon Press, 1993 - Vladan – sintezijska umetnost, jednomedijsko i višemedijsko stvaralaštvo Vladana Radovanovića 1947 – 2005, Narodni muzej Kragujevac, 2005 - Oliver Grau, Virtuelna umetnost, Clio, Beograd 2008 - Aleksandar Luj Todorović, Umetnost i tehnologije komunikacija, Clio, Beograd 2009 | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: 0 |
| Teaching methods: lectures, discussions, consultations, study research work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Colloquium | | | |

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| Study program: POLYMEDIA ART | | | |
| Course title: CREATION OF POLYMEDIA ARTWORK 1 | | | |
| Professor(s): Čedomir Vasić, Professor Emeritus, Faculty of Visual Arts; Hofman Srđan, Professor Emeritus, Faculty of Music, University of Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: Mastering and facilitating simple assemblies with two different media lines in a polymedia artwork. | | | |
| Outcomes of the course: The student is expected to reach the primary level (using two different media lines) in shaping the polymedia work and to be trained for his elementary theoretical reasoning on polymedia practice. | | | |
| Content of the course: Theoretical lessons: Explanations and references of students to the possibility of developing a polymedia work related to the plan and program of <i>Poetics of Polymedia Art 1</i> : Presenting characteristic examples (2 classes) and Getting to know the principles of action in the field of polymedia expression (4 classes). Practical classes: Upon completing the course <i>Creation of Polymedia Artwork 1</i> the student is ready to create an individual polymedia work. From the basic idea, through the elaboration of the conceptual project, to the realization of the final work, students work independently in consultation with teachers during each phase. The Creation of Polymedia Artwork involves the complete realization of at least two media components that work on different senses. Student masters the basic embodiment of two distinct expressive media that act on different senses. All students individually choose topics and content, and work on simpler project tasks based on the confrontation and connection of two single media lines, through creation, analysis, and correction phases (9 classes) | | | |
| Literature: - Etjen Surio, <i>Odnosi među umetnostima – problemi uporedne estetike</i> , Svjetlost, Sarajevo 1958. - Vladan Radovanović, <i>Pustolina</i> , Beograd, Nolit, 1968. - <i>Odnosi među umetnostima</i> , priredila Branislava Milijić, Nolit, Beograd 1978. - <i>Teorija filma</i> , priredio Dušan Stojanović, Nolit, Beograd 1978. - Gregory Battcock, <i>New Artists Video</i> , E.F. Dutton, New York 1978. - Harald Szeemann, <i>Der Hang Zum Gesamtkunstwerk</i> , Europäische Utopien seit 1800, Arau/KH, Zurich 1983 - Mihailo Ristić, <i>Videosfera</i> , SIC, 1986 - Želimir Košćević, „Gesamtkunstwerk (I) Izazovi prošlosti“, u: <i>Čovjek i prostor II/1988</i> - Frank Popper, <i>Art of the electronic Age</i> , Thames and Hudson, London 1993 - Bob Cotton & Richard Oliver, <i>Understanding Hypermedia</i> , Phaidon Press, 1993 - Čedomir Vasić, „Umetnost stvarne prividnosti“, <i>Umetnost na kraju veka</i> , Clio, Beograd 1998 - Jelena Novak, „Vermer u mreži označitelja“, <i>Muzički talas broj 29/2001</i> , Beograd - Dr Miško Šuvaković, <i>Paragrami tela/figure</i> , CENPI, Beograd 2001. - Rihard Wagner, <i>Opera i drama</i> , Madlenijanum 2004. - Tay Vaughan, <i>Multimedia - Making It Work</i> , McGraw-Hill, New York, 2006 - Aleksandar Luj Todorović, <i>Umetnost i tehnologije komunikacija</i> , Clio, Beograd 2009. | | | |
| No. of active teaching classes: 15 | | Lectures: 4 | Workshops: 9 |
| Teaching methods: lectures, discussions, consultations, research and creative work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Workshops | | | |

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|---|---------------|------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: CREATION OF POLYMEDIA ARTWORK 2 | | | |
| Professor(s): DoA Ivan Pravdić, Full Professor, Academy of Arts, Novi Sad, DoA Ana Gnjatović, Assistant Professor, Faculty of Arts, Priština - Zvečan | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: Passed exam from Creation of Polymedia Artwork 1 | | | |
| Goals of the course: To master complex forms of polymedia work and to achieve the ability to create independent interdisciplinary artistic units. | | | |
| Outcomes of the course: The student is expected to reach a higher level (at least three different media lines) of an artwork by shaping the polyimedia work and to be able to provide more complex theoretical and practical explanation. | | | |
| Content of the course: Theoretical lessons: Explanations and references inspire students to develop a polymedia creation related to the plan and program of the <i>Poetics of Polymedia Art 2 and 3</i> : considerations of complex multidimensional structures (6 classes), more complex project tasks based on the confrontation and connection of three or more media lines (9 classes). Practical classes: Individual approach and choice of topics and content. The course <i>Creation of Polymedia Artwork 2</i> leads students towards the development of a complete polymedia work. From the basic idea, through the elaboration of the conceptual project, to the realization of the final work, student works independently in consultation with teachers during each phase. The <i>Creation of a Polymedia Artwork 2</i> involves the complete realization of at least three media components that work on different senses. Student is mastering more complex relationships between several different expressive media that act on different senses. | | | |
| Literature: - Vladan Radovanović, <i>Noćnik</i> , Beograd, Nolit, 1972. - Čedomir Vasić, <i>O video umetnosti</i> , u: <i>Umetnost</i> , br.51, Beograd 1977 - Teorija filma, priredio Dušan Stojanović, Nolit, Beograd 1978. - Gregory Battcock, <i>New Artists Video</i> , E.F. Dutton, New York 1978. - Mihailo Ristić, <i>Videosfera</i> , SIC, 1986 - Vladan Radovanović, <i>Vokovizuel</i> , Beograd, Nolit, 1987. - RoseLee Goldberg, <i>Performance Art</i> , Thames and Hudson, London 1988. - Roger Noake: <i>Animation, a Guide to Animated Film Techniques</i> , Macdonald Orbis, 1988. - Frank Popper, <i>Art of the electronic Age</i> , Thames and Hudson, London 1993 - Bob Cotton & Richard Oliver, <i>Understanding Hypermedia</i> , Phaidon Press, 1993 - <i>Video umetnost u Srbiji/Video art in Serbia</i> , CSU i Bitef Teatar, Beograd, 1999 - Dejvid A. Kuk, <i>Istorija filma I, II, III</i> , Clio, Beograd 2005 - Tay Vaughan, <i>Multimedia - Making It Work</i> , McGraw-Hill, New York, 2006 - Borivoj Dovniković: <i>Škola crtanog filma</i> , (FCS – FPU, Beograd 2007.) - Oliver Grau, <i>Virtuelna umetnost</i> , Clio, Beograd 2008 - Aleksandar Luj Todorović, <i>Umetnost i tehnologije komunikacija</i> , Clio, Beograd 2009 | | | |
| No. of active teaching classes: 15 | | Lectures: 6 | Workshops: 9 |
| Teaching methods: lectures, discussions, consultations, research and creative work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Workshops | | | |

