



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

DOCTORAL STUDIES

THEORY OF ARTS AND MEDIA

Field	Interdisciplinary, multidisciplinary and transdisciplinary (IMT) studies
Type and level of studies	Doctoral academic studies, III degree studies
Extent of studies	180 ECTS
Duration of studies	3 years
Academic degree	PhD in the theory of arts and media
Number of students	10
Language	Serbian
Web address	http://www.arts.bg.ac.rs
Head of the study programme	Nevena Daković, PhD, Full Professor of the Faculty of Dramatic Arts in Belgrade
Enrolment requirements	Completed graduate academic studies (II level of studies), i.e. 300 ECTS, gained primarily in the fields of arts and social and human sciences, 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 goal of doctoral studies Theory of Arts and Media study programme is that students gain interdisciplinary, but also trans- and multidisciplinary theoretical, scientific and research knowledge of contemporary arts and media, their theory and practice.

Description of the study programme

The studies of the theory of art and media introduces students to contemporary trends and strivings of arts and media sciences, with an emphasis on analytical and research, as well as the studies of interdisciplinary and multimedia art theories and practices.

The primary goal of the studies is to enable students for interdisciplinary theoretical, analytical and critical studies, problematization and historization of different arts - music, drama, fine arts, applied arts - and media (traditional, digital, new, multimedia, transmediality), their interaction and hybridization; at the same time, artists have the opportunity to expand their theoretical knowledge and theoretically articulate creative poetics.

By interdisciplinary and comparative studies of contemporary art theory, by introducing new theoretical points of view, by direct connection with movements in the theory and practice of art on the international scene, the highest level of scientific and theoretical education is achieved. Students are qualified for scientific work, research, analysis, interpretation and reflection on arts and media, as well as their intertwining.

Structure of the study programme

The structure of the study programme of doctoral scientific studies of the Theory of Art and Media is defined through a tripartite lecture system, study research and research projects. It creates a unique combination in both Serbian and European educational space "through" unity and comparative study of four fields of art (narrative; representative; visual: painting, sculpture, graphics, photography, video, film; performing: music, theater, opera, ballet / dance, performance) and media (from classical / traditional to screen and digital - film, television, video, metamedia, photography) i.e. theoretical, art and media practices of the 20th century and the beginning of the 21st century, particularly in the intersections of their hybridization, contamination, transmediation and multimodality.

The interdisciplinary theoretical approach begins with the historical (diachronic) and comparative (synchronic) studies of contemporary theories, and then develops through an analytical and critically-introspective methodological matrix based on the textual study of arts and media press, television, film, internet, social media), as well as various art and media presentational and performing practices.

When it comes to teaching, lectures are based on professors' lectures, theoretical problematization, analysis of selected case studies and discussions with students. The study research is based on a critical analysis of theoretical texts and a variety of theoretical-analytical problematization of art and media texts and practices. Researches are in the form of student projects, either assigned or in accordance with selected topics from comparative history and the theory of art and media. Projects are done individually and collectively under the supervision of the professor-mentor.

In the structure of the three-year programme of doctoral studies, during the first two years, lectures, exercises and study research are intensively carried out. In the third year of studies, students begin to work on their doctoral dissertation in more than two research projects. The student is assigned a doctoral thesis based on previously gained knowledge of social thematic frameworks and interdisciplinary and comparative fields represented through lectures and classes. In that sense, a special place belongs to elective courses which provide the student with the opportunity to closely specialize within the art and media fields to deal with and to research in their doctoral thesis

Purpose of the study programme

The doctoral study programme Theory of Arts and Media simultaneously connects and has the scientific and research purpose and role in the educational, artistic and scientific system of the University of Art and the country. The purpose of the programme is that students become qualified - through the theoretical inter- and transdisciplinary system of teaching courses and their curricula i.e. comparative studies of art and media - to use and actively apply the highest scientific knowledge of interdisciplinary studies: scientific, theoretical and knowledge related to analytical art practices, the media and the ever-growing field of their hybridization, creolization and contamination. The multiplicity of this study programme is also reflected in: providing, upgrading and improving the scientific and research competencies of students - primarily in terms of mastering theoretical knowledge, and then in practical aspects of the studies that are reflected in an interdisciplinary participation in art and media practices - related to studying and promotion (critique, curatorial practice) of art and media in contemporary inter-, trans- and multidisciplinary cultural practices

This study programme, which focuses on interdisciplinary studies of arts and media sciences, enables students of art and other social-humanistic faculties to gain adequate general knowledge necessary for research and scientific work, but also for specific forms of theoretical - application work in the arts, the media and the wide field of culture and information

Goals of the study programme

The goal of doctoral studies Theory of Arts and Media study programme is that students gain the highest interdisciplinary, but also trans- and multidisciplinary theoretical, scientific and research knowledge of contemporary arts and media, their theory and practice.

Some of the goals of the study programme are expressed through defined tasks that are set before students: writing scientific, theoretical essays; theoretical conception and empirical realization of independent research projects; meaningful connection and theoretical articulation of research results; theoretical outline of "art events" or "cultural performances" (exhibitions, concerts, performances, multimedia presentations, workshops or festivals); participation in the system of academic education in different ways and at different levels of studies; scientific-research and research in scientific organizations and institutes; work on strategies and concepts - in institutions of culture, arts and education and media associations.

The gained knowledge is subject to verification by checking the degree of mastering analytical, synthetic, interpretative and critical methods of interdisciplinary research and critical thinking of the theory and practice of art and media, and in particular the forms and concepts of their hybridization, creolization, multimodal and transmedial permeation.

Acquired competencies

By completing all the obligations anticipated by this study programme and defending the doctoral dissertation, the student acquires the following competencies :

- competencies for scientific and pedagogical work at university level at scientific-research institutions and cultural institutions through curatorial or critique work, i.e. work on creating strategies and artistic concepts based on the most modern theoretical postulates;
- for cooperation and work on scientific-research projects with the focus on theories and practice of contemporary art and media primarily in scientific institutes, but also in scientific-research projects by faculties and universities or - by domestic and international organizations and institutions;
- independent curatorial work on the conception and organization of art and media exhibitions, i.e. multimedia projects, workshops and festivals ;
- independent, theoretically based work in the field of art and media criticism ;
- independent work in various fields of research in art and media theory.

Upon completion of doctoral studies, the student has the opportunity to continue training in postdoctoral studies.

Enrolment

The conditions for enrollment in doctoral academic studies are determined by the Law on Higher Education, the Statute of the University of Arts and the Regulations on enrolment to II and III degrees of academic studies of the University of Arts.

Candidates eligible for Doctoral scientific studies Theory of arts and media are those who have completed: 1) master academic studies i.e. gained 300 ECTS credits, with an average grade of at least 8.5 and at least grade 9 from the thesis; 2) basic studies according to the regulations that were valid before the Law on Higher Education came into force in 2005, with an average grade of at least 8.5 and at least grade 9 from graduate work and 3) masters of science who acquired a degree according to the regulations that were valid before the Law on Higher Education came into force (Article 128).

Exceptionally, candidates who do not meet the requirements regarding the average grade for enrollment in doctoral scientific studies will be eligible for entrance exam if, within five years before applying for the study, they published a scientific or theoretical monograph or monographic catalogue, or at least five scientific studies and discussions, or at least five studies, introductory texts or extensive critiques relating to exhibitions, festivals, concerts, theatrical performances, performances, projections, multimedia presentations, cultural policy, organization of art manifestations and the like.

The entrance exam which examines affinities and abilities of the registered candidates consists of the interview with the commission on issues about their previous work, as well as other relevant scientific and scientific research problems.

At the entrance exam, the candidate can gain a maximum of 100 ECTS points, up to 60 points based on previous academic success and up to 40 points in the qualifying, entrance exam.

Grading and student progress

Grading of students is carried out by continuous monitoring of their work and progress, and based on points gained by fulfilling pre-examination obligations and taking exams. The structure of monitoring and grading students' work is basically modeled in three ways, each respecting accreditation standards in terms of which pre-examination obligations cannot represent more than 70% of the grade, while on the basis of exams taken the student cannot gain less than 30% out of the total of 100 points.

Existing grading models from various courses of this study programme are:

Model 1: regular attendance - 10 ECTS, activity in class - 30 ECTS, written work - 30 ECTS, and oral exam - 30 ECTS;

Model 2: regular attendance - 10 ECTS, activity in class - 30 ECTS, and oral exam - 60 ECTS;

Model 3: regular attendance - 10 ECTS, activity in class - 30 ECTS, study and research – 50 ECTS and oral exam – 10 ECTS.

The grade from each course is formed in accordance with the Rules of studies at doctoral art studies at the faculties of the University of Arts in Belgrade.

In the fifth semester, the student is obliged to prepare and submit a research project - a written report on the performed researches. This report is evaluated by the mentor, and if accepted, the student gains 30 ECTS, which is 50% of all credits envisaged for the third year of study. At the end of the sixth semester, the student submits a written report on the realization of the doctoral thesis, which the mentor awards with 10 ECTS.

The doctoral thesis defense equals 20 ECTS, which means that the student gained all 180 ECTS and completed doctoral studies. - 20% acquiring all 180 ECTS from doctoral studies.

Curriculum of the study programme

The curriculum of the doctoral studies programme Theories of Art and Media includes 22 courses - 6 mandatory and 16 elective courses grouped in 4 elective blocks. The courses are arranged according to semesters respecting the principle of the continuity of the main course, the Theory of Arts and Media, which is taught from the 1st to the 4th semester, with the focus on the importance of the scientific and research methodology, since there are two methodological courses in the programme of the first year, both in the first and second semesters. The blocks of elective courses are organized according to the principle of equal representation of courses related to the fields of art, media and universal topics of culture.

In the first semester, students fulfill the obligations from the mandatory courses: Theory of arts and media 1 (Theory of text as a theoretical analytical unit and Methods and techniques of scientific work which set the basic framework of scientific and theoretical work in inter- and transdisciplinary studies of contemporary art and media i.e. the theory of art and media. Students choose the third course from Elective block 1: Spectacle studies, Media ethics, Theory of popular art and culture.

In the second semester, there are two mandatory courses - Theory of arts and media 2 (Interpretative and critical theories - historical overview) and Modalities of interdisciplinary approach to art and one elective course from Elective block 2: Culture of memories, archives and museums, Theory of intercultural and cultural performances, as well as Minimalism in art.

In the third semester there is one mandatory course – Theory of arts and media 3 (New media and cultural practices) and two elective courses which students choose from Elective block 3: Opera studies, Experimental film, photography and video art, Dance and dance body in culture and art, as well as Pedagogical practices and theories of an artist.

In the fourth semester there is one mandatory course – Theory of arts and media 4 (Hybridization, contamination and creolization) and two elective courses from Elective block 4: Phenomenon of fantasy in art, Art and media in the context of cultural policy, Theory of contemporary art and architecture, as well as History of applied arts.

Based on consultations with the selected mentor, the student prepares an explication of his/her doctoral dissertation, which is submitted in the fourth semester at the earliest.

During the fifth and sixth semesters, students are maximally focused on the conceptualization of research and the preparation of a doctoral dissertation under the supervision of a mentor. Based on the research, the student outlines the Research report in the field of the Theory of art or the Theory of media; once it has been approved by the mentor, the student gains 30 ECTS. Completed doctoral dissertation and mentor's report on the completed mentoring work equals 10 ECTS. Defense of the doctoral thesis equals 20 ECTS credits, which corresponds to all 180 ECTS credits envisaged by the doctoral study programme.

Description of requirements for the preparation of the doctoral dissertation

The student is entitled to apply for the doctoral thesis and suggest a mentor upon enrollment to the fourth semester of doctoral studies.

In order to apply for a doctoral thesis, the student must have at least one text published in the journal from the list of scientific journals of the Ministry of Education, Science and Technological Development of the Republic of Serbia.

The doctoral thesis includes: the title, the objectives, the methodology, the listed potential case studies, the list of the initial literature and webography. The thesis is written in the fifth and sixth semester of doctoral studies. The minimum volume of a doctoral thesis is 300. 000 characters.

At the end of the fifth semester, the student submits a written Report on the completed Research project related to the selected topic of the doctoral dissertation optionally from the field of the Theory of Art or the Theory of Media; at the end of the sixth semester, the student submits the completed doctoral dissertation based on which the mentor writes the Report on the completed doctoral dissertation from the selected field.

Accepted Report on the completed Research project equals 30 ECTS, and the doctoral dissertation accepted by the mentor equals 10 ECTS.

