



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

MASTER STUDIES

THEORY OF ARTS AND MEDIA

Field	Interdisciplinary, multidisciplinary and transdisciplinary (IMT) studies
Type and level of studies	Master academic studies, II degree studies
Extent of studies	60 ECTS
Duration of studies	1 year
Academic degree	Master in theory of arts and media
Number of students	10
Language	Serbian
Web address	http://www.arts.bg.ac.rs
Head of the study programme	Tijana Popović Mladenović, PhD, Full Professor of the Faculty of Music in Belgrade
Enrolment requirements	Completed basic academic studies (II level of studies), i.e. 240 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	By completing a one-year study programme of Theory of Arts and Media, the student gains 60 ECTS. A graduated theoretician in the field of art and media is qualified for scientific theoretical, research and pedagogical professional work in the fields of relations between individual art disciplines, new art disciplines as well as media and culture.

Purpose of the study programme

Master programme Theory of Arts and Media introduces students to contemporary trends, research topics and projects in the field of theories and sciences of arts and media, with the focus on analytical and research, as well as on the study of interdisciplinary and multi / intermedial art practices and theories. By interdisciplinary and comparative studies of contemporary art theory, introducing new theoretical views, direct connection with movements in the theory of art on the international scene, artists and art theoreticians are given the opportunity to expand their theoretical knowledge.

Structure of the study programme

The structure and content of the study programme at academic master studies of Theory of Arts and Media is based on a comparative view, research and study of contemporary art and media as well as comparative theories of contemporary art and media.

Comparative art studies are based on lectures, researches and studies of the relationships of visual (painting, sculpture, graphics, photography, video, film), performing (music, theatre, opera, ballet / dance, performance art) and media (digital art, biotech art) art practices in the 20th century and the beginning of the 21st century.

Comparative media studies are based on lectures, researches and studies of mass media of communication (press radio, television, film, internet) new art media (digital art), and textual analyses of a media images.

All this can be extended to a wider framework of studies in the field of art i.e. media studies, which is a focus on contemporary scientific, philosophical, aesthetic, theoretical and study research.

The study programme is methodologically structured based on lectures, practices and research in the field of comparative relations of art, media and theory of art and media. Lectures are based on presentations and interactive discussions with students. Practices are conceptualized and based on the analysis of works of art, media presentations and theoretical texts and debates about them. The researches are in the form of student projects on given or chosen courses of comparative history and the theory of art and media. Projects are done individually and collectively under the supervision of a professor-mentor.

Goals of the study programme

The goal of the master programme Theory of Arts and Media is that students gain knowledge and learn how to apply general and comparative theoretical, scientific and research interdisciplinary knowledge of contemporary arts and media in an adequately and methodologically formulated manner. The study programme is aimed at interdisciplinary studies of arts and art media. During the studies, a student should master:

- Analytical, synthetic and critical methods in a comparative and interdisciplinary research of the theory of art and media;
- Writing art reviews;
- Writing a scientific and theoretical essay;
- Writing a comprehensive scientific and theoretical study;
- Verbal and media exposure of criticism, essay and study;
- Theoretical concept of a project of "art event" (exhibition, concert, performance, multimedia presentation, workshop or festival).

Acquired competencies

By completing the master thesis, the art and media theoretician gains the following competencies:

- Improved knowledge and experience in the field of arts and media theory
- critical understanding of theories and principles of arts and media theory;
- performing more complex theoretical-artistic and theoretical-media projects;
- gaining the knowledge, abilities and skills necessary for professional dealing with the theory of art and media;
- acquiring competencies for working in the media (radio, television, press, etc.) and cultural institutions (critical, curatorial, editorial);
- cooperation on scientific researches in the field of contemporary art and media;
- participation in teaching at basic and vocational studies;
- social competence;

- acquiring general competencies, such as the ability to analyse and synthesize various problems in the field of the theory of art and media;
- independent curatorial work on organizing exhibitions, art and media i.e. multimedia projects, workshops and festivals;
- independent work in the fields of art and media criticism;
- independent work in the theory of art and media.

Curriculum

During the first semester, students have the opportunity to attend three mandatory and one elective course, which represent the basic framework of the student's scientific and theoretical work on interdisciplinary studies of contemporary art, media and the theory of art and media.

The course Introduction to contemporary art studies 1 is a mandatory, academic-general education course which introduces students to basic scientific, theoretical and research problems that will be studied in the study programme i.e. it introduces students to an interdisciplinary field of comparative history of directions and the tendencies of contemporary art (literature, music, fine art, architecture, photography, film, theatre, play) from the late 19th to the mid-20th century, introducing them to the most important theories and practices of the art of the indicated period from the aspects of poetics, philosophy and aesthetics.