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|---|---------------|------------------------|----------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: CREATION OF POLYMEDIA ARTWORK 3 | | | |
| Professor(s): DoA Ivan Pravdić, Full Professor, Academy of Arts, Novi Sad, DoA Ana Gnjatović, Assistant Professor, Faculty of Arts, Priština - Zvečan | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: Attendance of courses Creation of Polyimedia Artwork 1 and 2. | | | |
| Goals of the course: Training for making the most complex polymedia works with the use of several different media lines with the application of appropriate technical and technological means. Preparing a student for proposing a final art project. | | | |
| Outcomes of the course: The student is expected to be able to achieve the synthesis of previous knowledge - to create the most complex forms of polymedia work, and to be able to develop the final work of Polymedia Arts studies and to be fully prepared for its theoretical explanation and practical demonstration. | | | |
| Content of the course: Theoretical lessons: Explanations and references open students to the possibility of developing a polymedia work related to the plan and program of the <i>Poetics of Polymedia Art 3 and 4</i> . Lectures include: the use of research and artistic methods in the formulation of concept (3 classes), complex project tasks based on confronting and connecting more media lines as well as the elaboration and realization of the proposed art projects (8 classes), elaboration of the topic of the final art project to be produced in the following year (4 classes). Practical classes - Individual approach and choice of topics and content. The <i>Creation of Polymedia Artwork 3</i> consists of practical and theoretical instructions leading to the creation of complex polymedia work. From the basic idea, through the elaboration of the conceptual project, to the realization of the final work, students work independently and in consultation with teachers during each phase. The <i>Creation of Polymedia Artwork 3</i> involves the complete realization of several media components acting on different senses, as well as the synthetic theoretical consideration of artistic work in conceptual, technical and technological terms. | | | |
| Literature: - Gene Youngblood, <i>Expanded Cinema</i> , E.P. Dutton & Co. Inc. New York 1970. - <i>Odnosi među umetnostima</i> , priredila Branislava Milijić, Nolit, Beograd 1978. - Vladan Radovanović, <i>Vokovizuel</i> , Beograd, Nolit, 1987. - RoseLee Goldberg, <i>Performance Art</i> , Thames and Hudson, London 1988. - Roger Noake: <i>Animation, a Guide to Animated Film Techniques</i> , Macdonald Orbis, 1988. - Frank Popper, <i>Art of the electronic Age</i> , Thames and Hudson, London 1993 - Bob Cotton & Richard Oliver, <i>Understanding Hypermedia</i> , Phaidon Press, 1993 - Čedomir Vasić, "Umetnost stvarne prividnosti", <i>Umetnost na kraju veka</i> , Clio, Beograd 1998 - N. Chapman, Jenny Chapman, <i>Digital Multimedia</i> , John Wiley & Sons Inc, Hoboken, New Jersey 2004. - Dejvid A. Kuk, <i>Istorija filma I, II, III</i> , Clio, Beograd 2005 - Tay Vaughan, <i>Multimedia - Making It Work</i> , McGraw-Hill, New York, 2006 - Borivoj Dovniković: <i>Škola crtanog filma</i> , (FCS – FPU, Beograd 2007.) - Oliver Grau, <i>Virtuelna umetnost</i> , Clio, Beograd 2008 - Aleksandar Luj Todorović, <i>Umetnost i tehnologije komunikacija</i> , Clio, Beograd 2009. | | | |
| No. of active teaching classes: 15 | | Lectures: 3 | Workshops: 12 |
| Teaching methods: lectures, discussions, consultations, research and creative work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Workshops | | | |

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|---|---------------|------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: MONOMEDIA ARTS 1 | | | |
| Professor(s): DoA Milivoje Pavlović, Associate Professor, DoA Antonijević Radoš, Associate Professor, Faculty of Fine Arts; Karanović B. Branimir, Professor Emeritus, Faculty of Applied Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: The aim of the course is to introduce and enable understanding of the different types of arts in relation to the needs of the polymedia art practice. | | | |
| Outcomes of the course: The student is expected to master certain knowledge, skills and terminology in the fields of certain one-media arts (painting, sculpture and photography) which will enable the student to prepare and realize various types of multimedia work. | | | |
| Content of the course: Theoretical teachings: The subject <i>Monomedia Arts 1</i> deals with arts that mainly use one artistic medium and act on a single sense. <ul style="list-style-type: none"> • Introduction to monomedia arts (2 classes) • Painting (8 classes): Painting as Media Art (2), Postulates of Painting Language (2), Technical aspects of Painting (2), Social Dimension of Painting (2) • Sculpture (10 classes): Sculpture as media art (2), Sculptural language postulates (3), Technical aspects of sculpture (3), Social dimension of sculpture (2) • Photography (10 classes): Photography as a visual medium (2), Principles of photographic creation (2), Analog and Digital photographic techniques (4), Social context of photography (2) Practical teachings: Specific artwork in individual media and presentations. | | | |
| Literature: <ul style="list-style-type: none"> - <i>Istorija slikarstva</i>, Ferdinand Hazan Pariz / Nolit Beograd, 1961. - <i>Posle 45 – Umetnost našeg vremena</i>, Mladinska knjiga, Ljubljana – Beograd 1972. - Edward Lucie-Smith, <i>Umjetnost danas</i>, Mladost, Zagreb 1978. - William Seitz, <i>The Responsive Eye</i>, The Museum of Modern Art, New York 1966. - Maurice de Sausmarez, <i>Bridget Riley</i>, Studio Vista, London 1970 - Koloman Novak, <i>Luminokinetika</i>, Prometej, Novi Sad 1999. - W. Benjamin, <i>Umetničko delo u veku svoje tehničke reprodukcije i Mala istorija fotografije</i> u: W. Benjamin, <i>O fotografiji i umetnosti</i>, preveo J. Aćin, urednik M. Todić, KCB, Beograd 2007. - R. Bart, <i>Svetla komora</i>, Rad, Beograd 2004. - M. Todić, <i>Fotografija i slika</i>, Beograd 2001. http://www.rastko.rs/fotografija/mtodic/mtodic-fotografija-slika/mtodic-fotografija-slika.html - M. Todić, <i>Istorija srpske fotografije (1839-1940)</i>, Beograd 1993, 28-40. - S. Sontag, <i>Eseji o fotografiji</i>, Beograd 1982. - J. Jeffrey, <i>Photography, A Concise History</i>, London 1981. - G. Freund, <i>Fotografija i društvo</i>, Zagreb 1981. | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: 0 |
| Teaching methods: lectures, discussions, consultations, study research work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Colloquium | | | |

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|---|---------------|------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: MONOMEDIA ARTS 2 | | | |
| Professor(s): DoA Svetlana Savić, Associate Professor, PhD Tijana Popović Mladenović, Full Professor, Faculty of Music, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: Introduction and understanding of music as monomedia art in relation to the creative needs leading to polymedia work. Training for the use of music in the creation of polymedia art. | | | |
| Outcomes of the course: The student is expected to gain a deeper understanding of theoretical and poetic knowledge and skills in the field of music, which includes analytical thinking and contributes to the preparation of a student for the realization of a complex polymedia work that contains a musical component. | | | |
| Content of the course: Theoretical teachings: Music (30 classes). The primary communities and Oriental civilizations (2), Middle Eastern culture and early Renaissance (2), The beginnings of polyphony, Dutch polyphony (2), Renaissance (2), Baroque (4), Classicism and Romanticism (4), Impressionism and Expressionism (4), 20th century (6), Electronic music (2), Ontology, structure and aesthetics of musical work (2) Practical teachings: Being inspired by examples of different musical forms and epochs, a student is introduced to the possibilities of using musical forms in one's own polymedia artwork. | | | |
| Literature: - Josip Andreis, <i>Historija muzike I i II</i> , Školska knjiga, Zagreb 1966. - <i>Muzička enciklopedija 1-3</i> , Jugoslavenski leksikografski zavod, Zagreb 1971. - <i>Leksikon jugoslavenske muzike</i> , Jugoslavenski leksikografski zavod, Zagreb 1984. - Regimnald Smith Brindle, <i>The New Music</i> , Oxford University Press, London, New York, Toronto 1975. - Thom Holmes, <i>Electronic and Experimental Music</i> , Routledge, New York 2002. - <i>John Cage, radovi/tekstovi 1939-1979</i> , priredili Miša Savić i Filip Filipović, radionica SIC, Beograd 1981. | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: 0 |
| Teaching methods: lectures, discussions, consultations, study research work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Colloquium | | | |

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|---|--|---------------------|------------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: MONOMEDIA ARTS 3 | | | |
| Professor(s): Aleksandar Đurić, Associate Professor, Faculty of Arts and Design, John Nezbit University, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: Familiarization and understanding of special areas of monomedia arts based on the language of literature and senses of touch, smell and taste, as well as provoking interest in artistic experiment and innovation. | | | |
| Outcomes of the course: The student is expected to fully master a variety of knowledge and skills in the field of monomedia arts (literature, movements, arts of touch, smell and taste) that enable the student to create one's own multimedia work using any monomedia discipline. | | | |
| Content of the course: | | | |
| Theoretical teaching: The subject of <i>Monomedia Art 3</i> deals with arts that use mainly one art medium and act on a single sense. | | | |
| Topics: | | | |
| <ul style="list-style-type: none"> – Literature (15 classes): History of terms and notion of literature (1), Definition of literature and its terminology (1), Historical overview of literary trends: Antique, Renaissance (1), Baroque (1), Classicism (1), Romanticism, Realism (1), Symbolism, Naturalism (1), Expressionism, Surrealism (1), Modern, Postmodernism (2), Ontology and structure of literary work (2), Aesthetics (1). – Movement (6 classes): Fictive movement (1), Real movement (1), Real movement as an integral part of polymedia art (2), Ontology of movements and structures (1), Aesthetics (1). – Tactilism (4 classes), Tactile art (2), Analysis of accomplished works (2) – Smell and taste (5 classes). | | | |
| Practical classes: | | | |
| <ul style="list-style-type: none"> – Using examples of monomedia arts and their forms in different historical epochs, the student becomes acquainted with the possibilities of using monomedia art forms in one's own polymedia work. | | | |
| Literature: | | | |
| <ul style="list-style-type: none"> - Rene Velek – Ostin Voren, Teorija književnosti, Nolit, Beograd 1974. -M.Đurčinov, N.Koljević..., Moderna tumačenja književnosti, Svjetlost, Sarajevo 1981. -Andre Breton, 3 manifesta nadrealizma 1924, 1930, 1942, Bagdala, Kruševac 1972. -Renato Pođoli, Teorija avangardne umetnosti, Nolit, Beograd 1975. -Mihail Epštejn, Postmodernizam, Cepter, Beograd 1998. -Žan Pjaže, Strukturalizam, BIGZ, Beograd 1978. -Jurij M. Lotman, Struktura umetničkog teksta, Nolit, Beograd 1976. -William Seitz, The Responsive Eye, The Museum of Modern Art, New York 1966. -Maurice de Sausmarez, Bridget Riley, Studio Vista, London 1970 -Koloman Novak, Luminokinetika, Prometej, Novi Sad 1999. -Vladan Radovanović, „Pipazoni“, u: Vidici br.32, Beograd 1957. -Bora Ćosić, Mixed media, nezavisno autorsko izdanje, Beograd 1970 | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: |
| Teaching methods: lectures, discussions, consultations, study research work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | | points | Final Exam |
| Attendance/activity during the course | | 10 + 30 | Final exam – oral exam |
| | | | 60 |