The student defends the thesis after accumulating 160 ECTS. Defense of the thesis EQUALS 20 ECTS, which corresponds to all 180 ECTS from doctoral studies.

List of courses

Mandatory courses:

1. Theory of arts and media 1
2. Methods and techniques of scientific research
3. Theory of arts and media 2
4. Modalities of interdisciplinary approach to art
5. Theory of arts and media 3
6. Theory of arts and media 4

Elective courses:

Elective block1

7. Theory of popular culture and art
8. Spectacle studies
9. Media ethics

Elective block2

10. Culture of memories, archives and museums
11. Studies of intercultural and cultural performances
12. Minimalism - theories and art practices of the second half of the 20th century

Elective block3

13. Opera studies
14. Theories of experimental film, photography and video art
15. Dance and dance body in culture and art
16. Critical and pedagogical practices and theories of an artist

Elective block4

17. Phenomenon of fantasy in art
18. Art and media in the context of cultural policy
19. Theory of contemporary art and architecture
20. Theory and practice of a television sitcom

Elective block5

21. Research project related to the selected topic of doctoral dissertation in the field of Theory of Art
22. Research project related to the selected topic of doctoral dissertation in the field of Theory of Media

Elective block6

23. Preparation of the doctoral dissertation in the field of Theory of Art
24. Preparation of the doctoral dissertation in the field of Theory of Media

25. Defense of doctoral dissertation

Curriculum

No.	Course	Course status	semester	ECTS
1.	Theory of arts and media 1	mandatory	1	12
2.	Methods and techniques of scientific research	mandatory	1	10
3.	Theory of arts and media 2	mandatory	2	12
4.	Modalities of interdisciplinary approach to art	mandatory	2	10
5.	Theory of arts and media 3	mandatory	3	12
6.	Theory of arts and media 4	mandatory	4	12
7.	Theory of popular culture and art	elective	1	8
8.	Spectacle studies	elective	1	8
9.	Media ethics	elective	1	8
10.	Culture of memories, archives and museums	elective	2	8
11.	Theory of intercultural and cultural performances	elective	2	8
12.	Minimalism - theories and art practices of the second half of the 20th century	elective	2	8
13.	Opera studies	elective	3	9
14.	Theories of experimental film, photography and video art	elective	3	9
15.	Dance and dance body in culture and art	elective	3	9
16.	Pedagogical practices and theories of an artist	elective	3	9
17.	Phenomenon of fantasy in art	elective	4	9
18.	Art and media in the context of cultural policy	elective	4	9
19.	Theory of contemporary art and architecture	elective	4	9
20.	Theory and practice of a television sitcom	elective	4	9
21.	Research report related to the selected topic of doctoral dissertation in the field of Theory of Art or Theory of Media	elective	5	30
22.	Preparation of the doctoral dissertation in the field of Theory of Art or Theory of Media	elective	6	10
23.	Defense of doctoral dissertation	mandatory	6	20

Course schedule by semesters and years of study

No.	Course code	course	semester	Course status	Active teaching		ECTS
					L	SR	
FIRST YEAR							
1.	DIN13	Theory of arts and media 1	1	C	3	7	12
2.	DIN05	Methods and techniques of scientific work	1	C	2	4	10
		Elective block1 (one course is chosen)					8
3.	DIN12	Theory of popular culture and art	1	E	2	4	8
4.	DIN11	Spectacle studies	1	E	2	4	8
5.	D03	Media ethics (course from the Faculty of Dramatic Arts)	1	E	2	4	8
4.	DIN14	Theory of arts and media 2	2	C	3	7	12
5.	DIN07	Modalities of interdisciplinary approach to art	2	C	2	4	10
		Elective block2 (one course is chosen)					8
6.	DIN04	Culture of memories, archives and museums	2	E	2	4	8
7.	DIN09	Studies of intercultural and cultural performances	2	E	2	4	8
8.	DIN06	Minimalism - theories and art practices of the second half of the 20th century	2	E	2	4	8
					7	15	60
Total of active teaching classes and credits per year					22x30=660		60
SECOND YEAR							
1.	DIN15	Theory of arts and media 3	3	C	3	7	12
		Elective block3 (two courses are chosen)					18
2.	DIN10	Opera studies	3	E	2	4	9
3.	DIN17	Theories of experimental film, photography and video art	3	E	2	4	9
4.	DIN08	Dance and dance body in culture and art	3	E	2	4	9
5.	DIN03	Critical- pedagogical practices and theories of an artist	3	E	2	4	9
6.	DIN16	Theory of arts and media 4	4	C	3	7	12
		Elective block4 (two courses are chosen)					18
7.	DIN20	Phenomenon of fantasy in art	4	E	2	4	9
8.	DIN19	Art and media in the context of cultural policy	4	E	2	4	9
9.	DIN18	Theory of contemporary art and architecture	4	E	2	4	9
10.	D26	Theory and practice of a television sitcom (course from the Faculty of Dramatic Arts)	4	E	2	4	9
					7	15	60
Total of active teaching classes and credits per year					22x30=660		60
THIRD YEAR							
		Elective block5 (one course is chosen)					30
1.	DIN02a	Research project related to the selected topic of doctoral dissertation in the field of Theory of Art	5	E		22	30
	DIN026	Research project related to the selected topic of doctoral dissertation in the field of Theory of Media	5	E		22	30
		Elective block6 (one course is chosen)					10
2.	DIN01a	Preparation of the doctoral dissertation in the field of Theory of Art	6	E		22	10
	DIN016	Preparation of the doctoral dissertation in the field of Theory of Media	6	E		22	10
3.		Defense of doctoral dissertation		C			20
							60
Total of active teaching classes and credits per year					22x30=660		60
Total of active teaching classes and credits in a study programme					1960		180

Tables of courses

Study program: Theory of Arts and Media			
Course title: THEORY OF ART AND MEDIA 1			
Professor(s): Nevena Daković, PhD; Ivana Perković, PhD; Aleksandar Ignjatović, PhD; and Lidija Delić, PhD;			
Status of the course: Compulsory			
Number of ECTS: 12			
Precondition: The student is enrolled in the first year of doctoral studies.			
Goals of the course: The goal of the course is to present different theories of text (from formalism to post structuralism, narrative and performance) and textual analysis methods of universal value regardless of the nature of the text itself. Text – artistic and media, visual, performance, literature or digital – is positioned as a central analytical unit in the theory of art and media conceptualized as a part of cultural studies.			
Outcomes of the course: Upon completing the course the student is expected: to be able to define the structure and character of text from different theoretical perspectives; to have the competence to do iconic, narrative, structural, thematic analysis of different texts; to fully acquire the skill of academic writing; to be able to verbally problematize. The student is expected to develop awareness of intertextuality and transmediality, and be able to perform unbiased objective/subjective analysis and comprehensive theorization of text.			
Content of the course: (1) The concept and theory of text; (2) Structuralism and poststructuralism; (3) Deconstruction; (4) Transtextuality and intertextuality; (5) Basic terms of narratology; (6-7) Literary, visual, spatial, performative storytelling and narrative; (8) Transmedia storytelling; (9) Hypertext; (10) Digitextuality; (11-12) Methods of textual analysis: iconic, narrative, structural, thematic, stylistic; (13) Discursive analysis of art and media (14-15) Language-discourse-text (concepts and their relations).			
Literature: 1. Alber, Ian; Fludernik Monika. Postclassical narratology, approaches and analysis. Columbus Ohio State UP, 2010. 2. Bal, Naratologija, Narodna knjiga, Beograd, 2000M. 3. A Mikee Bal Reader, University of Chicago Press, Chicago, 2006. 4. R. Howells, J. Negreiros, Visual Culture, Cambridge, 2012. 5. W. Davis, A General Theory of Visual Culture, Princeton, 2011. 6. Dolezel, L. Heterokosmika: Fikcija i moguci svetovi. Beograd: SG, 2008. 7. Ryan, Marie Laure. Avatars of Story, Minnesota UP, 2006. 8. Bužinjska, M. P. Markovski, Književne teorije XX veka, Službeni glasnik, Beograd, 2009. 9. Riker, Vreme i priča, Sremski Karlovci, Izdavačka Knjižarnica Zorana Stojanovića, 1993. 10. Genette, Gérard, Palimpsestes: Literature in the second degree; transl. By Channa Newman and Claude Doubinsky, Lincoln, University of Nebraska Press, 1997. 11. Juvan, Marko. Intertekstualnost. Beograd: AK, 2013. 12. Šefer, Žan Mari, Zašto fikcija? Novi Sad, Svetovi, 2001. 13. Paul Ricoeur, From text to action, trans. Kathleen Blamey and John B. Thompson. Evanston: Northwestern University Press, 1991 (1986). 14. Arvidson Jens, Mikael Askander et al (ed.), Changing Borders. Contemporary 15. Positions in Intermediality, Lund, Intermedia Studies Press, 2007. 16. Bolter, Jay and Grusin, Richard. (2000) Remediation: Understanding New Media, Cambridge: MIT Press.			
No. of active teaching classes: 10		Lectures: 3	Workshops: 7
Teaching methods: Lectures, tutorials and research of selected case studies. Academic writing and discussion about the exam paper. For the exam the student submits a written exam paper (5000 words). The exam paper is discussed orally .			
Mark (max. no. of points 100)			
Pre-exam obligations	points	Final Exam	points
Attendance/activity during the course	10	Final exam	70
Workshops	20		

Study program: Theory of Arts and Media			
Course title METHODS AND PRACTICE OF ACADEMIC-SCIENTIFIC WRITING			
Professor(s): Milena Dragičević Šešić, PhD; Ivana Perković, PhD; and Ljiljana Rogač Mijatović, PhD			
Status of the course: Compulsory.			
Number of ECTS: 10			
Precondition: The student is enrolled in the first year of doctoral studies.			
Goals of the course: The general aim of the course is to introduce students to the methodology of scientific research in social humanities in the context of interdisciplinary studies. The specific aims of the course are to introduce students to and present them the ways of conceptualizing a scientific project, its organization and execution; and to master specific methods and techniques of research work, as well as to master academic literacy.			
Outcomes of the course: The student is able to formulate his/her scientific-research task, to develop the plan and organize own scientific-research project, to identify and contextualize existing interdisciplinary research. The student has acquired the skills of theoretical and empirical research, of analysis and interpretation of given data, and of academic writing - in a word, he/she is able to make an overview of critically relevant methodological issues of importance for his/her doctoral dissertation and exam papers.			
Content of the course: Lecture topics: (1) Scientific problem: the diversity of methodological approaches (defining interdisciplinary research project); (2) Strategies of qualitative and quantitative research; (3) Research problem, hypothesis and aim of research; (4) Academic reading and scientific literacy; (5) Using scientific sources: journals and data-bases; (6) Research ethics in interdisciplinary context; (7) Citations, plagiarism and reference tools; (8) Methods of theoretical research; (9) Methods of empirical research; (10) Instruments and samples of empirical research; (11) Methods of analysis and interpretation; (12) Academic writing: from idea to scientific paper; (13) Characteristics and types of scientific and academic writing/papers; (14) Scientific review; and (15) Practical aspects of scientific communication (scientific conferences).			
Literature:			
<ul style="list-style-type: none"> • Creswell, John (2014) Research Design. Qualitative, Quantitative, and Mixed Methods Approaches, Thousand Oaks, CA: Sage Publications. • Dragičević Šešić, Milena (2013) Pleoaje za kvalitativni metod istraživanja, Indijsko pozorište: tradicija i aktivizam, Beograd : Univerzitet umetnosti u Beogradu : Clio, str. 219-232. • Eksner, Andreas (2016) Uvod u objavljivanje naučnih publikacija, Beograd: Centar za promociju nauke. • Kleut, Marija (2008) Naučno delo od istraživanja do štampe (Tehnika naučnog rada), Akademski knjiga. • Koen, Moris Rafael; Ernest Nejgel (2006) Uvod u logiku i naučni metod, Beograd: Jasen. • Laslo, Pjer (2015) Naučna komunikacija, Praktični vodič, Beograd: Centar za promociju nauke. • Nojman, Iver B. (2009) Značenje, materijalnost, moć : uvod u analizu diskursa, Beograd, Centar za civilno-vojne odnose, Alexandria Press. • Pickering, Michael (2008) Research Methods for Cultural Studies, Edinburgh: Edinburgh University Press. • Spasić, Ivana prir. (1998) Interpretativna sociologija: sociološka hrestomatija, Beograd: Zavod za udžbenike • Swales, John (2004) Academic Writing for Graduate Students, University of Michigan Press. 			
No. of active teaching classes: 2		Lectures: 2	
		Workshops: 4	
Teaching methods: Lectures, tutorials and research of selected case studies.			
Mark (max. no. of points 100)			
Pre-exam obligations		Final Exam	
points		points	
Attendance/activity during the course		Final exam	
Workshops			