The course Introduction to media studies 1 is a mandatory, scientific-professional course through which the student becomes acquainted with the basics of scientific and theoretical study of media in general and the media in correlation with art and culture i.e. with basic concepts, theoretical starting points, historical genesis of the development of media with an emphasis on the future of the media sphere which is under the strong influence of digitization, networking and interactivity as elements important for understanding the media and media communication.

The course Technique of writing scientific and theoretical papers is a mandatory, theoretical-methodological course which introduces students to the methodology and technique of scientific work in the context of master scientific studies in the field of arts sciences; it also introduces the basic procedures of scientific methodology and the scientific and theoretical papers. Two elective, theoretical-methodological courses (one is chosen - Elective block 1) - Research project in the field of Theory of art: Preparation of Master's work and Research project in the field of Media Theory and Preparation of master work are based on individual work under the supervision of professors - mentors, within which the student begins the research (case study, scientific-theoretical point of view, literature, archive work) which will methodologically lead to the selection and proposal of the topic and structure of master work.

During the second semester, the study programme consists of two mandatory and two elective courses. The course Introduction to contemporary art studies 2 is a mandatory, academic-general education course which introduces students to the most important theories (and practices) of art of the second half of the 20th and the beginning of the 21st century i.e. paradigms and ideologies, e.g. neo-avant-garde and conceptual art, post-modern theory, theory of poststructuralism, art of new media etc. and introduce the field of application of contemporary sciences about art, social and human sciences and theories, as well as interdisciplinary relations between art and media.

Introduction to media studies 2 is a mandatory, scientific-professional course which introduces the student to theoretical-critical thinking in the fields of contemporary media (television, radio, art of a video, film, photography, etc.), as well as new media (the Internet, interactive, multimedia, intermedial and digital cultures, etc.).

Four elective, professional-applicative courses (one is chosen - Elective block 2) are courses that enable the student to focus on a narrower field of research. These are the following courses: Popular visual culture; Dance cultures of the world; Media and psychological space and Art, ideology, utopia: critical practices and practical turns.

Two elective, scientific-professional courses (one is chosen - Elective block 3) - Research project in the field of Theory of Art: master research or Research project in the field of the Theory of Media: research for master work are the courses in which the student conducts research under mentoring supervision, which leads to the final, master work.

List of courses

Mandatory courses

1. semester

Introduction to contemporary art studies 1
Technique of writing scientific and theoretical papers
Introduction to media studies 1

2. semester

Introduction to contemporary art studies 2
Introduction to media studies 2
Final paper

Elective courses

Elective block 1 – first semester (1 course is chosen)

Research project in the field of Theory of Art: Preparation of master thesis
Research project in the field of Theory of Media: Preparation of master thesis

Elective block 2 – second semester (1 course is chosen)

Popular visual culture
Dance cultures of the world
Media in psychological space
Art, ideology, utopia: critical practices and practical turns

Elective block 3 – second semester (1 course is chosen)

Research project in the field of Theory of Art: Research for master thesis
Research project in the field of Theory of Media: Research for master thesis

Curriculum

No.	course	Course status	ECTS	semester
1.	Introduction to contemporary art studies 1	mandatory	8	1/1
2.	Technique of writing scientific and theoretical papers	mandatory	6	1/1
3.	Introduction to media studies 1	mandatory	6	1/1
4.	Introduction to contemporary art studies 2	mandatory	8	1/2
5.	Introduction to media studies 2	mandatory	6	1/2
6.	Elective block 1	elective	10	1/1
7.	Elective block 2	elective	3	1/2
8.	Elective block 3	elective	6	1/2
9.	Final paper	mandatory	7	1/2
ECTS TOTAL			60	

Elective courses – Elective block 2:

1. Popular visual culture
2. Dance cultures of the world
3. Media in psychological space
4. Art, ideology, utopia: critical practices and practical turns

Enrolment

Candidates for Master studies Theory of Arts and Media are those who have completed: four-year academic basic studies, i.e. gained 240 ECTS credits at art faculties and faculties of social and human sciences; basic studies according to regulations that were valid before the Law on Higher Education came into force in 2005 ; achieved an average grade of at least 8 during the previous education.

When registering, applicants who have completed basic academic studies at other faculties, provide scientific and theoretical papers; also, aptitude for this study programme is determined based on interviews with candidates at the qualification exam.

Candidates for enrollment in the first year of Master academic studies are ranked according to their success in basic academic studies and success in qualifying admission exam.

The candidate can gain a maximum of 100 points, as follows:

a maximum of 30 points based on the previous success in basic studies (points are obtained by multiplying average success in basic studies by 3). General success in basic studies is the total of all average grades of all the courses throughout the studies; up to 70 points based on aptitude and ability test.

Entrance exam

The entrance exam represents the general assessment of the candidate and is taken orally.