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|---|--|---------------------|------------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: TECHNIQUES AND TECHNOLOGIES 1 | | | |
| Professor(s): Karanović B. Branimir, Professor Emeritus, Faculty of Applied Arts, DoA Jovanić Aleksandra, Associate Professor, Faculty of Fine Arts, University of Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: Mastering techniques and technologies of various arts as a starting point for the creation of a polymedia artwork. | | | |
| Outcomes of the course: Gaining knowledge and skills from the areas that the student did not cultivate in basic and master studies and training for creative work on a polymedia artwork. | | | |
| Content of the course: Theoretical teaching: The term of technology is taken in a newer sense, which is close to the concept of technique, including the use of complex devices, instructions and programs. - Analog photography (6 classes): Technical aspects of analog photography (2), Different methods for creating an analogue image (2), Analysis of individual work on the production of an analogue photo (2) - Digital photography (4 classes): Technical aspects of digital photography (2), Different methods of creating digital photography (2) - Digital image creation programs (5 classes). Different digital image creation programs: Photoshop, Corel Draw, AutoCad, etc. (3), Analysis of individual work on the creation of a digital image (2) Practical teaching: <i>Techniques and Technologies 1</i> demonstrates the available techniques and technologies of monomedia and polymedia arts. The technique is understood here as method of achieving a work within a particular art in terms of material, auxiliary means and processing. | | | |
| Literature: - W. Benjamin, <i>Umetničko delo u veku svoje tehničke reprodukcije i Mala istorija fotografije</i> u: W. Benjamin, <i>O fotografiji i umetnosti</i> , preveo J. Aćin, urednik M. Todić, KCB, Beograd 2007. - M. Todić, <i>Fotografija i slika</i> , Beograd 2001. http://www.rastko.rs/fotografija/mtodic/mtodic-fotografija-slika/mtodic-fotografija-slika.html - Milan Fizi, <i>Fotografija</i> , Epoha, Zagreb 1966. - Dragoljub Kažić, <i>Fotografija u boji</i> , Univerzitet umetnosti, Beograd 1989. - Joël Lacey, <i>The Complete Guide to Digital Imaging</i> - Everything you need to know to create perfect digital images - Pascal Pinteau, <i>Special Effects: An Oral History</i> - Interviews with 37 Masters Spanning 100 Years - Karen Goulekas, <i>Visual Effects in A Digital World: A Comprehensive Glossary of over 7,000 Visual Effects Terms</i> (The Morgan Kaufmann Series in Computer Graphics) - Aleksandar Luj Todorović, <i>Umetnost i tehnologije komunikacija</i> , Clio, Beograd 2009. | | | |
| No. of active teaching classes: 15 | | Lectures: 15 | Workshops: 0 |
| Teaching methods: lectures, discussions, consultations, study research work, studio work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | | points | Final Exam |
| Attendance/activity during the course | | 10 + 30 | Final exam – oral exam |
| Colloquium | | | 60 |

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|--|--|---------------------|------------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: TECHNIQUES AND TECHNOLOGIES 2 | | | |
| Professor(s): DoA Ana Gnjatović, Assistan Professor, Faculty of Arts Priština - Zvečan, DoA Milivoje Pavlović, Associate Professor, Faculty of Fine Arts, Zdravko Joksimović, Full Professor, Faculty of Fine Arts, University of Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: Mastering techniques and technologies of different arts in order to expand the possibilities of creating a polymedia work. | | | |
| Outcomes of the course: The student is expected to recognize different sound and music techniques and programs, painting and sculpting techniques, technologies and materials, and to qualify for their appropriate application in various polymedia projects. | | | |
| Content of the course: Theoretical teaching: The term of technology is taken in a newer sense, which is close to the concept of technique, including the use of complex devices, instructions and programs. <ul style="list-style-type: none"> - Music (7 classes): Methods of realization of the sound layer in the polymedia work (1), Musical expressivity – meaning and content of music (1), Expression of music as stimulus and “image” of emotion (1), Use of computers in composing (1), Sound processing (1), Generation of sound (1), Mixing sound (1) - Painting techniques and technologies (4 classes): Paints, pigments and binders (1), Painting on paper (1) Painting on canvas (1), Wall painting techniques: fresco, graffiti, mosaic (1) - Sculpting techniques and technologies (4 classes): Modeling (1), Grinding (1), Metal and wood as materials (1), Casting (1) - Practical teaching: <i>Techniques and Technologies 2</i> demonstrates the available techniques and technologies of mono and polymedia arts. The technique is understood here as method of achieving a work within a particular art in terms of material, auxiliary means and processing methods. | | | |
| Literature: - Srdjan Hofman: Osobine elektronske muzike (FMU, Beograd) - http://www.ubu.com/sound/index.html - Audio in media, Stanley Alten - CUBASE Help - http://www.soundonsound.com/sos/allsynthsecrets.htm - Nemanja Brkić, Tehnologija slikarstva, vajarstva i ikonografija, Beograd 1968 - Živojin Turinski, Slikarska tehnologija, Univerzitet umetnosti, Beograd 1990 - Kosta Bogdanović, Svet skulpture, Univerzitet umetnosti, Beograd 2004 - Aleksandar Luj Todorović, Umetnost i tehnologije komunikacija, Clio, Beograd 2009 | | | |
| No. of active teaching classes: 15 | | Lectures: 15 | Workshops: |
| Teaching methods: lectures, discussions, consultations, study research work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | | points | Final Exam |
| Attendance/activity during the course | | 10 + 30 | Final exam – oral exam |
| Colloquium | | | 60 |

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|--|---------------|------------------------|-------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: TECHNIQUES AND TECHNOLOGIES 3 | | | |
| Professor(s): DoA Dragan Dimčić, Assistant Professor, Faculty of Dramatic Arts, DoA Aleksandra Jovanić, Associate Professor, Faculty of Fine Arts, University of Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: Mastering the techniques and technologies of various polymedia arts necessary to train students to create the final artistic project. | | | |
| Outcomes of the course: The student is expected to master knowledge and skills in electronic and digital technologies, production and postproduction of video and audio material (analogue and digital) that could be used by the student in the final art project. | | | |
| Content of the course: Theoretical teaching: The term of technology is taken in a newer sense which is close to the concept of technique, including the use of complex devices, instructions and programs. - Video (10 classes): Main elements of video technology (2), Time and space recording (2), Progress and structure - types of video works (2), Other forms of video technology (2), Analysis of completed video (2); - Digital animation (10 classes): The concept of animation and various types of animation (2), Mechanical and computer animation (2), Programming animation procedures (2), Production of digital animated work (2), Analysis of completed digital animation (2); - Electronic and digital editing (10 classes): Various types of editing (2), Sound and image editing models (2), Film and electronic editing (2), Digital editing (2), Analysis of completed editing work (2). Practical classes: <i>Techniques and Technologies 3</i> demonstrates the available techniques and technologies of polymedia arts. The technique is understood here as method of achieving a work within a particular art in terms of material, auxiliary means and processing methods. | | | |
| Literature: - Richard Williams: THE ANIMATOR'S SURVIVAL KIT, Faber&Faber, 2001 - The Complete Guide to Digital Imaging - Everything you need to know to create perfect digital images. By Joël Lacey. - Visual Effects in A Digital World: A Comprehensive Glossary of over 7,000 Visual Effects Terms (The Morgan Kaufmann Series in Computer Graphics) by Karen Goulekas. - Digital Domain: The Leading Edge of Visual Effects by Piers Bizony - The Art and Science of Digital Compositing, by Ron Brinkmann - Digital Compositing in Depth by Doug Kelly - http://www.highend3d.com/ " www.highend3d.com - Preston Blaire: ANIMATION (Walter Foster) - Aleksandar Luj Todorović, <i>Umetnost i tehnologije komunikacija</i> , Clio, Beograd 2009 | | | |
| No. of active teaching classes: 15 | | Lectures: 15 | Workshops: |
| Teaching methods: lectures, discussions, consultations, study research work, studio work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 60 |
| Colloquium | | | |