Study program: Theory of Arts and Media			
Course title: THEORY OF ART AND MEDIA 2			
Professor(s): Ana Stefanović, PhD; Tijana Popović Mlađenović, PhD; Nikola Šuica, PhD; and Marija Masnikosa, PhD;			
Status of the course: Compulsory.			
Number of ECTS: 12			
Precondition: The student is enrolled in the first year of doctoral studies.			
Goals of the course: The aim of the course is to introduce different theories of interpretation and critical analysis of artistic and media texts: from Marxism, critical theory, analytical philosophy, phenomenology, psychoanalysis, and theory of identity, to culture of remembrance, biopolitics and theory of new media.			
Outcomes of the course: Upon completing the course the student is expected to be able to: define approaches to the interpretation of the work of art, history of art, new media and culture; to be able to read and write contemporary theoretical texts about art; to be capable of verbal analysis and critical assessment of a given theoretical issue.			
Content of the course: (1) Aesthetics, philosophy and theory of art; (2) Critical theory of art; (3) Theory of representation; (4) Psychoanalysis and text; (5) Theories of identity; (6) Gender theory; (7) Theory and ideology (8) Postcolonial theories; (9) Theories of remembrance; (10) Theories of situationism and simulationism; (11) Philosophy of Gilles Deleuze and Felix Guattari in art theory; (12) Hermeneutical approach to art; (13) Theory of text and semiology of music; (14) Musical narratology; (15) Genre theory in music.			
Literature: 1. P. Lamarque (eds), <i>Aesthetics and Philosophy of Arts: The Analytic Tradition</i> , Blackwell, Oxford, 2004. 2. T. McDonough (ed), <i>Guy Debord and the Situationist International Texts and Documents</i> , The MIT Press, Cambridge, 2004. 3. C. Harrison, P. Wood (ed), <i>Art in Theory 1900-2000</i> , Blackwell, Oxford, 2003. 4. M. Šuvaković, A. Erjavec (eds), <i>Figure u pokretu - Savremena zapadna estetika, filozofija i teorija umetnosti</i> , Atoča, Beograd, 2009. 5. S. Žižek, "The Undergrowth of Enjoyment: How Popular Culture can Serve as an Introduction to Lacan", in <i>Reader</i> , Blackwell, Oxford, 1999. 6. Šefer, Žan Mari, <i>Zašto fikcija?</i> , Novi Sad, Svetovi, 2001. 7. Ženet, Žerar, <i>Umetničko delo, 1 i 2</i> , Novi Sad, Svetovi, 1996. 8. Genette, Gérard, <i>Palimpsestes: Literature in the second degree</i> ; transl. By Channa Newman and Claude Doubinsky, Lincoln, University of Nebraska Press, 1997. 9. Kompanjon, Antoan, <i>Demon teorije</i> , Novi Sad, Svetovi, 2001. 10. Ricoeur, Paul, <i>From text to action</i> , transl. by Kathleen Blamey and John B. Thompson. Evanston: Northwestern University Press, 1991 (1986). 11. Riker, Pol, <i>Vreme i priča, Sremski Karlovci</i> , Izdavačka Knjižarnica Zorana Stojanovića, 1993. 12. Klein, Michael Leslie, <i>Music and Narrative since 1900</i> , Bloomington, Indiana, Indiana University Press, 2005. 13. Klein, Michael Leslie, <i>Intertextuality in Western Art Music</i> , Bloomington, Indiana, Indiana University Press, 2005. 14. Tarasti, Eero, ed., <i>Musical Semiotics in Growth</i> . Bloomington, Indiana: Indiana University Press, International Semiotics Institute, Imatra, 1996.			
No. of active teaching classes: 10	Lectures: 3	Workshops: 7	
Teaching methods: Lectures, tutorials and research of selected case studies. For the exam the student submits a written exam paper (5000 words). The exam paper is discussed orally.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 40	Final Exam	Points 60
Attendance/activity during the course	10	Final exam paper	50
Workshops	30	Oral exam	10

Study program: Theory of Arts and Media
Course title: MODALITIES OF INTERDISCIPLINARY APPROACH TO ART
Professor(s): Tijana Popović Mladenović, PhD; and Marija Masnikosa, PhD;
Status of the course: Compulsory
Number of ECTS: 10
Precondition: The student is enrolled in the first year of doctoral studies..
Goals of the course: The aim of the course is to introduce students to modern and (post)postmodern conceptions of interdisciplinary work in art. The course discusses interdisciplinary, intermedial, intertextual and hybrid modalities of theoretical and artistic reflections and creations i.e. ontological, phenomenological and hermeneutical perspectives and aspects. Interdisciplinarity is understood as a study of ways, in which a system (theoretical/artistic) functions; as a search for and development of points of contact between individual disciplinary/media territories, when the phenomenon and/or concept of simultaneity of two or more only seemingly opposed but essentially interdependent processes become visible.
Outcomes of the course: Upon completing the course the student is expected to have acquired general theoretical-critical assumptions necessary to comprehend the phenomenon of interdisciplinarity.
Content of the course: (1) Meaning of concepts multidisciplinary, interdisciplinary and transdisciplinary (different definitions; key concepts; critical positions); (2) Monomedia and multimedia arts. Synthesis of arts; (3) Degree of media integration and meaning of concepts mixtmedia, multimedia and intermedia; (4) Concept of polymedia; (5) Stylistic and media synthesis. Polystylisticity. Theory of intertextuality and theoretical interpretation; (6) Modern, postmodern and interdisciplinary. Hybridity; (7) Interdisciplinary "reading" of art work; (8) Ontological status of the art object's interpretation in the conditions of singularism and pluralism; (9) Contextual art. Contextuality in epistemology. Hermeneutics as epistemology; (10) Theory and science of art - analytics and contextuality; case study in musicology; (11) Interdisciplinary model of approach to a work of art, systemic and historical events and issues in art; (12) Genres of interdisciplinary scientific text about art, by analogy with art genres of mixtmedia, polymedia and intermedia; and the methodology of their reading and writing; (13-15) Reading and discussion of exam papers.
Literature: 1. Arden, Pol, <i>Kontekstualna umetnost – umetničko stvaranje u urbanoj sredini, u situaciji, intervencija, učestvovanje</i> . (Sa franc. prev. Bojana Janjušević). Novi Sad: Muzej savremene umetnosti Vojvodine, 2007. 2. Benčin, Rok, "Philosophy and 'Interdisciplinarity'", <i>Primerjalna književnost</i> , Vol. 35, No. 2, Ljubljana, 2012, 203–216. 3. DeRose, Keith, „Kontekstualizam: Objašnjenje i obrana“, u: <i>Epistemologija – Vodič u teorije znanja</i> (Eds. John Greco i Ernest Sosa, hrvatsko izdanje Ed. Borislav Mikulić). Zagreb: Naklada Jasenski i Turk, 2004. 4. Frodeman, Robert, Julie Thompson Klein, Roberto Carlos Dos Santos Pacheco, <i>The Oxford Handbook of Interdisciplinarity</i> , OUP Oxford, 2017. 5. Gostuški, Dragutin, „Muzičke nauke kao model interdisciplinarnog metoda istraživanja“, u: <i>Srpska muzika kroz vekove</i> . Beograd: Galerija SANU, 1973, 9–52. 6. Gostuški, Dragutin, <i>Vreme umetnosti - prilog zasnivanju jedne opšte nauke o oblicima</i> . Beograd: Prosveta, 1968. 7. Harrison, Charles, & Paul J. Wood (Eds.), <i>Art in Theory 1900–2000: An Anthology of Changing Ideas</i> , Blackwell Publishing, Cambridge, 2003. 8. Keser Battista, Ivana, "Intertekstualnost, intermedijalnost i interdisciplinarnost u filmskom eseju", <i>Medijska istraživanja</i> , god. 16, br. 1, 2010, 131-160. 9. Klein Thompson, Julie, <i>Interdisciplinarity: history, theory and practice</i> . Detroit & Michigan: Wayne State University Press, 1990. 10. Maković, Zvonko, Medarić, Magdalena, Oraić, Dubravka & Pavličić, Pavao, 11. <i>Intertekstualnost i intermedijalnost</i> . Zagreb: Zavod za znanost o književnosti Filozofskog fakulteta Sveučilišta, 1988. 12. Matić, Dunja, "Interdisciplinarni tragovi", <i>CASCA - Časopis za društvene nauke, kulturu i umetnost</i> , god. 2, br. 2, 2013. 13. Mitchell, W.J.T., "Interdisciplinarity and Visual Culture", <i>Art Bulletin</i> 77(4), December 1995. http://www.scribd.com/doc/36007209/Mitchell-Interdisciplinary-and-Visual-Culture-Art-Bulletin-77-4-1995 14. Popović Mladjenović, Tijana, Bogunović, Blanka & Perković, Ivana, <i>Interdisciplinary Approach to Music: Listening, Performing, Composing</i> . Belgrade: Faculty of Music, University of Arts, 2014. Popović Mladjenović, Tijana, "The Possibility and Purpose of Disciplinary Intersections and Permeations", in: Nico Schüler (Ed.), <i>Approaches to Music Research. Between Practice and Epistemology</i> . Frankfurt am Main: Peter Lang, 2011, 137-152. 15. Popović Mladjenović, Tijana, <i>Procesi panstiliističkog muzičkog mišljenja</i> . Beograd: Fakultet muzičke umetnosti & Signature, 2009. 16. Radovanović, Vladan, <i>Vokovizuel</i> . Beograd: Nolit, 1987. 17. Radovanović, Vladan, <i>SINTUM, Književna reč</i> , 25. 10. 1993. 18. Repko, A. F., <i>Interdisciplinary Research: Process and Theory</i> . Thousand Oaks, CA: Sage Publications, 2012. 19. Sutić, Miloslav (ur.), <i>Interdisciplinarnost teorije književnosti – zbornik radova</i> . Beograd: Institut za književnost i umetnost, 2001.

20. Šuvaković, Miško, „Nauka: klasifikacija (Od nauke o umetnostima do teorije umetnosti)“, u: Diskurzivna analiza. Beograd: Univerzitet umetnosti, 2006, 221–255.
21. Veselinović Hofman, Mirjana, „Kontekstualnost muzikologije“, u: Poststrukturalistička nauka o muzici. Novi Zvuk, Specijalno izdanje. Beograd: SOKOJ–MIC–FMU, 1998, 13–20.
22. Veselinović, Mirjana, Umetnost i izvan nje. Poetika i stvaralaštvo Vladana Radovanovića. Novi Sad: Matica srpska, 1991.