For the overall assessment of candidates, the following elements are evaluated: success in previous education (maximum 30 points) and success in the entrance exam (maximum 70 points). The final total of grades influences the formation of the candidate ranking list. Based on that list, the top 10 candidates are selected for admission to studies.

Grading and student progress

The final grade in each of the courses of this programme is formed by continuous monitoring of the student's work and results achieved during the semester and the school year, as well as the results achieved within the framework of pre-examination and exam activities.

The total student workload consists of attending lectures and exercises, consultations, independent work under supervision, independent work, preparation of seminar papers, research and final preparation of final, master work. Monitoring of performance and grading of students are based on the following unique criteria: class attendance 10%, pre-examination obligations 50% and final exam 40%.

For research courses, the evaluation criteria are:

- timely research and cooperation with professor - 10%;
- written research report - 50%;
- oral defense of the research report - 40%.

Tables of courses

<p>Course title INTRODUCTION TO CONTEMPORARY ART STUDIES 1</p>
<p>Professor(s): Tijana Popović Mladenović, PhD, professor, Nevena Daković, PhD, professor, Aleksandar Ignjatović, PhD, associate professor, Mariela Cvetić, PhD, associate professor. Saradnici: Ivana Miladinović Prica, PhD, teaching assistant, Biljana Leković, PhD, assistant professor, Ivana Petković, PhD, teaching assistant</p>
<p>Status of the course: Compulsory</p>
<p>Number of ECTS: 8</p>
<p>Precondition: The student is enrolled in the master academic studies programme.</p>
<p>Goals of the course: The aim of the course is to review comparative history of movements and trends in contemporary art - from 1800s to 1950s - from the perspective of interdisciplinary field (literature, music, fine arts, architecture, photography, film, theatre, dance, etc.) Students will learn about key theories and practices of the period from the point of view of poetics, philosophy and aesthetics.</p>
<p>Outcomes of the course: Upon completing the course the student is expected to be able to define key art/artistic movements and tendencies, as well as key theoretical, poetical, philosophical and aesthetic trends with respect to the comparative art history from the end of the 19th century until the first half of the 20th century. The student is also expected to be able to take active part in critical, analytical and theoretical discussions and to express him/herself in acceptable written academic discourse (scientific essay, critical text).</p>
<p>Content of the course: Theoretical syllabus: Lecture topics: (1) Contemporary art and history (defining and redefining art historically; the concept of hybrid artistic forms as essentially historical; seeming permanence of the present and the end of the end of history); (2) Contemporary art and theory (theory as the poetics of culture; theory as interdisciplinary discourse; theory and interpretation); (3-4) Comparative history of contemporary art; (5) Modern and modernism; (6) Avant-garde and historical avant-garde; (7) Contemporary art and appropriation (poetics of absence; return of presence - representation of the absent); (8) Issues in the theory of contemporary art (ontological, epistemological and methodological issues; interpretation issues; issues of the subject and meta-theoretical issues); (9) Theoretical psychoanalysis and art; (10) Phenomenology and existentialism; (11) Bakhtin and hermeneutics; (12) Structuralism and art; (13-15) Reading and discussion of homework, discussion about written exam paper. Tutorials/workshops. Analysis and discussions about paradigmatic art works and theoretical texts in different media. Readings of and debates about assigned reading excerpts.</p>
<p>Literature: 1. Albright, Daniel, <i>Modernism in Music, Literature and Other Arts</i>, The University of Chicago Press, Chicago and London, 2000. 2. Arnason, Harvard, <i>Istorija moderne umetnosti: slikarstvo, skulptura, arhitektura, fotografija</i>, Orion art, Beograd, 2008. 3. Birger, Peter, <i>Teorija avangarde</i>, Narodna knjiga – Alfa, Beograd, 1998. 4. Benjamin, Valter, <i>O fotografiji i umetnosti</i>, Kulturni centar Beograda, Beograd, 2007. 5. Gaiger, Jason & Paul Wood (Eds.), <i>Art of the Twentieth Century: Reader</i>, Yale University Press, New Haven, 2003. 6. Eco, Umberto, <i>Otvoreno djelo</i>, Veselin Masleša, Sarajevo, 1965. 7. Eko, Umberto, <i>O književnosti</i>, Vulkan, Beograd, 2015. 8. Foster Hal, Rosalind Krauss, Yves-Alain Bois, Benjamin Buchloh: <i>Art Since 1900: Modernism, Antimodernism, Postmodernism</i>, Themes and Hudson, London, 2005. 9. Harrison, Charles, & Paul J. Wood (Eds.), <i>Art in Theory 1900–2000: An Anthology of Changing Ideas</i>, Blackwell Publishing,</p>

Cambridge, 2003.

10. Levinson, Jerrold, Music Art, and Metaphysics. Essays in Philosophical Aesthetics, Oxford University Press, Oxford, 2011.