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|---|---------------|---------------------|-------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: METHODS OF ARTISTIC RESEARCH 1 | | | |
| Professor(s): Svetozar Rapajić, Professor Emeritus, Čedomir Vasić, Professor Emeritus; Srđan Hofman, Professor Emeritus, Berberović J. Milanka, Professor Emeritus; Mrđan Bajjić, Full Professor, University of Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: The main goal of the course is to clarify the concept of artistic research through the analysis of the research methods used and the achieved artistic results. In the context of contemporary arts this course aims to point to different forms of expressing the research dimension in creativity and performing disciplines. An interdisciplinary approach - primarily based on phenomena in visual, dramatic, film and applied art, design and music - aims at broadening students' education and contributing to their better understanding of the discovering aspect of art. | | | |
| Outcomes of the course: The student is expected to master the methodology of artistic research work from the idea, through the concept and planning of the process of realization, to the creation of a work. Ability to present verbal and written analysis and interpretation of the methods and processes used in the creation of the artwork. | | | |
| Content of the course: The methodology of the artistic research work is a one-semester course that includes a cycle of 12 lectures (with 2 classes per week) and three dual classes dedicated to case studies and discussion. Course topics are viewed from different perspectives, and are therefore handled by artists of different profiles, professors from all four faculties of the University of Arts. | | | |
| Literature: <ol style="list-style-type: none"> 1. Veselinović-Hofman, Mirjana: Before the music part, Belgrade, Institute for publishing textbooks, 2007 2. Dragičević-Šešić, Milena: Art and Alternative, Belgrade, FDU, 1992. 3. Dragičević-Šešić, Milena: Art of Performance - Absence or Permeation, in Proceedings of FDU 4, Belgrade, FDU, 2002. 4. Art books 1-9, Belgrade, University of Arts 5. Jovičević, Aleksandra: Theater on the threshold of the new millennium: between remembering the avant-garde and the possibility of new perception, in Proceedings of the FDU 4, Belgrade, FDU, 1997. 6. Mandić, Tijana: Creativity as a Fate, in Proceedings of FDU 3, Belgrade, FDU, 1999 <ul style="list-style-type: none"> – Hannula, Mika: The Responsibility and Freedom of Interpretation, Innovations in Art and Desig - New Practices, New Pedagogies, London and New York, Routledge, 2005. – University of Arts as an experimental space for artistic, pedagogical and scientific innovations (from institutional to project logic), Belgrade, University of Arts, 2002. – Šuvaković, Miško: Theory of Artists, in Discursive Analysis, Belgrade, University of Art, 2006. | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: |
| Teaching methods: lectures, consultations. Pre-examination obligations: attendance (15 points) and active participation in lectures (15 points) Examination assignment: written work (at least 3000 words) and its presentation. Contents of written work: presentation of the applied research method through the analysis of a contemporary artistic work - 70 points. A student chooses as examiner one of the teachers on the subject. | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 15 + 15 | Final exam | 70 |
| Workshops | | | |

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|---|---------------|---------------------|-------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: METHODS OF ARTISTIC RESEARCH 2 | | | |
| Professor(s): Svetozar Rapajić, Professor Emeritus, Čedomir Vasić, Professor Emeritus; Srđan Hofman, Professor Emeritus, Berberović J. Milanka, Professor Emeritus; Mrđan Bajjić, Full Professor, University of Arts, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: The main objective of the course is to give the students, after listening to the subject <i>Methodology of Artistic Research 1</i> , the possibility to learn more about the aspects of the artistic research through the analysis of the used research methods and achieved artistic results, and in the context of contemporary arts, to point out different ways of expressing the research dimension in creativity and performing disciplines. An interdisciplinary approach - primarily based on phenomena in visual, dramatic, film and applied art, design and music - aims at broadening student education and contributing to their better understanding of the discovering aspect of art. | | | |
| Outcomes of the course: The student is expected to be qualified for theoretical and critical thinking about his work, as well as to formulate a proposal for the topic of a doctoral art project and to make a written explanation that is part of the doctoral art project. | | | |
| Content of the course: The Methodology of Artistic Research 2 is a one-semester course that includes a cycle of 12 lectures (with 2 classes per week) and three dual classes dedicated to case studies and discussion. Course topics are viewed from different angles, and are therefore handled by artists of different profiles, professors from all four faculties of the University of Arts. | | | |
| Literature: | | | |
| 7. Veselinović-Hofman, Mirjana: Before the music part, Belgrade, Institute for publishing textbooks, 2007 | | | |
| 8. Dragičević-Šešić, Milena: Art and Alternative, Belgrade, FDU, 1992. | | | |
| 9. Dragičević-Šešić, Milena: Art of Performance - Absence or Permeation, in Proceedings of FDU 4, Belgrade, FDU, 2002. | | | |
| 10. Art books 1-9, Belgrade, University of Arts | | | |
| 11. Jovičević, Aleksandra: Theater on the threshold of the new millennium: between remembering the avant-garde and the possibility of new perception, in Proceedings of the FDU 4, Belgrade, FDU, 1997. | | | |
| 12. Mandić, Tijana: Creativity as a Fate, in Proceedings of FDU 3, Belgrade, FDU, 1999 | | | |
| – Hannula, Mika: The Responsibility and Freedom of Interpretation, Innovations in Art and Desig - New Practices, New Pedagogies, London and New York, Routledge, 2005. | | | |
| – University of Arts as an experimental space for artistic, pedagogical and scientific innovations (from institutional to project logic), Belgrade, University of Arts, 2002. | | | |
| – Šuvaković, Miško: Theory of Artists, in Discursive Analysis, Belgrade, University of Art, 2006. | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: |
| Teaching methods: lectures, consultations. Pre-examination obligations: attendance (15 points) and active participation in lectures (15 points) Examination assignment: written work (at least 3000 words) and its presentation. Contents of written work: presentation of the applied research method through the analysis of a contemporary artistic work - 70 points. A student chooses one of the teachers on the subject as examiner. | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 15 + 15 | Final exam | 70 |
| Workshops | | | |

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|---|--------------------|------------------------|---------------|
| Study program: POLYMEDIA ART | | | |
| Course title: THEORY OF ARTS AND MEDIA | | | |
| Professor(s): Popović Mladenović, Tijana, Ph.D, full professor, Šuica Nikola, Ph.D.,full professor. Stefanović Ana, Ph.D., Associate Professor, Masnikosa Marija, Ph.D, Associate Professor | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: The aim of the course is to present different theories of interpretation and critical analysis of art and media texts: from Marxism, Critical Theory, Analytical Philosophy, Phenomenology, Psychoanalysis, Theory of Identity, Culture of Memory, Biopolitics and Theory of New Media. | | | |
| Outcomes of the course: Upon completion of the course, student is expected: to be able to define different approaches to the interpretation of art, artist, history of arts, new media and culture; to master the reading and writing of the contemporary theoretical texts on art; to be capable of verbal analysis and criticism of the given theoretical problem. | | | |
| Content of the course: (1) Aesthetics, Philosophy and Theory of Art, (2) Critical theory and art, (3) Theory of representation, (4) Psychoanalysis and text, (5) Theory of identity, (6) Theories of gender, (7) Theory and ideology, (8) Postcolonial theories, (9) Theories of memory, (10) Theories of situationalism and simulationism, (11) Philosophy of Deleuze and Guattari in the Theory of art, (12). Hermeneutic approaches to art (13), Theory of text and semiology of music, (14) Narratology of music and (15) Theory of genres in music. | | | |
| Literature: 1. P. Lamarque (eds), Aesthetics and Philosophy of Arts: The Analytic Tradition, Blackwell, Oxford, 2004. 2. T. McDonough (ed), Guy Debord and the Situationist International Texts and Documents, The MIT Press, Cambridge, 2004. 3. C. Harrison, P. Wood (ed), Art in Theory 1900-2000, Blackwell, Oxford, 2003. 4. M. Šuvaković, A. Erjavec (eds), Figure u pokretu - Savremena zapadna estetika, filozofija i teorija umetnosti, Atoča, Beograd, 2009. 5. S. Žižek, "The Undergrowth of Enjoyment: How Popular Culture can Serve as an Introduction to Lacan", in Reader, Blackwell, Oxford, 1999. 6. Šefer, Žan Mari, Zašto fikcija?, Novi Sad, Svetovi, 2001. 7. Ženet, Žerar, Umetničko delo, 1 i 2, Novi Sad, Svetovi, 1996. 8. Genette, Gérard, Palimpsestes: Literature in the second degree; transl. By Channa Newman and Claude Doubinsky, Lincoln, University of Nebraska Press, 1997. 9. Kompanjon, Antoan, Demon teorije, Novi Sad, Svetovi, 2001. 10. Ricœur, Paul, From text to action, transl. by Kathleen Blamey and John B. Thompson. Evanston: Northwestern University Press, 1991 (1986). 11. Riker, Pol, Vreme i priča, Sremski Karlovci, Izdavačka Knjižarnica Zorana Stojanovića, 1993. 12. Klein, Michael Leslie, Music and Narrative since 1900, Bloomington, Indiana, Indiana University Press, 2005. 13. Klein, Michael Leslie, Intertextuality in Western Art Music, Bloomington, Indiana, Indiana University Press, 2005. 14. Tarasti, Eero, ed., Musical Semiotics in Growth. Bloomington, Indiana: Indiana University Press, International Semiotics Institute, Imatra, 1996. | | | |
| No. of active teaching classes: 20 | Lectures: 6 | Workshops: 4 | |
| Teaching methods: Lectures, discussions, case studies, study research work. Assessment of knowledge (maximum number of points 100): The student writes the seminar work (5.000 words) before taking the exam. Written work is defended orally. The student gets a maximal 100 points based on all obligations. Pre-examination obligations make 40 points (40%) and exams 60 (60%). The assessment includes: Pre-examination obligations: attendance (10) activity (30), text for final examinations (50) and oral defense (10). | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final exam | Points |
| Attendance/activity during the course | 10 + 30 | Final exam – oral exam | 50+10 |