No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures, tutorials and research of selected case studies. Academic writing and presentation of written homework and critical essay. For the exam, the student submits a written exam paper (2000 words). Discussion about the paper- exam.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 40	Final Exam	Points 60
Attendance/activity during the course	10	Final exam written paper	50
Workshops	30	Oral exam	10

Study program: Theory of Arts and Media			
Course title: THEORY OF ART AND MEDIA 3			
Professor(s): Mirjana Nikolić, PhD; Nevena Daković, PhD; Ana Martinoli, PhD; and Aleksandra Milovanović, PhD;			
Status of the course: Compulsory.			
Number of ECTS: 12			
Precondition: Enrolled in the second year of doctoral studies.			
Goals of the course: The aim of the course is to present the comparative development of theories of art and media with emphasis upon new media and art ambient that is strongly influenced by new technologies. In addition to traditional, old, media the course is strongly oriented towards new, digital, screen media and art forms/formats. The course focuses on phenomena of transmediality and hybridization in media, art forms and genres. The comparative method is used in group and individual analysis of selected artistic and media texts.			
Outcomes of the course: Upon completing the course and passing the final exam the student is expected to be able to define traditional and new media, their formats and genres; to distinguish the range of their aesthetic and communicative influences; to master the methodology of structuring comparative theory of media and art; and to be capable of analyzing media and artistic texts and making independent scientific conclusions.			
Content of the course: (1) Comparative theory of art and media; (2) Philosophy and ontology of art and media; (3-4) Media hybridization and hybrid theories of art and media; (5) Old and new/digital media; (6) Art media; (7) Screen media; (8) Metamedia (Lev Manovich); (9) Concept, characteristics and types of media; (10) Space and time; (11) Genre; (12) Unrepresentable, suppressed and subversive; (13) Latent and manifest in media text; (14) Comparative analysis of selected art and media texts; (15) Discussion concerning topics of exam papers. Independent student research and consultations with professors at the course.			
Literature: 1. Lunenfeld, P. The Digital Dialectic: New Essays in New Media, MIT, 1999. 2. Christian, Digital Art, P. Thames and Hudson, London, 2003. 3. Burn, A, Parker, D. Analysing Media Texts, London, NY: Continuum, 2003. 4. Marshall, D. P, Burnett R. , Web Theory, Routledge, 2002. 5. Harries, D. The New Media Book, BFI, 2002. 6. T. Miller, Television Studies , London: BFI 2003. 7. Morse, M. Virtualities Television, Media Art, and Cyberculture, Indiana University Press, Bloomington, 1998 8. Hansen, M. New Philosophy for New Media, The MIT Press, Cambridge Mass, Cambridge MA, 2003 9. Elsaesser, Thomas. The Persistence of Hollywood. London: Routledge, 2012. 10. Peacock, Steven. (2007) Reading 24: TV against the Clock (Reading Contemporary Television), I. B. Tauris & Co Ltd, New York.			
No. of active teaching classes: 10		Lectures: 3	Workshops: 7
Teaching methods: Lectures, tutorials, analysis of case studies. Academic writing and discussion of the exam paper. For the final exam, the student is to make independent theoretical research on the topic approved by the professors. The research is to be written in the form of the exam paper (3000 words). The oral part of the exam consists of the presentation of the written exam paper and an open discussion about the process and results of the research.			
Mark (max. no. of points 100)			
Pre-exam obligations		Points 60	Final Exam
Attendance/activity during the course		10	Final exam written paper
Workshops		50 (the exam paper)	40

Study program: Theory of Arts and Media			
Course title: THEORY OF ART AND MEDIA 4			
Professor(s): Nikola Šuica, PhD; Mariela Cvetić, PhD; Bojana Matejić, PhD; and Vlatko Ilić, PhD;			
Status of the course: Compulsory.			
Number of ECTS: 12			
Precondition: Enrolled in the second year of doctoral studies.			
Goals of the course: The aim of the course is to introduce students to hybrid theories of contemporary art, media and culture by way of identifying, clarifying and discussing polygenre, interdisciplinary and transdisciplinary approaches to contemporary art, media and culture; as well as to map theoretical discourse about hybridization, interdisciplinarity and multimodality of art.			
Outcomes of the course: Upon completing the course the student is expected to master the ways of polygenre, interdisciplinary and transdisciplinary thinking and interpreting works of art, media and culture; and to be able to write polygenre, interdisciplinary and transdisciplinary interpretations of works of art.			
Content of the course: (1) The concept of hybridity; (2) Polydiscursivity; (3) Hybridity in contemporary philosophy; (4) Polygenre production of theoretical texts; (5) New history of art; (6) Multimodality of artistic texts; (7) Hybridization of art and media; (8) Global cultural trends and hybridization; (9) Theory of new media art; (10) New musicology and theory of art; (11) Hybrid theories of opera and ballet/dance; (12) Critical analysis and discussions about first, second and third world arts; (13) Digital art; (14) Performance; (15) Homework reading and discussion of exam papers.			
Literature: 1. The Practise of Cultural Analysis (ed. Mieke Bal), Stanford: Stanford University Press, 1999. 2. Asman, Alaida, Duga senka prošlosti: Kultura sećanja i politike povesti, Beograd: XX vek, 2011. 3. Bak Mors, Suzan, Svet snova i katastrofa, Beograd: Circulus, Beogradski krug, 2005. 4. Vuksanović, Divna, Barokni duh u savremenoj filozofiji: Benjamin, Adorno, Bloh, Beograd: Institut za filozofiju Filozofskog fakulteta, 2001. 5. Grojs, Boris, Umetnost utopije, Beograd: Plavi Krug; Logos 2011. 6. Groys, Boris, Učiniti stvari vidljivima: strategije savremene umjetnosti, Zagreb: Muzej suvremene umjetnosti Zagreb, 2006. 7. Mičel, V. Dž. T. Šta slike žele? Život i ljubav slika, Beograd: FMK 2016. 8. Osborne, Peter, Anywhere or Not at All: Philosophy of Contemporary Art, New York: Verso, 2013. 9. Смит, Тери, Савремена уметност и савременост, Београд: Орион Арт, 2014. 10. Harris, Jonathan, The New Art History. A Critical Introduction, London: Rouledge, 2001. 11. Džejmson, Frederik, Kraj umetnosti ili kraj istorije, Beograd: Art Press, 2015.			
No. of active teaching classes: 10	Lectures: 3	Workshops: 7	
Teaching methods: Lectures, tutorials and research of selected case studies. To pass the final exam the student submits a written exam paper (5000 words). The written exam paper is discussed orally .			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 30	Final Exam	Points 70
Attendance/activity during the course	10	Final exam written paper	50
Workshops	20	Oral exam	20

Study program: Theory of Arts and Media			
Course title: THEORY OF POPULAR ART AND CULTURE			
Professor(s): Aleksandar Janković, PhD;			
Status of the course: Optional (Option block 1).			
Number of ECTS:			
Precondition: The student is enrolled in the first year of doctoral studies..			
Goals of the course: Considering the wide scope of popular culture studies, the course aims to clarify different theories of popular culture and art, as well as to uncover relationships between popular culture and ideologies. It also seeks to determine connections between popular culture and practices of high culture. With reference to this, the aims of the course are to enable students' work in the domains of the theoretical research of popular culture and art, as well as to facilitate students' ability to grasp the paradigmatic changes in popular culture as dictated by rapid technological development. During the past decade, these developments have made popular culture an elusive and constantly changing narrative of contemporary culture, such that it transforms both its strategy and ideology.			
Outcomes of the course: Upon completing the course the student is expected to be able to: define approaches to the interpretation of the work of popular art, popular culture, their histories and theories; to be able to read and write contemporary theoretical texts about the phenomena; to be capable of verbal analysis and critical assessment of a given theoretical problem/issue.			
Content of the course: (1) Popular culture in the context of cultural studies (definition and status of cultural studies and popular culture); (2) Theories of popular culture 1 (The Frankfurt school, structuralism); (3) Theories of popular culture 2 (postmodern, feminism, poststructuralism); (4) Subculture (concepts and types); (5) Mass culture - high vs low culture (folk, urban and crossover culture, changes of consumer society, entertainment industry, spectacle); (6) Popular culture in the context of technological development and geopolitics; (7) Popular culture and film; (8) Popular culture: video, television, gaming; (9) Popular culture and the comic; (10) Popular music - history (19 th and the first half of the 20 th century); (11) Popular culture in Yugoslavia and Serbia (culture of nostalgia and remembrance); (12) Synthesis of mass and popular culture - new directions and divergency; (13-15) Reading and discussion of homework.			
Literature: 1. T. W. Adorno, Essays on Music, Selected, University of California Press, Berkley, Los Angeles, London, 2002. 2. N. Carrol, „The Ontology of Mass Art“, The Journal of Aesthetics and Art Criticism, vol.55, no. 2, Spring 1997. 3. G. Creeber, The Television Genre Book, BFI, London, 2001. 4. Dž. Fisk, Popularna kultura, Clio, Beograd, 2001. 5. K. Gelder Ken, S. Thornton (eds), The Subcultures Reader, Routledge, London & NY,1996. 6. D. Hesmondhalgh, K. Negus, Popular Music Studies, Arnold Publishers, 2002. 7. D. Strinatt, An Introduction to Theories of Popular Culture, Routledge, London, 2006. 8. V. Mikić, Muzika u tehokulturi, Univerzitet umetnosti u Beogradu, 2004. 9. J. Storey, Inventing Popular Culture: From Folklore to Globalisation (Blackwell Manifestos), Blackwell, 2003. 10. J. Storey, Cultural Studies & The Study of Popular Culture, UPGeorgia, Athens,1996. 11. K. Maze, Bezgranična zabava (Uspon masovne kulture 1850 - 1907), SG, Beograd, 2008. 12. R. Šnel (priređivač) Leksikon savremene kulture (Teme, teorije i oblici institucije od 1945 do danas), Plato books, Beograd, 2008. 13. A. S. Janković, Dug i krivudav put (Bitlsi kao kulturni artefakt), Red Box, Beograd, 2011. 14. P. Burke, Popular Culture in Early Modern Europe, Harper Torchbooks, New Yourk, 1978. 15. R. Shuker, Understanding Pupular Music, Routledge, London, 2001.			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures, tutorials and research of selected case studies. Academic writing and oral exam of exam/exam paper. To pass the final exam the student submits a written exam paper (2000 words). The written exam paper is discussed orally .			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 30	Final Exam	Points 70
Attendance/activity during the course	10	Final exam written paper	50
Workshops	20	Oral exam	20

Study program: Theory of Arts and Media			
Course title: STUDIES OF SPECTACLE			
Professor(s): Vlatko Ilić, PhD; and Ljiljana Rogač Mijatović, PhD;			
Status of the course: Optional (Option block 1)			
Number of ECTS: 8			
Precondition: The student is enrolled in the first year of doctoral studies..			
Goals of the course: The aim of the course is to question and redefine different conceptions of spectacle, and interpretative models that established the field of research. The course also aims to enable students to rethink spectacle as a cultural phenomenon in social and media context and as being firmly linked with art production.			
Outcomes of the course Upon the completing the course the student is expected: 1) to have gained a command of concepts of spectacle studies, 2) to be able to provide critical and interdisciplinary analysis of public events and performances, and artistic spectacles and 3) to be able to express his/her own interpretation in the form of a written academic text and/or to present the same orally.			
Content of the course: The subject matter of Spectacle studies refers to critical and analytical theory of a spectacle – public event or performance, art spectacle – in the context of art, media and society. (1) Introduction to and the concept of studies of spectacle; (2) Social and media spectacle; (3) Politics of spectacle and the public sphere; (4) Urban spectacle; (5) Spectacle in the digital age; (6) Mega-spectacle and mega-events; (7) Stage spectacle and spectacularization of reality; (8) The spirit of baroque in art and philosophy; (9) Performative turn in the long 20 th century; (10) Hybrid art practices; (11) Artistic spectacle; (12) Performance and the public arena; (13-15) Reading and discussion of homework and exam papers.			
Literature: 1. Debor, Gi, Društvo spektakla, Beograd: Blok 45, 2003. 2. Kellner, Douglas, Media Spectacle. London and New York: Routledge, 2003. 3. Fox Gotham Kevin, Theorizing urban spectacles, City, Vol. 9, No. 2, Taylor & Francis, 2005 4. McKenzie, Wark, The Spectacle of Disintegration: Situationist Passages Out of the Twentieth Century, Verso Books, 2013. 5. Harper, Tael, Democracy in the age of new media: the politics of the spectacle, Peter Lang, 2011. 6. Vargas Llosa, Mario, Notes on the Death of Culture: Essays on Spectacle and Society, Faber & Faber, 2015. 7. Ilić, Vlatko, Uvod u novu teoriju pozorišta, Beograd: Nolit, Altera, 2011. 8. Raunih, Gerald, Umetnost i revolucija, Novi Sad: Futura 2006. 9. Milohnić, Aldo, Teorije savremenog pozorišta i performansa, Beograd: Orion art, 2013. 10. Battcock, G., Nickas, R. (eds.) The Art of Performance, A Critical Anthology, ubu.com, 2010.			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures and tutorials - demonstration of applying a particular theory in a selected case study. To pass the final exam the student submits a written exam paper (1500 words). The written exam paper is discussed orally.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 30	Final Exam	Points 70
Attendance/activity during the course	10	Final exam written paper	50
Workshops	20	Oral exam	20