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|--|---------------|------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: TECHNIQUE OF THEORETICAL WRITING | | | |
| Professor(s): Sonja Marinković, PhD, Full Professor, Faculty of Music, Belgrade | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| <p>Goals of the course: The overall goal of the course is to introduce the students to methodology and techniques of scientific work in the context of graduate scientific studies in the field of theory of arts. The specific objectives of the course are to familiarize students with the concepts and theories of the methodology and techniques of scientific work, with the basics of the methodology of scientific research, and to train students to apply appropriate methodologies and techniques.</p> | | | |
| <p>Outcomes of the course: Introduction to the basics of the methodology of scientific work and practical mastering of methods and techniques of scientific research. Preparation for access to teoretical and specialist work.</p> | | | |
| <p>Content of the course: <i>Technique of Theoretical Writing</i> is a one-semester course that includes a cycle of 15 lectures. It is divided into two basic areas. In the first, it is planned to develop theoretical and historical topics, and in the second, to get acquainted with the technique of scientific work. The course is intended for doctorate students of the faculties of arts, as well as other students of humanities disciplines, most of whom are supposed to be interested in doctorate studies at the University of Arts. Lectures and debates on the following topics: The concept of methodology of scientific and theoretical work; The relationship between methods and techniques of scientific research; Place of theoretical and scientific work at the University of Arts; A review of the history of scientific and theoretical work on art; Scientific research; Types of scientific papers and scientific texts; Reference apparatus; Text structure; The topic of graduation thesis and topic submission. Choosing a test task.</p> | | | |
| <p>Literature: Milan Damnjanović, <i>Problem eksperimentalne metode u estetici</i>, Beograd, 1965. Milan Damnjanović, <i>Mesto teorijskog rada u okviru Univerziteta umetnosti</i>, Beograd, 1976. Nikola Milosavljević, <i>Osnovi naučnoistraživačkog rada</i>, Beograd, 1989. Žak Finci, Leo Finci, Rudi Finci, <i>Magisterij i doktorska disertacija</i>, Sarajevo, 1992. Midhat Šamić, <i>Kako nastaje naučno djelo</i>, Sarajevo, 1992. Miško Šuvaković, <i>Status i funkcije teorije umetnosti, Prologomena za analitičku estetiku</i>, Novi Sad, 1995. Zbirka tekstova vezana za teme predavanja (red. S. Marinković)</p> | | | |
| No. of active teaching classes: 30 | | Lectures: 30 | Workshops: 0 |
| Teaching methods: Lectures, debates, research and text work | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final exam | points |
| Attendance/activity during the course | 10 | Final exam – oral exam | 30 |
| Colloquium | 20 +20 | Seminal work | 20 |

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|---|---------------|-------------------------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: RESEARCH AND DEVELOPMENT OF A DOCTORAL ART PROJECT | | | |
| Professor(s): designated mentor | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 30 | | | |
| Precondition: In order to proceed with this exam, the student must have passed all the exams from the 1st and 2nd years of the studies, having 120 ECTS completed. The theme of the doctoral art project must have been previously approved and the mentor appointed. | | | |
| Goals of the course: Interdisciplinary research carried out in various artistic and scientific fields necessary for the development of an approved doctoral project and written work, as well as the preparation or partial preparation of a doctoral art project in the field of polymedia art (multimedia installation, ambient work, stage work, video or digital artwork...), based on the creative use of at least two media lines acting on different senses, using different types of signs and technologies. | | | |
| Outcomes of the course: The student is expected to perform individual and independent research work on the realization of a doctoral art project: the choice of topic and content, identifying practical steps and procedures in creating an interdisciplinary polymedia project, as well as preparing the content and structure of written work in consultation with the mentor. Written report of the student about the completed research and realized segments of the doctoral project (1000 words), as well as on the progress made in the writing of theoretical work. | | | |
| Content of the course: Practical teaching: The student explores the field of creation both from the practical and the theoretical side in order to achieve his approved interdisciplinary art project. At this stage the student works independently with the necessary consultations with the teacher or teachers in certain segments of the final work and explores the possibilities of realization of the polymedia artwork from the initial idea, through the development of the conceptual project, to the final stage of realization. Research involves working on the theoretical foundations of an art project, gathering materials, consulting literature and conceiving the structure of written work. | | | |
| Literature: A list of literature approved by the Senate on the theme of the doctoral art project. | | | |
| No. of active teaching classes: | | Lectures: | Workshops: 0 |
| Study research work: 30 | | | |
| Teaching methods: Mentor's work - oral and written consultations and corrections of artistic doctoral work and written work. | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final exam | points |
| Attendance/activity during the course | | Final exam – oral exam, explanation | 30 |
| The student submits a written report (1000 words) about the performed research and artistic realization of the work. Work on an art project | 70 | | |

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|--|---------------|--|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: CREATION AND DEFENSE OF A DOCTORAL ART PROJECT | | | |
| Professor(s): designated mentor | | | |
| Status of the course: Mandatory | | | |
| Number of ECTS: 30 | | | |
| Precondition: In order to proceed with the realisation of this course, the student should previously have passed the subject from the 5th semester <i>Research and development of doctoral art project</i> , having achieved 150 ECTS. | | | |
| Goals of the course: Creation of a doctoral art project which should represent the original work of the student giving new artistic results and contribution to polymedia art and its presentation in the public space (galleries, stage, concert hall, etc.). Written work is about 200,000 characters or 100 pages, and a public defense before the Commission approved by the Senate of the University of Arts. | | | |
| Outcomes of the course: Completed and publicly displayed doctoral art project, and doctoral art project and written work defended in front of the Commission for Evaluation and Defense of Doctoral Art Project. A student who defends a doctoral art project acquires the academic title of Doctor of Arts - Polymedia art. | | | |
| Content of the course: The student creates and presents an art project in the public space and submits written work (200,000 characters) about the topic and the work of the doctor's project (on theoretical foundations, carried out research and realization of work). Publically presented and questioned doctoral art project and written work in front of the Commission for Evaluation and Defense of Doctoral Art Project. | | | |
| Literature: A list of literature approved by the Senate's decision on the approval of the theme of the doctoral art project. | | | |
| No. of active teaching classes: | | Lectures: | Workshops: 0 |
| Creative and theoretical work: 30 | | | |
| Teaching methods: Mentor's work - oral and written consultations and corrections of artistic doctoral work and written work. | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final exam | points |
| Attendance/activity during the course | | Final exam – oral exam, public, commissioned | 30 |
| Artistic project and written work | 70 | | |

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|--|---------------|---------------------|----------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: Digital Performance | | | |
| Professor(s): DoA Ivan Pravić, Full Professor, DoA Aleksandar Davić, Full Professor, Academy of Arts, Novi Sad | | | |
| Status of the course: Elective | | | |
| Number of ECTS: 10 | | | |
| Precondition: - | | | |
| <p>Goals of the course: The main goal of the course is to introduce interdisciplinary poetical considerations of the use of digital technology in contemporary performing arts, arts based on digital media, arts that are realized in the virtual space of the Internet, in order to create possibilities for authorial relation towards digital performance and cybperformance, which are for now completely absent from university programs in Serbia.</p> | | | |
| <p>Outcomes of the course: Attending the Digital Performance course should enable students to explore, analyze and create digital art, especially digital performance from the aspect of discourses of contemporary global society and culture, in which the general epistemological platform already incorporates a digital paradigm.</p> | | | |
| <p>Content of the course:</p> <p>Theoretical classes: The course deals with the use of technology and technical media in theater and performing arts through the 20th century and the development and use of digital technology in arts in the last few decades. The central focus is on performance practices based on digital media and the online environment - digital performance and cybperformance, which are rapidly developing in the last decade.</p> <p>Practical classes: Realization plan: 1. Historical overview of the use of technical media and technological achievements in performing arts of the 20th century: from historical avant-gardes to postmodernism; 2. Changes in creative process in arts of the 20th and early 21st century: manual production, mechanical reproduction, digital production; 3. Technologies and politics of authorship in the 20th and early 21st century art: creator, producer, engineer, cultural worker; 4. Postproduction as technical, poetic and political principle of digital art and performance; 5. Hybrid media and meta media: digital performance as a post-discipline of performing arts; 6. Cybperformance - digital performance on the Internet: historical overview 1997-2017, contemporary theoretical and critical approaches; 7. Digital performance and body: performer – super-marionette, prosthesis, robot, cyborg, avatar; 8. Digital performance: space and time; 9. Cybperformance as cultural "jamming" and net activism; 10. Digital performance and bio-technological art; 11. Case study: digital performance Psychosis and death of authors - algorithm YU03 / 04-13, 12. Up Stage! - specialized software for cybperformance.</p> | | | |
| <p>Literature:</p> <ol style="list-style-type: none"> 1. Agamben, Giorgio, <i>Poiesis and Praxis</i>, in <i>The Man Without Content</i>, Stanford University Press, Stanford Ca, 1999. 2. Bourriaud, Nicolas, <i>Postproduction: Culture as Screenplay</i>, Lukas & Sternberg, New York, 2005. 3. <i>Digitalni performans (temat)</i>, Tkh, br. 7, Beograd, 2004. 4. Dixon, Steve, <i>Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation</i>, The MIT Press, Cambridge Mass, 2007 5. Hansen, Mark B. N, <i>New Philosophy for New Media</i>, The MIT Press, Cambridge Mass, 2003. 6. Haravej, Dona, »Manifest kiborga«, <i>Ženske studije</i>, br. 2-3, Beograd, 1995, str. 194-198. 7. Jovičević, Aleksandra, Vujanović, Ana, <i>Uvod u studije performansa</i>, Fabrika knjiga, Beograd, 2007 | | | |
| No. of active teaching classes: 30 | | Lectures: 20 | Workshops: 10 |
| Teaching methods: Lectures, inspirations, consultations, workshop, support in realisation | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Written work | 50 |
| | | Oral exam | 10 |
| Workshops | | | |

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|--|---------------|---------------------|---------------------|
| Study program: POLYMEDIA ART | | | |
| Course title: Phenomenon of Fantasy in Art | | | |
| Professor(s): Popović Mladenović, B. Tijana, PhD, Full Professor, Faculty of Music, University of Arts, Belgrade | | | |
| Status of the course: Elective | | | |
| Number of ECTS: 10 | | | |
| Precondition: - | | | |
| Goals of the course: The goal of the course is to introduce students to the phenomenon of fantasy, the function of the fantasy principle and the space of fantasy in art from the perspective of the theory of creativity, psychology of art, aesthetics, theoretical psychoanalysis, anthropology, etc. The aim of the course is to introduce students into an interdisciplinary field of analysis of fantasy in art. | | | |
| Outcomes of the course: Upon completion of the course, the student is expected: to master the different approaches to fantasy in art; to master the analysis and interpretation of "artistic fantasy"; to master the technique of writing a scientific essay; to be capable of verbal problematization. | | | |
| Content of the course: Themes of lectures: (1) Fantasy as a "spark" - the theory of creativity; (2) Fantasy as a "daily dream" - psychology of art; (3) Fantasy and "hierarchical relations between mental powers" - philosophical aesthetics, (4) Fantasy and interpretation of dreams and neuroses, (children's) games and wake dreaming, phantasms and imaginative activities - psychoanalysis, (5) Space as a priori form of fantasies: <i>Anthropological Structures of the Imaginary</i> - Gilbert Diran; (6) Time and fantasy; the time of the echo and the pulse of the imaginary: <i>Scripts of the Time</i> of Michel Imberti; (7) <i>The Reflected I</i> and discourse of <i>the Other</i> ; the stage of the Imaginary and the stage of the Symbolic: <i>The writings</i> of Jacques Lacan; (8) Holoworld, imagination, reason, affectations and insanity: Gordon Globe's <i>Postmodern Brain</i> , <i>The Fantasy Principle</i> of Michael Weno Adams and Remo Bodey's <i>Delusional Logic</i> ; (9) Art as an externalized dream: <i>Theory of Dynamic Competence of Dream and Art</i> of Predrag Ognjenović; (10) The artistic power of Morphy and Fantas; (11) Fantasy as a possibility of transgressing and emphasizing the <i>jouissance</i> experience in violation of laws and rules in arts; (12) <i>Music fantasy</i> as a "second scene" of music. (13-15) Reading homework and discussion about exam work. | | | |
| Literature: 1. M. Adams, Mishael Vannoy, <i>The Fantasy Principle: Psychoanalysis of the Imagination</i> , Hove, New York, 2004. 2. R. Bodei, <i>Logiques du délire: raison, affect, folie</i> , Paris, 2002. 3. Mr. Durand, <i>Anthropological Structures of the Imaginary</i> . Introduction to General Archetypology, Zagreb, 1991. 4. G.G. Globus, <i>The Postmodern Brain</i> , Amsterdam, Philadelphia, 1995. 5. D. Grlić, <i>Aesthetics II</i> . Epoch of aesthetics: XVII, XVIII and beginning of XIX century, Zagreb, 1983. 6. M. Ilic, <i>Theory and Philosophy of Creation</i> , Belgrade, 1979. 7. M. Imberti, <i>Les écritures du temps</i> . Sémantique psychologiques de la musique, Paris, 1981 8. M. Imberti, <i>La musique creuse le temps</i> . De Wagner à Boulez: Musique, psychologie, psychanalyse, Paris, 2005. 9. J. Lacan, <i>The writings</i> (selection), Belgrade, 1983. 10. T. Popović Mladjenović, Tijana, <i>Procesi panstilističkog muzičkog mišljenja</i> , FMU, Beograd, 2009. | | | |
| No. of active teaching classes: 15 | | Lectures: 12 | Workshops: 3 |
| Teaching methods: Theoretical lectures, discussions with students and conducting research with selected case studies. Writing and oral presentation of written work. Assessment of knowledge For the exam, the student hands over an essay (volume of 2.000 words). Written work is presented orally. | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final Exam | points |
| Attendance/activity during the course | 10 + 30 | Written work | 50 |
| | | Oral exam | 10 |
| Workshops | | | |