Study program: Theory of Arts and Media			
Course title: MEDIA ETHICS			
Professor(s): Milena Dragičević Šešić, PhD; and Mirjana Nikolić, PhD;			
Status of the course: Optional (Option block 1).			
Number of ECTS: 8			
Precondition: The student is enrolled in the first year of doctoral studies..			
Goals of the course: The aim of the course is to introduce students to basic concepts relevant for the study of media ethics. In addition to the corpus of general theoretical knowledge, basic elements important for appropriate macro and micro positioning of media in relation to ethical principles will be presented to students, thus enabling them to recognize different forms of their abuse or violation. In other words, the aim of the course is to enable students to recognize pressures and attempts of unethical manipulation of the media as the consequence of market demands, political oligarchy, and new technologies.			
Outcomes of the course: The student is expected to acquire theoretical knowledge and new information that will enable him/her to better understand ethical issues in production, distribution or effects that media content has on its publics. The student is expected to approach the issues of media ethics as a content/programme creator, or a media manager, and as such to be able to recognize and prevent manipulation and ethical failures in the functioning of the media; and finally, to act as a relevant subject in the process of verification of media communication effects.			
Content of the course: The subject matter of the course are current problems of contemporary media - media ethics. The subject matter is approached from the perspectives of normative ethics, analysis of media content, production of media content, (un)ethical effects which media have on its audience. (1) Applying philosophical discourse in the study of media ethics; (2) From classical to professional ethics; (3) Defining the issue of ethics and social values; (4) Normative ethics; (5) Media ethics issues - historical perspective; (6) Ethics in early media history, deregulation and the value of media trust; (7/8) Professional ethics and media need for ethical codex; (8) Ethics and different practices of advertising; (9) Ethics and media management; (10) Ethics of art; (11) Stereotypes in media texts; (12) Moral panic; (13-15) Conclusions, case study analysis, discussion of exam paper topics.			
Literature: 1. Dej, Luis Alvin: Etika u medijima, Medija centar, Beograd, 2004. 2. Kornj, Danijel: Etika informisanja, Klio, Beograd, 1998. 3. Limburg, Val E: Electronic media ethics, Focal Press, London, Boston, 1994; 4. Reljić, Dušan: Pisanje smrti - mediji u vreme sukoba, B92, Beograd, 1998. 5. Valić, Nedeljović Dubravka: Rikošet reč, Argument, Beograd, 1997. 6. Gredelj Stjepan: Veliko spremanje radija, Argument, Beograd, 1998. 7. http://www.tandfonline.com/doi/full/10.1080/03637751.2014.922206#.VN43n_nF9UU 8. Časopis „Kultura“, broj 127, temat Etika medija, Zavod za proučavanje kulturnog razvitka, Beograd, 2010. 9. Internet izvori 10. How Violent Video Games Communicate Violence: A Literature Review and Content Analysis of Moral Disengagement Factors, 11. http://www.tandfonline.com/doi/full/10.1080/1369118X.2013.871571#.VN44QvnF9UU 12. http://www.tandfonline.com/doi/full/10.1080/17475759.2014.917432#.VN44hPnF9UU			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Discussions and debates on set topics, or in accordance with suggested literature, ex cathedra lectures, research and presentation of research results which is to be formalized in a written exam paper of up to sixteen pages (30000 characters).			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 60	Final Exam	Points 40
Attendance/activity during the course	10	Final exam written paper	
Workshops	50 (the exam paper)	Oral exam	40

Study program: Theory of Arts and Media			
Course title: CULTURE OF REMEMBRANCE, ARCHIVES AND MUSEUMS			
Professor(s): Nevena Daković, PhD; and Aleksandra Milovanović, PhD;			
Status of the course: Optional (Option block 2).			
Number of ECTS: 8			
Precondition: The student is enrolled in the first year of doctoral studies..			
Goals of the course: The aim of the course is to present different theories of culture of remembrance (theory of remembering, trauma, witnesses, witnessing), as well as theories of archives and museums - as the main forms of preservation, systematization and presentation of the past, remembrance and memory. Different traces of memory are analyzed as media dependent - from analogue to screen and digital media; as determining their ontological and structural characteristics, and at the same time as enabling the understanding of the processes of transmediation and remediation, which, in the long run, alter relationship to the past.			
Outcomes of the course: Upon completing the course the student is expected to learn basic theories of remembering, archive and museums, as well as methods of analyzing artefacts of the past, culture of memory etc. fully acquire the skill of academic writing; to be able to verbally problematize the topic; the student is expected to develop awareness of the links between remembrance, memory, preservation and display of memory artefacts; to be able to offer unbiased objective/subjective analysis and comprehensive theorization of an issue; and to apply acquired skills and knowledge to a case study.			
Content of the course: (1) The concept and theory of remembrance; (2) Remembrance, memory, past and history; (3) Remembering, tradition, identity; (4) Concepts of trauma and nostalgia; (5) Remembering media and art texts; (6) Narratives of remembrance and performance of memory; (7) Archives and museums; (8-9) Digital archives, digitalization of memory and digital remembrance; (10) Virtual and real museums; (11-12) Curatorial practices; (13-15) Analysis and mapping of culture of remembrance as applied to various case studies.			
Literature: <ul style="list-style-type: none"> • Halbwach, Maurice. On Collective Memory. Chicago: University of Chicago Press, 1992. • Asman, Alaida. Duga senka prošlosti. Beograd: Biblioteka XX vek, 2011. • Daković, Nevena. Studije filma: Oglеди o filmskim tekstovima sećanja. Beograd: FDU, 2014. • A. Nünning, A. Erll (ed). Media and cultural memory, New York, Berlin: Walter De Gruyter, 2008. • Shoshana Felman, Dori Laub. Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History. Abington: Routledge, 1992. • Bell, D. (ed). Memory Trauma and World Politics, ed. UK: Palgrave Macmillan, 2006. • W. Ernst, Digital Memory and the Archive, University of Minnesota Press, 2013. • A. Hoskins, The Mediatization of Memory: Media and the End of Collective Memory, MIT Press, 2011. • Rothberg, M. 2009. Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization. Stanford, CA: Stanford UP. • Kansteiner, Wolf. 2002. „Finding Meaning in Memory: A Methodological Critique of Collective Memory Studies“. U: History and Theory, Volume 41, Issue 2: 179–197. • Peter Aronsson and Gabriella Elgenius (eds), National museums and nation-building in Europe 1750-2010: mobilization and legitimacy, continuity and change. Routledge: Abingdon • Paul O'Neill, The Culture of Curating and the Curating of Culture(s) , MIT, 2012. 			
No. of active teaching classes: 6		Lectures: 2	Workshops: 4
Teaching methods: Lectures, tutorials and research of selected case studies. Academic writing and oral exam of exam paper. To pass the final exam the student submits a written exam paper (2500 words). The written exam paper is discussed at the oral exam.			
Mark (max. no. of points 100)			
Pre-exam obligations		Points 30	Final Exam
Attendance/activity during the course		10	Final exam written paper
Workshops		20	Oral exam
			Points 70
			50
			20

Study program: Theory of Arts and Media			
Course title: THEORY OF INTERCULTURAL AND CULTURAL PERFORMANCES			
Professor(s): Ivan Medenica, Phd;			
Status of the course: Optional (Option block 2).			
Number of ECTS: 8			
Precondition: The student is enrolled in the first year of doctoral studies..			
Goals of the course: Thorough theoretical elaboration of concepts of 'intercultural' and 'cultural' performance -- being two equally significant 'fringe manifestations' in relation to the dominant paradigm of western performance practices, dramatic theatre, that intersect either with the domains of social practices (e.g. social and religious rituals) or other cultures: and which as such - although through different lenses, on different levels and to varying degrees - can be regarded under the concept of interdisciplinarity within the field of theatre and performance studies.			
Outcomes of the course: Students will be able to articulate appropriately and use the concepts of cultural and intercultural performances, to position them into a wider context of performance practices and/or practices of performance arts.			
Content of the course: The content of the course is thorough theoretical elaboration of concepts 'intercultural' and 'cultural' performance. Both concepts are 'fringe manifestations' in relation to the dominant paradigm of western performance practices - theatre performance based on a literary text. With reference to that, both concepts intersect with either the domains of other/different social practices (e.g. social and religious rituals, foremost) or with other cultures (non-European, foremost, and more generally non-western). Although small but signifying terminological difference contained in the prefix 'inter' would indicate that the concepts are both interrelated and related to each other, they are in fact about different manifestations. Cultural performance is that which has the structure of a performance - clear separation into performers and audience, particular event site, limited time frame, a set of predetermined 'rules of play'. However, the aesthetic quality (if there is any at all) is not of primary concern for this performance and its basic function most often is real, socially defined identity transformation of its participants (weddings, court hearings, political rallies, religious ceremonies, ...). Intercultural performances, simply put, are that in which elements of western and non-western performance practices intertwine, most often of western texts/narratives and Asian or African performance techniques. As such, both cultural and intercultural performances eminently belong to the concept of "interdisciplinarity" in its broad meaning. Accordingly, the course is structured as a thorough theoretical elaboration of two fundamental concepts within theatre and performance studies, theoretical lectures dominate over tutorials. As part of tutorials, excerpts from different cultural and intercultural performances would be shown and analyzed.			
Literature: 1. Erika Fischer-Lichte, The Routledge Introduction to Theatre and Performance Studies, Routledge 2014 2. Erika Fischer-Lichte, The Transformative Power of Performance, Routledge 2008 3. Džanel Rajnelt, Politika i izvođačke umetnosti, Univerzitet umetnosti u Beogradu, Beograd 2012. 4. Aleksandra Jovičević i Ana Vujanović, Uvod u studije performansa, Fabrika knjiga, Beograd 2006. 5. Ričard Šekner, Ka postmodernom pozorištu, FDU – Institut za pozorište, film, radio i televiziju, 1992.			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures, screenings and analysis of examples. For the final exam, the student submits a written exam paper (2500 words) and presents it orally.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 30	Final Exam	Points 70
Attendance/activity during the course	10	Final exam written paper	50
Workshops	20	Oral exam	20

Study program: Theory of Arts and Media			
Course title: MINIMALISM - THEORY OF ARTISTIC PRACTICE (1950-2000)			
Professor(s): Marija Masnikosa, PhD; and Jasmina Vuksanović, PhD;			
Status of the course: Optional (Option block 2).			
Number of ECTS: 8			
Precondition: The student is enrolled in the first year of doctoral studies..			
Goals of the course: The course aims to introduce students - by way of structuralist and poststructuralist theories - to theory, aesthetics, ideology and practices of minimalism in visual arts, architecture, theatre and music. It also offers an overview of minimalism as a turning point in the development of different art disciplines during the second half of the 20 th century			
Outcomes of the course: The objectives of the course are to enable students to analytically identify and view minimalism in different arts; and to think about it as – historical and theoretical – key turning point in the development of modernist art movements of the 20 th century. A further aim of the course is to encourage students to include the insights from the course into their own field of interest and to recognize the importance of minimalism with reference to new media and almost all contemporary artistic practices.			
Content of the course: (1) Minimalism - emergence and roots; (2-3) American minimalism in visual arts (Donald Judd, Frank Stella, Robert Morris, Carl Andre, Dan Flavin, ...); (4) Manifests of minimalism - "Art and Objecthood" Michael Fried, "Notes on Sculpture" Robert Morris; (5) Poststructuralist theory of minimalism - "Passages in Modern Sculpture" Rosalind Krauss; (6) Minimalism in architecture; (7) Musical minimalism - experimental genealogy and emergence; (8-9) Radical minimalism in the works of Le Monte Young, Terry Riley, Philip Glass and Steve Reich; (10) Opera "Einstein on the Beach" by Robert Wilson and Philip Glass - paradigmatic symbiosis of music, dance, theatre and visual minimalism; (11) Common characteristics of minimalism in visual arts, architecture, music and theatre; (12) Minimalism as a historical turning point in the development of the 20 th century modernist art movements - Hal Foster; (13-15) Homework reading and discussion of exam papers.			
Literature: 1. Hal Foster, Rosalind Krauss, Yves-Alain Bois, Benjamin Buchloh: Art Since 1900: Modernism, Antimodernism, Postmodernism, Themes and Hudson, London, 2005; 2. Strickland, Edward: Minimalism: Origins, Indiana University Press, Bloomington and Indianapolis, 1993; 3. Nyman, Michael: Experimental Music. Cage and beyond, Schirmer Books (A Division of Macmillan Publishing Co., Onc.), New York, 1974; 4. Potter, Keith: Four Musical Minimalists, Cambridge, Cambridge University Press, 2002; 5. Michael Fried, "Art and Objecthood" (1967) in: Michael Fried: Art and Objecthood: Essays and Reviews Chicago and London: University of Chicago Press, 1998, 6. Robert Moriss, "Notes on Sculpture", Artforum, 1966; 7. Rosalind Krauss, Passages on Modern Sculpture, Viking Press, 1977. (MIT Press, 1981); 8. Jencks, Charles: Postmodern versus Late-Modern, in: Zeitgeist in Babel: The Post-Modernist Cntroversy, Bloomington: Indiana University Press, 1991/1992, 4–18; 9. Foster, Hal: The Return of the Real, An OCTOBER Book, The MIT Press, Cambridge, Massachusetts, London, England, 1996. 10. Harry Francis Mallgrave, David J. Goodman, An Introduction to Architectural Theory: 1968 to the Present, John Wiley & Sons, 2011. 11. Bernard, Jonathan W. : The Minimalist Aesthetic in the Plastic Arts and in Music, Perspectives of New Music, 1993, vol.31, no.1, 86–133. 12. Cvejić, Bojana: ANP pored opere, posle opere, kao opera, kao mašina, kao želeća mašina, TKH, br.2, Septembar 2001. 13. Novak, Jelena: (De)/(Re)konstrukcija opere – uporedni pregled književnog, muzičkog i teatarskog teksta Ajnštajna na plaži, TKH, br.2, Septembar 2001. 14. Marija Masnikosa: Muzički minimalizam, Clio, Beograd, 1998.			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures, tutorials and research of selected case studies. To pass the final exam the student submits a written exam paper (2000 words). The written exam paper is discussed orally .			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 40	Final Exam	Points 60
Attendance/activity during the course	10	Final exam written paper	50
Workshops	30	Oral exam	10