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|--|---------------------|----------------------|---------------|
| Study program: POLYMEDIA ART | | | |
| Course title: Architecture of the Liminal Spaces in Arts | | | |
| Professor(s): PhD Zeković Miljana, Associate Professor, Faculty of Technical Sciences, University of Novi Sad | | | |
| Status of the course: Elective | | | |
| Number of ECTS: 10 | | | |
| Precondition: - | | | |
| Goals of the course: Introduction into possible creative interpretations of the selected spatial theories and spatial phenomena aiming towards further empowerment of students for the individual research in the wider interdisciplinary field, both creative and scientifically-theoretical in its type. The course indicates the significance of the developmental continuity of an individual's creative thinking process. | | | |
| Outcomes of the course: Development of the awareness for the continuous questioning of the existing spatial paradigms and phenomena, leading towards the new definitions and further creative interpretations of these. Students master the proposed methods and strategies for the further conscious integration of these interpretations into their individual artistic and scientifically-theoretical research. | | | |
| Content of the course: <i>Theoretical part of the Course</i> The Course <i>Architecture of the Liminal Spaces in Arts</i> includes speculations, analyses, comparisons, as well as the possibilities of application of the predominantly ephemeral architectural inputs in creation of the spectator's liminal space - the place where the experience of the art piece/event happens. Theoretical part of the course develops through three parts (15 classes): Ephemeral architecture and liminal spaces - 5 classes: phenomena, definitions, architectural typologies of the ephemeral structures, ephemerality of the existing spatial frameworks, creation of the liminal spaces and the correlating spatial theories; The Functions of Space theory - 5 classes: ephemeral constellations of the Functions of Space theory, the architectural subject, performativity of the architectural form; Dramaturgy of the architectural space - 5 classes: event-space, the establishment of the ephemeral chronotope, narrative embodiment. <i>Practical part of the Course</i> Individual or/and group research. | | | |
| Literature: Augé, Marc. <i>Non-places: Introduction to an Anthropology of Supermodernity</i> . London: Verso, 1995. Bašlar, Gaston. <i>Poetika prostora</i> . Beograd: Kultura, 1969. Hannah, Dorita, <i>Event-Space: Theatre Architecture & the Historical Avant-Garde</i> . New York: ProQuest, 2008. Holl, Steven, Juhani Pallasmaa and Alberto Pérez-Gómez. <i>Questions of Perception: Phenomenology of Architecture</i> . Japan: A+U Publishing Co., Ltd, 2008. Hočevar, Meta. <i>Prostori igre</i> . Beograd: Jugoslovensko dramsko pozorište, 2003. Lefebvre, Henri. <i>The Production of Space</i> . Oxford: Blackwell, 1991. Norberg-Schulz, Christian. <i>Intentions in Architecture</i> . Massachusetts: The MIT Press, 1968. Norberg-Šulc, Kristijan. <i>Egzistencija, prostor i arhitektura</i> . Beograd: Građevinska knjiga, 1999. Pallasmaa, Juhani. <i>The Eyes of the Skin</i> . Chichester: Wiley-Academy, 2007. Zanini, Pjero. <i>Značenja granice: Prirodna, istorijska i duhovna određenja</i> . Beograd: Clio, 2002. | | | |
| No. of active teaching classes: 30 | Lectures: 15 | Workshops: 15 | |
| Teaching methods: Lectures, consultations, research. | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final exam | points |
| Exam's prerequisites | 10 | Oral exam | 60 |
| Activity during lectures | 30 | | |

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| Study program: POLYMEDIA ART | | | |
| Course title: Art Practice as a Scientific Research | | | |
| Professor(s): Ivana Vujić Kominac, Full Professor, Faculty of Dramatic Arts, University of Arts, Belgrade | | | |
| Status of the course: elective | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: <p>This course aims at researching and developing artistic skills and developing critical and conceptual thinking. This is achieved through the methods by which students are involved in various processes starting from analyzing practical art case studies, which relate to different interdisciplinary procedures (editorial, design and curatorial). Through the practical art projects that students will accomplish, the course will introduce students to various artistic practices and their stages from conceptualization to realization and evaluation.</p> <p>The development of the critical thinking of the student is encouraged by the research of various artistic practices, using methods of scientific research and training to look at practical work from the point of scientific approach, and develop living art practice.</p> | | | |
| Outcomes of the course: <p>Acquiring ability for independent research and application of scientific methods in the field of creative art practice and development of mutual influence of creative art practice and scientific research. The student will conceive and realize his / her artistic project in the light of his artistic, social, economic, cultural, political and pedagogical aspects and will acquire appropriate knowledge on how to integrate the event / spectacle / exhibition / performance / installation into the public space. The student is able to independently create the concept of artistic work, its planning and realization, as well as the evaluation and critical analysis of the results.</p> | | | |
| Content of the course: <p>Theory teaching (1-4): Analysis of selected artworks or artistic practices. Application of scientific methods and research of the link between artistic practice and scientific research.</p> <p>Practical classes with evaluation (5-15): Work on the given art project as an inspiration for the scientific research.</p> | | | |
| Literature: <ul style="list-style-type: none"> – Janelle Reinelt, Shirin Rai, eds. (2014) <i>The Grammar of Politics and Performance</i>, London: Routledge – Schechner R. (1988, 2003), <i>Performance Theory</i>, London: Routledge – Eugenio Barba, (2010), <i>On Directing and Dramaturgy: Burning the House</i>, London: Routledge – Getz, Dennis (2007) <i>Event Studies: Theory, Research and Politics of Planned Events</i>. Oxford: Elsevier – Quinn, Bernadette (2005) "Arts Festival and the City", in <i>Urban Studies</i>, Vol. 42 No. 5-6, pp. 927-943. – Waterman, Stanley. "Carnivals for Elites: The Cultural Politics of Art Festivals", <i>Progress in Human Geography</i> 22 (1), pp. 55-74. – Publ Hauptfleisch, Temple, Lev-Aladgem Shulamith, Jacqueline Martin, Willmar Sauter and Henri Schoenmakerset, eds. (2007). <i>Festivaling: Theatrical Events, Politics and Culture</i>. Amsterdam / New York, NY: Rodopi. – Bachelard, G. (1994), <i>The poetics of space</i>, Beacon Press, Boston – Carlson, M. <i>Places of Performance</i> (1993): <i>The Semiotics of Theater Architecture</i>, Cornell University Press, New York. – McAuley, G. (2000), <i>Space and Performance: Making Meaning in the Theater</i>, University of Michigan Press – Mackintosh, I. (2005), <i>Architecture, Actor and Audience (Theater Concepts)</i>, London: Routledge – Kaprow. A. ed. (2003) <i>Essays on the Blurring of Art and Life</i>, University of California Press, Berkley, Los Angeles, London, – Nick Kay, Nick (2000). <i>Specific Art: Performance Place and Documentation</i>, Routledge, London – Kwon, Miwon (1997), <i>One Place After Another: Notes on Site Specificity</i>, The MIT Press, Cambridge | | | |
| No. of active teaching classes: 15 | Lectures: 4 | Workshops: 11 | |
| Teaching methods: <p>Analysis of defended works of art with the use of audio-video and photo documentation of works of art, demonstration of artistic techniques and procedures, as well as analysis of the results of artistic practice.</p> <p>Practical application of adopted techniques and methods in realization of student art project is recognised through the Knowledge test: Presentation of the student project and its evaluation as well as discourse on the practical project and scientific practices.</p> | | | |
| Mark (max. no. of points 100) | | | |
| | points | Final exam | |
| Knowledge assessment | 100 | | |

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| Study program: POLYMEDIA ART | | | |
| Course title: New Art Theory / New Media | | | |
| Professor(s): Vesna Mikić, PhD, Full Professor, Faculty of Music, University of Arts, Beograd | | | |
| Status of the course: elective | | | |
| Number of ECTS: 5 | | | |
| Precondition: - | | | |
| Goals of the course: The objective of the course is to get students acquainted with new media theories and the media philosophy, and how these new theories and media philosophies can be used in contemporary art practices. The aim is to apply new general media theories to experimental media and technology-oriented artistic practices. | | | |
| Outcomes of the course: As the outcome of the engagement in the course the students are expected to adopt general theoretical-critical assumptions for understanding the functioning of the media discourse in contemporary art world. | | | |
| Content of the course: <i>Topics of lectures: (1) Context, peculiarities and key concepts of new media and the theory of art - introductory considerations; (2) Postmodernist theories of new media - Jean-Francois Liotar; (3) Postmodern theories of new media - Deleuze and Guattari - Machine of Desire; (5) Theory of Simulation and Simulacrum - Jean Bodriar; (6) Informational bomb of Paol Virilio; (7) Cyborg and metaphoric cyborg transpositions - Dona Haraway; (8) Cyberfeminism; (9) Lev Manovič - Metamedia; (10) Mark Hansen – New Media Philosophy; (11) Virtual Reality - Brian Massumi and Marina Gržinić; (12) The Theory of New Media Art - Boris Groys (13-15) Reading homework and discussion about exam work.</i> | | | |
| Literature: <ul style="list-style-type: none"> – 1. P. Christian, Digital Art, Thames and Hudson, London, 2003. – 2. M. Rush, New Media and Late 20th-Century Art, Thames and Hudson, London, 2001. – 3. D. Haraway, Simians, Cyborgs, and Women - The Reinvention of Nature, Routledge, New York, London, 1991. – 4. Đ. Haravej, "Ciborge Manifesto - Science, Technology and Socialist Feminism of the Eighties of the Twentieth Century", from Anđelković, Branislava (ed.), Introduction to Feminist Theory of Image, CSU, Belgrade, 2002. – 5. M. B. N. Hansen, New Philosophy for New Media, The MIT Press, Cambridge Mass, Cambridge MA, 2004. 6. Л. Manovič, Metamedija, izbor teksta, CSU, Beograd, 2001. – 7. A. Boskovic (ed), Critical Art Ensemble: Digital Partisans - Text Selection, CSU, Belgrade, 2000. – 8. Grands Spectacles - 120 Years of Art and Mass Culture, Museum der Moderne, Salzburg, 2005. – 9. B. Massumi, Parables for the Virtual: Movement, Affect, Sensation (Post-Contemporary Interventions), Duke University Press, Durham, 2002.. | | | |
| No. of active teaching classes: 15 | Lectures: 12 | Workshops: 3 | |
| Teaching methods: Theoretical lectures, discussions with students and conducting research with selected case studies. Writing and oral defense of seminar work. For the exam, the student presents written work (volume of 2.000 words). Written work is defended orally. The student gets a maximal 100 points based on all obligations. Pre-examination obligations are 40 points (40%) and 60 (60%) exams. | | | |
| Mark (max. no. of points 100) | | | |
| Pre-exam obligations | points | Final exam | |
| Exam's prerequisites | 10 | Oral exam | 10 |
| Activity during lectures | 30 | Written work | 50 |