Study program: Theory of Arts and Media			
Course title: OPERA STUDIES			
Professor(s): Ana Stefanović, PhD; Tijana Popović Mladenović, PhD; and Marija Masnikosa, PhD;			
Status of the course: Optional (Option block 3).			
Number of ECTS: 9			
Precondition: Enrolled in the second year of doctoral studies.			
Goals of the course: The subject matter of the course is opera and the course is based on rethinking of different aesthetic, poetic and genre issues as related to opera and operatic works.			
Outcomes of the course: The aim of the course is to enable students to view opera medium and opera genres historically, theoretically and analytically in the context of studies of theory and art media; as well as to express their views in written and oral academic form.			
Content of the course: (1) Opera and the context of the epoch; (2) Mythological and historical themes/subject basis of opera; (3) Surreal and real in opera; (4) Opera and spectacle; (5) Opera and dance (ballet, divertissement); (6) Opera and drama; Opera and pastoral; (7) Opera and tragedy; (8) Mimesis in opera (action and drama); (9) Diegesis in opera (narrative strategies); (10) Rhetorical models and strategies in opera; (11) Music and text; (12) Music-text-stage-text in opera (languages, codes and their convergences); (13) Expressive genres and topoi (historical continuities); (14) Theory of opera in the 17 th and 18 th century; (15) Theory of opera from the 19 th century until today.			
Literature: 1. Donington, Robert, Opera and its Symbols, New Heaven, Yale University Press, 1990. 2. Grout, Donald J., Williams Hermine, Short History of Opera, New York: Columbia University Press, 2003. 3. Kerman, Joseph, Opera as Drama, Westport Conn: Greenwood Press, 1981 (1956). 4. Tomlinson, Gary, Metphysical Song, Princeton: Princeton University Press, 1999. 5. Kramer Lawrence, Opera and Modern Culture, Berkeley, Univversitz of California Press, 2004.			
No. of active teaching classes: 6		Lectures: 2	Workshops: 4
Teaching methods: Lectures, tutorials and research of selected case studies. To pass the final exam the student submits a written exam paper (5000 words). The written exam paper is discussed orally.			
Mark (max. no. of points 100)			
Pre-exam obligations		Points 30	Final Exam
Attendance/activity during the course		10	Final exam written paper
Workshops		20	Oral exam
			Points 70
			50
			20

Study program: Theory of Arts and Media			
Course title: THEORY OF EXPERIMENTAL FILM AND VIDEO ART			
Professor(s): Nikola Šuica, PhD; and Nevena Daković, PhD;			
Status of the course: Optional (option block 3).			
Number of ECTS:			
Precondition: Enrolled in the second year of doctoral studies.			
Goals of the course: The course aims to introduce students to the history and theory of video art and experimental film through their different historical phases and theoretical interpretations of late modernism, conceptual art, postmodern art, and art in the epoch of globalism. A further aim is to introduce the basics of experimental film and video art criticism.			
Outcomes of the course: The student is expected to learn and master possibilities of applying certain procedures, analysis and interpretation of video art criticism in the context of contemporary theories of art, media and culture.			
Content of the course: (1) Introduction: theory of experimental art; (2) Avant-garde artists' cinema; (3) Early American avant-garde cinema; (4) American experimental cinema during the 60s; (5) Experimental cinema in Serbia; (6) Theory of video art; (7) Genres of video art; (8) Video art and theory of digital storytelling; (9) Postmodern cinema; (10) Postmodern cinema and experimental art; (11) Postmodern cinema (genesis and the concepts of wholeness and fragmentarity); (12) The procedure of film and public staging in the works of Peter Greenway; (13-15) Homework reading and discussion of exam papers.			
Literature: 1. D. Curtis, <i>Experimental Cinema</i> , A Delta Book, New York, New York, 1971. 2. R.E. Kuenzli (ed), <i>Dada and Surrealist Film</i> , The MIT Press, Cambridge, 2001. 3. T. Leighton (ed), <i>Art and the Moving Image – A Critical Reader</i> , Tate, London, 2008. 4. S. Comer (ed), <i>Film and Video</i> , Tate, London, 2009. 5. C. Meigh-Andrews, <i>A History of Video Art</i> , Berg, Oxford, 2006. 6. G. Battcock (ed), <i>New Artists Video - A Critical Anthology</i> , A Dutton Paperback, New York, 1978. 7. M. Ristić (ed), <i>Videosfera - video-društvo-umetnost</i> , SIC, Beograd, 1986. 8. <i>Video umetnost u Srbiji/Video art in Serbia</i> , CSU i Bitef Teatar, Beograd, 1999. 9. B. Borčić, "Video Art from Conceptualism to Postmodernism", iz M. Šuvaković, D. Ćurić (eds), <i>Impossible Histories – Historical Avant-gardes, Neo-Avant-Gardes, and Post-avant-gardes in Yugoslavia, 1918-1991</i> , The MIT Press, Cambridge MA, 2003. 10. Daković, Nevena. 2003. "The Unfilmable Scenario and Neglected Theory: Yugoslav Film Avant-garde: 1895-1992" in D. Djuric and M. Suvakovic (eds), <i>Impossible Histories: Historic Avant-Gardes, Neo Avant-Gardes and Post Avant-Garde in Yugoslavia, 1918-1991</i> , Cambridge: MIT, pp. 466-490, 11. S.T. McClean (ed), <i>Digital Storytelling – The narrative Power of Visual Effects in Film</i> , The MIT Press, Cambridge, 2007. 12. Todić, Milanka. 2003. <i>Nemoguće: Umetnost Nadrealizma</i> . Beograd: Muzej Primenjene umetnosti.			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures, tutorials and research of selected case studies. To pass the final exam the student submits a written exam paper (2000 words) and presents it orally.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 40	Final Exam	Points 60
Attendance/activity during the course	10	Final exam written paper	50
Workshops	30	Oral exam	10

Study program: Theory of Arts and Media		
Course title: DANCE AND THE DANCING BODY IN CULTURE AND ART		
Professor(s): Selena Rakočević, PhD; and Dunja Njaradi, PhD;		
Status of the course: Optional (option block 3).		
Number of ECTS: 9		
Precondition: Enrolled in the second year of doctoral studies.		
Goals of the course: The subject matter of the course is the study of history, theory and practice of contemporary forms of art and traditional dance in western civilization. Special emphasis is put on theoretical thinking about dance and globalization.		
Outcomes of the course: Upon completing the course and passing the final exam the student has acquired the knowledge about theoretical concepts of dance and the body in culture and art as viewed in global perspective; as well as of realizations of different art and traditional dance practices in the 20 th century. He/she will be able to comprehend their significance in constructing the intersected and networked individual and collective identities in culture and art.		
Content of the course: (1) Historical interpretation of concepts of dance, the dancing body, choreography globalization, culture; (2) Dance and the body in culture and art: historical overview of concepts; (3) Dance and the body in culture and art: comparative overview in global perspective; (4) Ballet (dance through the imperative of dance technique); (5) Dance and the body in traditional European cultures: comparative overview of representing ethnicity (western Europe); (6) Dance and the body in traditional European cultures: comparative overview of representing ethnicity (south-east Europe); (7) Modern dance (dance between gym exercise, sport and high art); (8) Postmodern dance (dance as critical practice); (9) Contemporary dance ('vague genres': dance in popular culture); (10) Flamenco (dance, tradition, nation); (11) Tango (dance as local and global phenomenon); (12) Dance as intangible cultural heritage (theories and conservation practices); (13) Dance as intangible cultural heritage (theories and conservation practices); (14) Dance, body and visual media; (15) Exam preparation: exam paper discussions.		
Literature: 1. Butterworth, Jo and Liesbeth Wildschut (eds) Contemporary Choreography: A Critical Reader, London; New York: Routledge, 2009. 2. Farnell, Brenda "Theorizing 'the body' in visual culture", Visions of Culture: A history of visual anthropology, Marcus Banks and Jay Ruby (eds.). Chicago: University of Chicago press, 2011, 1-60. 3. Foster, Susan Leigh Choreographing empathy. Kinesthesia in performance. London and New York: Routledge, 2011. 4. Hamera, Judith Dancing communities: Performance, difference, and connection in the global city. Basingstoke, United Kingdom: Palgrave Macmillan, 2007. 5. Hochmuth, Martina, Krassimira Kruschkova and Georg Schöllhammer (eds.) It Takes Place When it Doesn't: On Dance and Performance since 1989, Frankfurt: Revolver, 2006. 6. Nahachewsky, Andriy Ukrainian dance. A cross-cultural approach, McFarland and Co. Inc Publication, Jefferson, North Carolina and London, 2012. 7. Njaradi, Dunja Backstage Economies: Labour and Maculinites in Contemporary European Dance, Chester: Chester University Press, 2014. 8. Washabaugh, William Flamenco Music and National Identity in Spain, Burlington: Ashgate, 2012. 9. Deniston, Kristin Tango i njegov smisao: povest o argentinskom plesu, Beograd: Prosveta, 2012. 10. Jovanović, Milica Balet: od igre do scenske umjetnosti, Beograd: Clio, 1999. Koen Selma Džin (ur.) Ples kao kazališna umjetnost: čitanka za povijest plesa od 1581 do danas, Zagreb, Cekade, 1988. 11. Magazinović, Maga Vežbe i studije iz savremene gimnastike, plastike, ritmike i baleta: primenjena telesna kultura, Beograd: Planeta, 1932. 12. Maletić, Ana Knjiga o plesu, Zagreb: kulturno-prosvjetni Sabor Hrvatske, 1986. 13. Savić, Svenka Pogled u nazad: Svenka Savić o igri i baletu, Novi Sad: Futura Publikacije: Ženske Studije i istraživanja, 2005. 14. Tkh, Nove teorije plesa, Časopis za teoriju izvođačkih umetnosti br. 4, Ana Vujanović i Miško Šuvaković (ur.), Tkh - centar za teoriju i praksu izvođačkih umetnosti, Beograd, 2002. 15. Folks, Džulija Moderna tela: Ples i američki modernizam od Marte Grejem do Alvina Ajlija, Beograd:Clio, 2008 16. Ceribašić, Naila "Novi val promicanja nacionalne baštine. UNESCO-va Konkencija o očuvanju nematerijalne kulturne baštine", Muzika u društvu, Sarajevo: Muzikološko društvo FBiH, Muzička akademija u Sarajevu.		
No. of active teaching classes: 6	Lectures: 2	Workshops: 4
Teaching methods: Lectures, tutorials and research of selected case studies.		

To pass the final exam the student submits a written exam paper (2000 words). The written exam paper is discussed orally.

Mark (max. no. of points 100)

Pre-exam obligations	Points 40	Final Exam	Points 60
Attendance/activity during the course	10	Final exam written paper	50
Workshops	30	Oral exam	10

Study program: Theory of Arts and Media			
Course title: PEDAGOGICAL PRACTICES IN THE THEORY OF THE ARTIST			
Professor(s): Bojana Matejić, PhD;			
Status of the course: Optional (Option block 3).			
Number of ECTS: 9			
Precondition: Enrolled in the second year of doctoral studies.			
Goals of the course: Introducing students to emancipatory-pedagogical theoretical perspectives and experimental schools in the 20 th and 21 st century, from the artist's position. Gaining insight into the importance and meaning of proliferation between the discourse of theory and art as the practice of artist's speech.			
Outcomes of the course: Students will be introduced to basic concepts concerning artistic creation from the perspective of the theory of the artist. The main outcomes are: 1. understanding the constitutive role and function of art theory in the process of art production; 2. learning about methods of theoretical practice as emancipatory, critical-pedagogical, and art practice.			
Content of the course: (1) Introductory lecture: modern assumptions about aesthetic education; (2) The concept of art school, knowledge production about and in art, and their function in the project of modernity; (3) Artists' experimental schools in modernity, postmodernity and the epoch of globalization; (4) Art studies in the era of cognitive capitalism; (5-6) Institutional theory of art: art - status; (7) Artist = pedagogue? ; (8) Art as theoretical emancipatory practice in (post-) conceptualism; (9) Ideologies of creation vs. concept of self-education in art production ; (10) Artistic practice as research; (11) Contemporary production of subjectivity: the artist at work; (12) Contemporary art and pedagogy; (13) Writing as contemporary alternate/alternative art production (visual artist as a writer); (14-15) Final exam.			
Literature: Birger, P. Teorija avangarde. Beograd: Narodna knjiga/ Alfa, 1998; Gilert, A (ed). Publishing as Artistic Practice. Berlin: Sternberg Press, 2016; Harrison, C. Conceptual Art and Painting. Cambridge MA: MIT Press, 2001; Harrison, C. Essays on Art and Language. Cambridge MA: MIT Press, 2003; Harrison, C. Wood, P (eds). Art in Theory 1900-2000: An Anthology of Changing Ideas. Oxford UK / Cambridge USA: Basil Blackwell, 2003; Nikolić, S. Avangardna umetnost kao teorijska praksa: Black Mountain Collage, Darmštatski internacionalni letnji kursevi za Novu muziku i Tel Quel. Beograd: Fakultet muzičke umetnosti, 2015; Šiler, F. „O estetskom vaspitanju čoveka u nizu pisama“, Pozniji filozofsko-estetički spisi, Sremski Karlovci – Novi Sad: Izdavačka knjižarnica Zorana Stojanovića, 2008; Sullivan G. Art Practice as Research. Inquiry into the Visual Arts. Thousand Oaks / London / New Delhi: Sage Publications, 2005; Šuvaković, M. Epistemologija umetnosti ili O tome kako učiti učenje o umetnosti: Analičko i kritičko učenje umetnosti od moderne preko postmoderne do globalizma. Beograd: Orion Art, 2008; Šuvaković, M. Pojmovnik suvremene umjetnosti. Zagreb / Ghent: Horetzky i Vlees, 2005; Ulmer, L. G. Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys. London: The John Hopkins University Press, 1984.			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures To pass the final exam the student submits a written exam paper (5000 words). The written exam paper is discussed orally.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 30	Final Exam	Points 70
Attendance/activity during the course	10	Final exam written paper	50
Workshops	20	Oral exam	20

Study program: Theory of Arts and Media
Course title: THE PHENOMENON OF FANTASY IN ART
Professor(s): Tijana Popović Mladenović, PhD;
Status of the course: Optional (option block 4).
Number of ECTS: 9
Precondition: Enrolled in the second year of doctoral studies.
Goals of the course: The aim of the course is to introduce students to the phenomenon of fantasy, function of the fantasy principle and spaces of fantasy in art from the perspective of creation theory, psychology of art, aesthetics, theoretical psychoanalysis, anthropology, etc. The overall aim is to introduce students to the interdisciplinary field of fantasy in art.
Outcomes of the course: Upon completing the course the student is expected to have learnt different approaches to fantasy in art and to be able to analyze and interpret 'artistic fantasy'.
Content of the course: (1) Fantasy as "igniting the spark" - creation theory; (2) Fantasy as "day dreaming" - psychology of art; (3) Fantasy and "hierarchical relations between powers of the soul"; (4) Fantasy and interpretation of dreams and neurosis, (children's) games and daydreaming, phantasms and imaginative work - psychoanalysis; (5) Space as an a priori form of fantasy: Anthropological structures of Gilbert Durand; (6) Time and phantasm; time of echo and imaginary pulsion: <i>Les écritures du temps</i> by Michel Imberty; (7) Me as a mirror and the discourse of the other; the level of imaginary and the level of symbolic: works of Jacques Lacan; (8) Holoworld, imagination, reason, affects and madness: <i>The Postmodern Brain</i> by Gordon Globus, <i>The Fantasy principle</i> by Michael Vannoy Adams and <i>The Logic of Delirium</i> by Remo Bodei; (9) Art as externalized dream: Predrag Ognjenovic's theory of dynamic competences about dream and art; (10) Art powers of Morpheus and Phantasos; (11) Fantasy as a possibility for transgression and jouissance experience in violating the laws and rules in art; (12) Modern and (post)modern fantasy in art; (13-15) Homework reading and discussion of exam papers.
Literature: 1. Allan, Derek, On Art as Anti-Destiny: Foundations of André Malraux's Theory of Art. <i>Literature & Aesthetics</i> , Vol. 13, No. 2, 2003, 7-16. 2. Adams, Michael Vannoy, <i>The Fantasy Principle: Psychoanalysis of the Imagination</i> . Hove, New York: Routledge, 2004. 3. Bašlar, Gaston, <i>Poetika prostora</i> . Beograd: Kultura, 1969. 4. Bašlar, Gaston, <i>Poetika sanjarije</i> . Sarajevo: Veselin Masleša, 1982. 5. Bašlar, Gaston <i>Voda i snovi. Ogled o imaginaciji materije</i> . Sremski Karlovci & Novi Sad: Izdavačka knjižarnica Zorana Stojanovića, 1998. 6. Bodei, Remo, <i>Logiques du délire. Raison, affects, folie [Logiche del delirio. Ragione, affetti, follia, Laterza, Bari 2000]</i> . Paris: Aubier Philosophie, 2002. 7. Duncombe, Stephen, <i>Dream. Re-imagining Progressive Politics in an Age of Fantasy</i> . New York: The New Press, 2007. 8. Durand, Gilbert, <i>Antropološke strukture imaginarnog. Uvod u opću arhetipologiju</i> . Zagreb: August Cesarec, 1991. 9. Freud, Sigmund, „Pesnik i fantaziranje“. <i>Rukovet</i> . 11, 1961, 613-622. 10. Globus, Gordon, <i>The Postmodern Brain</i> . Amsterdam: Philadelphia, 1995. 11. Grlić, Danko, <i>Estetika II. Epoha estetike: XVII, XVIII i početak XIX stoljeća</i> . Zagreb: Naprijed, 1976. 12. Ilić, Miloš, <i>Teorija i filozofija stvaralaštva</i> . Niš: Gradina, 1979. 13. Imberty, Michel, <i>La musique creuse le temps. De Wagner à Boulez: Musique, psychologie, psychanalyse</i> . Paris: L'Harmattan, 2005. 14. Imberty, Michel, <i>Les écritures du temps. Sémantique psychologique de la musique</i> , Paris: Dunod, 1981. 15. Kearney, Richard, <i>The Wake of Imagination</i> . New York: Routledge, 1988. 16. Kearney, Richard, <i>Poetics of Imagining: Modern to Post-modern</i> . New York: Fordham University Press, 1998. 17. Lakan, Žak, <i>Spisi (izbor)</i> . Beograd: Prosveta, 1983. 18. Ognjenović, Predrag, <i>Psihološka teorija umetnosti</i> , Beograd: Gutenbergova Galaksija, 2003. 19. Popović Mladjenović, Tijana, <i>Procesi panstiliističkog muzičkog mišljenja</i> . Beograd: Fakultet muzičke umetnosti & Signature, 2009. 20. Popović Mladjenović, Tijana, <i>Fantasy as a musical genre</i> . Belgrade: Faculty of Music, University of Arts, 2017. (in print) 21. Sartre, Jean-Paul, <i>L'imaginaire: psychologie phénoménologique de l'imagination</i> . Paris: Gallimard, 1940.

No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures, tutorials and research of selected case studies. Academic writing and oral exam of homework. To pass the final exam the student submits a written exam paper (2000 words). The written exam paper is discussed orally.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 40	Final Exam	Points 60
Attendance/activity during the course	10	Final exam written paper	50
Workshops	30	Oral exam	10

Study program: Theory of Arts and Media			
Course title: ART AND MEDIA IN THE CONTEXT OF CULTURAL POLICY			
Professor(s): Milena Dragičević Šešić, PhD; Vesna Đukić, Phd; and Rada Drezgić, PhD;			
Status of the course: Optional (option block 4).			
Number of ECTS: 9			
Precondition: Enrolled in the second year of doctoral studies.			
Goals of the course: The general aim of the course is to introduce students to the context of art scene and cultural policy at national, regional and international level (EU, UNESCO, The European Council) within which complex art and cultural projects can be realized. The goal of the course is to develop students' analytical-interpretative abilities in order for them to curate a particular idea or to evaluate project ideas concerning world manifestations (biennale, quadrennial and alike).			
Outcomes of the course: The student is able to formulate own or others' contextualization of an art project by mapping it within the frame of cultural policies and practices on national, regional, European and global (UNESCO) level. By considering the project concurrently in its own "field" (Bourdieu), in appropriate "value chain" (Mercer), sector or socio-cultural cycle on the one side, and on the other within theoretical contexts (postcolonial, gender, hybrid and other theories of contemporary art), the student will have the ability to suggest appropriate cultural policy measure, such that it is of importance for the development of art, production and distribution mechanisms or is directed towards audience development, awareness raising (lobbying and advocating), etc.			
Content of the course: (1) Contemporary art scene: from national to global; (2-3) Art at the time of cultural policy (concepts, instruments and actions); (4-5) International organizations and their cultural policies; (6) Cultural context and the artist's status (from privileged to precariat); (7) Art collectives: strategies of cooperation and solidarity; (8) Value chain; (9) Gender relations in art scene; (10) Art in community; (11) Art in public spaces; (12) Participatory art projects; (13) Development of an art project; (14) Methods of evaluation; (15) Debate: project of public advocacy of cultural policy change.			
Literature: 1. Dragičević Šešić M. Umetnost i alternativa, FDU, Beograd, 2012 2. Dragičević Šešić M. Umetnost i kultura otpora, FDU, Beograd, 2017. 3. Đukić Vesna Država i kultura, FDU, Beograd 2010. 4. Nikolić Tatjana; Rodni odnosi na alternativnoj muzičkoj sceni Srbije i regiona, 5. Mihaljinac Nina: Svedočenje i reprezentacija traume u vizuelnim umetnostima: NATO bombardovanje SR Jugoslavije, doktorska disertacija, Univerzitet umetnosti, 2017. 6. Goncalves S. & Majhanovich S. eds, Art and Intercultural Dialogue, Sense Publishers, Amsterdam, 2016. 7. Vickery J. & Manus M. eds. The Art of the Multitude: Jochen Gerz – Participation and the European Experience, Campus Verlag, Frankfurt 2016.			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures, tutorials and research of selected case studies. To pass the final exam the student submits an exam paper - argued suggestion for a project which is conceptualized within the framework of a particular strategy or cultural policy measure, or with reference to measures adopted by civil society (cultural policy from below). The written exam paper is discussed orally. Pre-exam requirements: discussion of a particular cultural-political policy measure, group work in establishing value chain in a given art discipline and presentation of relevant theoretical text. Grading criteria - quality and relevance of the suggested project from the point of view of cultural policy.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 40	Final Exam	Points 60
Attendance/activity during the course	10	Final exam written paper	50
Workshops	30	Oral exam	10