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|--|------------|--------------------------|--------------------|---------------|
| Study programme: Interdisciplinary Studies of Digital Art | | | | |
| Level of studies: Interdisciplinary Graduate Studies | | | | |
| Course title: Poetics of Digital Art 1 | | | | |
| Professors: Dejan Grba, Assistant Professor at the Faculty of Fine Arts, University of the Arts, Belgrade | | | | |
| Status of the course: elective | | | | |
| ECTS: 5 | | | | |
| Condition: Enrolment to the 2 nd semester at this study programme or an adequate semester at the similar study programme for students in the exchange programme. | | | | |
| Goals of the course: Formal-procedural, conceptual and theoretical understanding of contemporary poetics in digital art. | | | | |
| Results of the course: Students establish a creative and critical approach in the research of the poetic elements of digital art. They acquire skills for creation, contextualization and evaluation of digital art, and develop a platform for critical assessment and discourse of their own work and the work of others. | | | | |
| Contents of the course: <p>This seminar provides a multidisciplinary platform for critical examination of the creative factors in digital art. The term <i>poetics</i> denotes the ideational, cognitive, emotional, intuitive, ethical, narrative and contextual qualities that determine the production, presentation and reception of an artwork. Poetics is established through the complex correlation of the artist's experiences, notions, intentions, skills and imagination with the concepts, structures, techniques, procedures, discourses and politics that he/she employs. It is a fundamental, generative and relational property of the artistic process and creativity in general.</p> <p>Program in this semester begins with an overview of the conditions and circumstances in the origins of digital culture and digital paradigm, and continues with the historically and methodologically primary areas of digital art.</p> <p>Lectures: Introductory lecture, Informatic Society and Digital Culture, Digital Imaging and Infographics, Consultations, Digital Animation, Digital Film, Digital Video 1, Digital Video 2, Consultations, Generative Art 1, Generative Art 2, Digital Interactivity 1, Digital Interactivity 2, Consultations.</p> | | | | |
| Bibliography <p>A detailed bibliography by area: http://dejangrba.dyndns.org/teaching/sr/pda/platform/bibliography-en.pdf.</p> <p>Ana Botella Diez del Corral (ed.), <i>Feedback: Art Responsive to Instructions, Input or its Environment</i>, Laboral Centro de Arte y Creación Industrial, 2007.</p> <p>Catherine Elwes, <i>Video Art: A Guided Tour</i>, I.B. Tauris, 2005.</p> <p>Charlie Gere, <i>Digital Culture</i>, 2nd ed, Reaktion Books, 2008.</p> <p>Christiane Paul, <i>Digital Art</i>, 2nd ed, Thames & Hudson, 2008.</p> <p>Doug Hall & Sally Jo Fifer (eds.), <i>Illuminating Video: An Essential Guide to Video Art</i>, Aperture, 1990.</p> <p>Henry Lowood & Michael Nitsche (eds.), <i>The Machinima Reader</i>, MIT Press, 2011.</p> <p>Iain Robert Smith (ed.), <i>Cultural Borrowings: Appropriation, Reworking, Transformation</i>, Scope, 2009.</p> <p>Jack Burnham, <i>Systems Aesthetics</i>, Artforum, vol. 7, no. 1, September, 1968.</p> <p>Jeffrey Shaw & Peter Weibel (eds.), <i>Future Cinema: The Cinematic Imaginary after Film</i>, MIT Press, 2003.</p> <p>John Maeda, <i>Creative Code: Aesthetics + Computation</i>, Thames & Hudson, 2004.</p> <p>Jon Ippolito & Joline Blais, <i>At the Edge of Art</i>, Thames & Hudson, 2006.</p> <p>Lev Manovich, <i>What is Digital Film?</i> in <i>Metamedia</i>, CSU, 2001.</p> <p>Martin Fuchs & Peter Bichsel, <i>Written Images</i>, Gray Area Foundation for the Arts, Druckerei Dietrich, 2011.</p> <p>Matthew Fuller (ed.), <i>Software Studies: A Lexicon</i>, MIT Press, 2008.</p> <p>Michael Rush, <i>New Media in Art</i>, Thames & Hudson, 2005.</p> <p>Mitchell Whitelaw, <i>Metacreation: Art and Artificial Life</i>, MIT Press, 2004.</p> <p>Oliver Grau, <i>Virtual Art</i>, MIT Press, 2003. / Oliver Grau, <i>Virtuelna umetnost</i>, Clio, 2008.</p> <p>Richard Colson, <i>The Fundamentals of Digital Art</i>, Ava Publishing, 2007.</p> <p>Sean Cubitt, <i>The Cinema Effect</i>, MIT Press, 2004.</p> <p>Stephen Wilson, <i>Information Arts: Intersections of Art, Science and Technology</i>, MIT Press, 2002.</p> <p>Stephen Wilson, <i>Art + Science Now</i>, Thames & Hudson, 2010.</p> <p>Timothy Murray, <i>Digital Baroque: New Media Art and Cinematic Folds</i>, Minnesota U.P., 2008.</p> <p>V.A., <i>Video Vortex Reader 1 / Video Vortex Reader 2</i>, Institute of Network Cultures, 2008 / 2011.</p> <p>Wolf Lieser, <i>Digital Art (Art Pocket)</i>, hf Ullmann, 2010.</p> | | | | |
| Number of classes of active teaching | | | | Other classes |
| Lectures: 15 | Workshops: | Other forms of teaching: | Study Research: 30 | |
| Teaching methods: Lectures and Consultations. | | | | |
| Evaluation (optimal number of points 100) | | | | |

| Pre-exam obligations | points | Final exam | points |
|-----------------------------|---------------|------------------------------------|---------------|
| Attendance | 10 | Quality of the Poetic Analysis | 40 |
| Class Activity | 30 | <i>Quality of the Presentation</i> | 20 |

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| Study programme: Interdisciplinary studies of digital art | | | | |
| Level of studies: Interdisciplinary Graduate Studies | | | | |
| Course title: Digital Sound 2 | | | | |
| Professors: MA Djordje Petrovic, Associate Professor | | | | |
| Status of the course: Elective | | | | |
| ECTS: 5 | | | | |
| Condition: - | | | | |
| Goals of the course: The usage of sound as an independent medium as well as part of a digital art project. Students are introduced to sound sampling and sample manipulation. Basic microphone techniques are explained. Artistic and technical aspects of preparing samples and creating sampler instruments are explained and used in practice. | | | | |
| Results of the course: Students will master the process of creating digital sound project using real, sampled sound combined with the synthesized sound. Also, learned and applied sound production techniques will make the project complete. | | | | |
| Content of the course: 1. Tones and noise – periodical and non-periodical sound; 2. Sound spectrum 3. Recording microphone techniques; 4. Sourced and transformed sound in an art project; 5. Introduction to samplers; 6. Recording samples; 7. Sample transposition, original pitch; 8. Multi-timbral sampler instruments; 9. Vertical structure of complex sound; 10. Horizontal structure of complex sound; 11. Dynamics of sound project; 12. Reverberation – image depth; 13. Combination of real and synthesized sound; 14. Mixing a project; 15. Sound for picture | | | | |
| Bibliography Stenley Alten: <i>Audio in Media</i> , 2008 Wadsworth, Cengage Learning Alec Nisbett: <i>Sound studio</i> , Focal Press; 7 edition (July 7, 2003) http://www.ubu.com/sound/index.html Sound Art works | | | | |
| Number of classes of active teaching | | | | Other classes |
| Lectures:15 | Workshops: | Other forms of teaching: | Study Research: 30 | |
| Teaching methods Lectures, sound analysis | | | | |
| Evaluation (optimal number of points 100) | | | | |
| Pre-exam obligations | points | Final exam | points | |
| Activity during the course and attendance | 30 | Sampled sound multi-track project, 2-3 min duration, Technical and artistic aspects | 70 | |
| | | | - | |