Study program: Theory of Arts and Media			
Course title: THEORY OF CONTEMPORARY ART AND ARCHITECTURE			
Professor(s): Mariela Cvetić, PhD;			
Status of the course: Optional (option block 4).			
Number of ECTS: 9			
Precondition: Enrolled in the second year of doctoral studies.			
Goals of the course: The general aim of the course is transdisciplinary production of knowledge about the relationship between art and architecture and their possible intersections. The lectures investigate relationships and intersections of art and architecture within the framework of concepts: space, site, location. This aim is met by acquiring knowledge and raising awareness about contemporary interdisciplinary theories of space which define and redefine the concept of space; about theories of architecture and visual arts, as well as about feminist, psychoanalytical and cultural geography theories, all of which will be exemplified in contemporary art practices.			
Outcomes of the course: Upon completing the course students are expected to be able to apply learnt general theoretical platforms in understanding and interpreting space in a range of visual arts; to analyze, understand and interpret space, and to have become competent in verbal problematizing and writing of academic papers i.e. visual interpretation of a problem under investigation.			
Content of the course: (1) Introduction to the course - art and architecture; (2) Private and public: subject-space relationship; (3) Politics of representing public and private space in visual arts; (4) Space in art and architecture in avant-garde practices; (5) Reading space through gender; (6) Psychoanalytical readings of space; (7) Spatial-time pathologies. Space and spatial unconsciousness. Psychoanalysis and the city; (8) Cultural geography and psychogeography; (9) Critical spatial practices: site-specific, art in public space (public art); (10) Case study 1: aura; (11) Case study 2: extended field; (12) Case study 3: panopticon; (13) Case study 4: camouflage/mimicry; (14/15) Discussion.			
Literature: <ul style="list-style-type: none"> • Bruno, Giuliana, Public Intimacy, The MIT Press, London, 2007; • Cvetić, Mariela, Das Unheimliche. Psihoanalitičke i kulturalne teorije prostora, Orion art i Arhitektonski fakultet, Beograd, 2011; • Foster, Hal, Compulsive Beauty, Cambridge (Ma): MIT P., 2000; • Jane Rendell, Barbara Penner and Iain Borden (eds.), Gender, Space, Architecture: an Interdisciplinary Introduction, (London: Routledge, 1999), • Leach, Neil, Camouflage, MIT, 2006; • Mapiranje politika prostora, ur. Cvetić, Mariela, Kultura br 144, Zavod za proučavanje kulturnog razvitka, Beograd, 2014; • Rendell Jane, Art and Architecture, I.B.Taurus, London, 2006; • Sexuality and Space, ed. Colomina Beatriz, Princeton Arhitectural Press, 1992; 			
No. of active teaching classes: 6	Lectures: 2	Workshops: 4	
Teaching methods: Lectures and tutorials of text analysis and application of theory on selected case studies. To pass the final exam the student submits a written exam paper (5000 words). The written exam paper is discussed orally.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 30	Final Exam	Points 70
Attendance/activity during the course	10	Final exam written paper	50
Workshops	20	Oral exam	20

Study program: Theory of Arts and Media			
Course title: THEORY AND PRACTICE OF TELEVISION SITCOM			
Professor(s): Nebojša Romčević, PhD; and Aleksandra Milovanović, PhD;			
Status of the course: Optional (option block 4).			
Number of ECTS: 9			
Precondition: Enrolled in the second year of doctoral studies.			
Goals of the course: The main aim of the course is to introduce students to theoretical and artistic-creative practice of television sitcom (comedy of situation) as one of the most popular genres, texts and formats since the beginning of television. The course covers a wide spectrum of ways of studying sitcom, from creative writing and dramatic analysis, to theory, models of storytelling, strategies of seriality, diachronic and synchronic relationship with other media.			
Outcomes of the course: Upon completing the course the student is expected to have gained the ability to theoretically recognize and analyze narrative/storytelling and textual specificities of this television format and genre, as well as to master creative-artistic aspects of sitcom's development.			
Content of the course: (1) Sitcom as format, genre, text; (2) Narrative model in sitcom; (3) Classical sitcom; (4) Postmodern sitcom; (5) Domestic sitcom, historical overview; (6) Creative writing and sitcom; (7) Dramaturgical analysis of sitcom; (8) Sitcom characters; (10) Types of dramatic situations in sitcom; (11) Strategy of seriality and positioning sitcom in a programme schedule; (12) (13-15) Homework reading and discussion of exam papers.			
Literature: 1. Creeber, Glen, The Television Genre Book, BFI, London, 2001. 2. Allrath, Gaby i Gymnich, Marion. (2006) Narrative Strategies in Television Series, NY-London. 3. Field, Syd. (2005) Screenplay. The Foundations of Screenwriting, New York: Banta Bell 4. McKee, Robert (1998) Story: Substance, Structure, Style and the Principles of Screenwriting, Methuen Publishing 5. Mittell, Jason. (2004) Genre and Television, From Cop Shows to Cartoons in American Culture, London and New York: Routledge 6. Patrick, Julie. (2007) Sitcom. Leighton Buzzard: Auteur.			
No. of active teaching classes: 6		Lectures: 2	Workshops: 4
Teaching methods: Lectures, tutorials and research of selected case studies. To pass the final exam the student submits a written exam paper (3000 words). The written exam paper is discussed orally .			
Mark (max. no. of points 100)			
Pre-exam obligations		Points 30	Final Exam
Attendance/activity during the course			Final exam written paper
Workshops			Oral exam
		Points 70	

Study program: Theory of Arts and Media			
Course title: RESEARCH PROJECT RELATED TO THE CHOSEN SUBJECT OF DOCTORAL DISSERTATION IN THEORY OF MEDIA			
Professor(s) from the approved list of mentors: Nevena Daković, PhD; Milena Dragičević Šešić, PhD; Vesna Đukić, PhD; Mirjana Nikolić, PhD; Tijana Popović Mladenović, PhD; Ivan Medenica, PhD; Marija Masnikosa, PhD; Ivana Perković, PhD; Ana Stefanović, PhD; Selena Rakočević, PhD; Aleksandar Ignjatović, PhD; Ana Martinoli, PhD; Mariela Cvetić, PhD; Aleksandar Janković, PhD; Aleksandra Milovanović, PhD; Vlatko Ilić, PhD; Dunja Njaradi, PhD; and Ljiljana Rogač Mijatović, PhD;			
Status of the course: Optional (option block 5)			
Number of ECTS: 30			
Precondition: To qualify for the exam at the end of the fifth semester the student has passed all the exams in the 1 st and 2 nd year of studies, i.e. has been credited with 120 ESPB, and has gained prior approval of the chosen dissertation subject and mentor by the department.			
Goals of the course: Preparatory work for the writing of doctoral dissertation.			
Outcomes of the course: Student report about completed research and plan for dissertation chapters. The student submits a written report (1000 words) about completed research and accomplishment of his/her work.			
Content of the course: Project research and writing of doctoral dissertation in cooperation with the mentor.			
Literature: Appropriate literature for the approved doctoral dissertation.			
No. of active teaching classes: 22		Lectures: 0	Research: 22
Teaching methods: Consultations with mentor (orally and in correspondence). The written report carries 50 points, and the oral exam carries 50 points. The final grade is either PASSED or NOT PASSED.			
Mark (max. no. of points 100)			
Pre-exam obligations		points	Final Exam
Attendance/activity during the course			Final exam written paper
Workshops			Oral exam
			50
			50

Study program: Theory of Arts and Media			
Course title: RESEARCH PROJECT RELATED TO THE CHOSEN SUBJECT OF DOCTORAL DISSERTATION IN THEORY OF ART			
Professor(s) from the approved list of mentors: Nevena Daković, PhD; Milena Dragičević Šešić, PhD; Vesna Đukić, PhD; Mirjana Nikolić, PhD; Tijana Popović Mladenović, PhD; Ivan Medenica, PhD; Marija Masnikosa, PhD; Ivana Perković, PhD; Ana Stefanović, PhD; Selena Rakočević, PhD; Aleksandar Ignjatović, PhD; Ana Martinoli, PhD; Mariela Cvetić, PhD; Aleksandar Janković, PhD; Aleksandra Milovanović, PhD; Vlatko Ilić, PhD; Dunja Njaradi, PhD; and Ljiljana Rogač Mijatović, PhD;			
Status of the course: Optional (option block 5)			
Number of ECTS: 30			
Precondition: To qualify for the exam at the end of the fifth semester the student has passed all the exams in the 1 st and 2 nd year of studies, i.e. has been credited with 120 ESPB, and has gained prior approval of the chosen dissertation subject and mentor by the department.			
Goals of the course: Preparatory work for the writing of doctoral dissertation.			
Outcomes of the course: Student report about completed research and plan for dissertation chapters. The student submits a written report (1000 words) about completed research and accomplishment of his/her work.			
Content of the course: Project research and writing of doctoral dissertation in cooperation with the mentor.			
Literature: Appropriate literature for the approved doctoral dissertation.			
No. of active teaching classes: 22		Lectures: 0	Research: 22
Teaching methods: Consultations with mentor (orally and in correspondence) The written report carries 50 points, and the oral exam carries 50 points. The final grade is either PASSED or NOT PASSED.			
Mark (max. no. of points 100)			
Pre-exam obligations		points	Final Exam
Attendance/activity during the course			Final exam written paper
Workshops			Oral exam
			50
			50

Study program: Theory of Arts and Media			
Course title: WRITING OF THE DOCTORAL DISSERTATION ON THE CHOSEN SUBJECT IN THEORY OF MEDIA			
Professor(s) from the approved list of mentors: Nevena Đaković, PhD; Milena Dragičević Šešić, PhD; Vesna Đukić, PhD; Mirjana Nikolić, PhD; Tijana Popović Mladenović, PhD; Ivan Medenica, PhD; Marija Masnikosa, PhD; Ivana Perković, PhD; Ana Stefanović, PhD; Selena Rakočević, PhD; Aleksandar Ignjatović, PhD; Ana Martinoli, PhD; Mariela Cvetić, PhD; Aleksandar Janković, PhD; Aleksandra Milovanović, PhD; Vlatko Ilić, PhD; Dunja Njaradi, PhD; and Ljiljana Rogač Mijatović, PhD;			
Status of the course: Optional subject (option block 6)			
Number of ECTS: 10			
Precondition: To qualify for the exam the student has been credited with 150 ESPB (has submitted and has been given approval for the Research report at the end of the fifth semester); and has at least one text published in a journal listed in the list of scientific journals approved by the Ministry of education, science and technological development of the Republic of Serbia.			
Goals of the course: Writing of the doctoral dissertation.			
Outcomes of the course: Submitted doctoral dissertation.			
Content of the course: Research and dissertation writing are done in cooperation with the mentor. Application for the submission of the doctoral dissertation consists of: dissertation title, dissertation aims, methodology applied in the dissertation, listed potential case studies, selected bibliography and webography. The dissertation is written during the fifth and sixth semester of doctoral studies. The minimal length of the dissertation is 300.000 characters. At the end of the sixth semester the student submits the final text of his/her doctoral dissertation in Theory of Art or Theory of Media.			
Literature: Relevant literature for the approved doctoral dissertation.			
No. of active teaching classes: 22		Lectures: 0	Research: 22
Teaching methods: Consultations with mentor (orally and in correspondence)			
Mark By the submission of the finished doctoral dissertation and mentor's report about completed mentorship, it is considered that the student has fulfilled all exam requirements and this conclusion is entered into the Report about passed exam as: passed/not passed.			
Pre-exam obligations		points	Final Exam
Attendance/activity during the course			Final exam written paper
Workshops			Oral exam

Study program: Theory of Arts and Media			
COURSE TITLE: WRITING OF THE DOCTORAL DISSERTATION ON THE CHOSEN SUBJECT IN THEORY OF ART			
Professor(s) from the approved list of mentors: Nevena Đaković, PhD; Milena Dragičević Šešić, PhD; Vesna Đukić, PhD; Mirjana Nikolić, PhD; Tijana Popović Mladenović, PhD; Ivan Medenica, PhD; Marija Masnikosa, PhD; Ivana Perković, PhD; Ana Stefanović, PhD; Selena Rakočević, PhD; Aleksandar Ignjatović, PhD; Ana Martinoli, PhD; Mariela Cvetić, PhD; Aleksandar Janković, PhD; Aleksandra Milovanović, PhD; Vlatko Ilić, PhD; Dunja Njaradi, PhD; and Ljiljana Rogač Mijatović, PhD;			
Status of the course: Optional subject (option block 6)			
Number of ECTS: 10			
Precondition: To qualify for the exam the student must have been credited with 150 ESPB (to have submitted and been given approval for the Research report at the end of the fifth semester); and have at least one published text in a journal listed in the list of scientific journals approved by the Ministry of education, science and technological development of the Republic of Serbia			
Goals of the course: Writing of the doctoral dissertation.			
Outcomes of the course: Submitted doctoral dissertation.			
Content of the course: Research and dissertation writing are done in cooperation with the mentor. Application for the submission of the doctoral dissertation consists of: dissertation title, dissertation aims, methodology applied in the dissertation, listed potential case studies, selected bibliography and webography. The dissertation is written during the fifth and sixth semester of doctoral studies. The minimal length of the dissertation is 300.000 characters. At the end of the sixth semester the student submits the final text of his/her doctoral dissertation in Theory of Art or Theory of Media.			
Literature: Relevant literature for the approved doctoral dissertation.			
No. of active teaching classes: 22		Lectures: 0	Research: 22
Teaching methods: Consultations with mentor (orally and in correspondence)			
Mark By the submission of the finished doctoral dissertation and mentor's report about completed mentorship, it is considered that the student has fulfilled all exam requirements and this conclusion is entered into the Report about passed exam as: passed/not passed.			
Pre-exam obligations		points	Final Exam
Attendance/activity during the course			Final exam written paper
Workshops			Oral exam