11. Molinari, Ćezare, Istorija pozorišta, Vuk Karadžić, Beograd, 1982.

12. Nowell-Smith, Geoffrey, The Oxford History of World Cinema, Oxford University Press, Oxford, 1999.

13. Popović Mladjenović, Tijana, Bogunović, Blanka & Perković, Ivana, Interdisciplinary Approach to Music: Listening, Performing,

Composing, Faculty of Music, University of Arts, Belgrade, 2014.

14. Rozen, Stenli, Hermeneutika kao politika, Akademska knjiga, Novi Sad, 2016.

15. Sretenović, Dejan, Umetnost prisvajanja, Orion art, Beograd, 2011.

16. Šuvaković, Miško, Pojmovnik teorije umetnosti, Orion art, Beograd, 2011.

17. Vergo, Peter, The Music of Painting: Music, Modernism and the Visual Arts from the Romantics to John Cage, Phaidon Press, New York, 2010

No. of active teaching classes: 6

Lectures: 2

Workshops: 4

Teaching methods: Lectures, discussions, tutorials.

Mark (max. no. of points 100)

Pre-exam obligations	Points 60	Final Exam	Points 40
Activity during the course	10	Final exam	
Workshops	10	Oral exam	40
Homework (2)	20		
Mid-term exam / colloquim			
Seminar	20		

<p>Course title: INTRODUCTION TO CONTEMPORARY ART STUDIES 2</p>
<p>Professor(s): Marija Masnikosa, PhD, associate professor, Nevena Daković, PhD, professor, Mariela Cvetić, PhD, associate professor, Nikola Šuica, PhD, red. prof. Saradnici: mr Zorana Popović, PhD, associate professor, Iva Nenić, PhD, assistant professor, Jasmina Vuksanović, PhD, research associate</p>
<p>Status of the course: Compulsory</p>
<p>Number of ECTS: 8</p>
<p>Precondition: The student is enrolled in the master academic studies programme.</p>
<p>Goals of the course: The aim of the course is to introduce students to the most prominent theories (and practices) of art during the second half of the 20th century. The objective of the course is to convey a comprehensive review of contemporary art and theory thus enabling students to select appropriate theoretical focus for the subject of their master thesis.</p>
<p>Outcomes of the course: Students are expected to master a range of different theories of contemporary art in a manner that will enable them to “read” and analyse a variety of different 20th and 21st century art works competently (music, film, fine arts, architecture, dance, new digital media). Additionally, students are expected to be able to apply this knowledge in a thorough research for their chosen master thesis. Students are also expected to be able to take active part in critical, analytical and theoretical discussions, and to express themselves through written academic discourse (scientific essay, critical text).</p>
<p>Content of the course: Lecture topics: (1) Contemporary art and culture; (2-3) Theories of art in the second half of the 20th and the 21st century; (4) Structuralism and art in late modernism; (5-6) Paradigms and ideologies of late modernism in visual arts, media and architecture; (7-8) Foster’s theory of avant-garde in visual arts, media and architecture; (9) Neo avant-garde and conceptual art; (10-11) Postmodern theories - Theories of poststructuralism and postmodernism; (12) Theoretical psychoanalysis and art/culture of the second half of the 20th and the 21st century; (13) New media art; (14-15) Readings and discussions. Tutorials focus on application of presented theories on artistic practices during the second half of the 20th and the 21st century.</p>
<p>Literature: 1. Hal Foster, Rosalind Krauss, Yves-Alain Bois, Benjamin Buchloh: <i>Art Since 1900: Modernism, Antimodernism, Postmodernism</i>, Themes and Hudson, London, 2005.^{[L][SEP]} 2. Foster, Hal: <i>The Return of the Real</i>, An OCTOBER Book, The MIT Press, Cambridge, Massachusetts, London, England, 1996.^{[L][SEP]} 3. Harry Francis Mallgrave, David J. Goodman: <i>An Introduction to Architectural Theory: 1968 to the Present</i>, John Wiley & Sons, 2011.^{[L][SEP]} 4. Charles Harrison, Paul Wood (eds.): <i>Art and Theory 1900-2000, An Anthology of Changing Ideas</i>, Basil, Blackwell, Oxford UK, Cambridge USA, 2003.^{[L][SEP]} 5. Zoya Kocur, Simon Leung (eds.): <i>Theory in Contemporary Art since 1985</i>, Blackwell, Oxford, 2005.^{[L][SEP]} 6. Miško Šuvaković: <i>Pojmovnik teorije umetnosti</i>, ORION ART, Beograd, 2011.^{[L][SEP]} 7. Miško Šuvaković: <i>Diskurzivna analiza</i>, Univerzitet umetnosti, Beograd, 2006.^{[L][SEP]} 8. Douglas Kelner: <i>Medijska kultura. Sstudije kulture, identitet i politika između modernizma i postmodernizma</i>, Clio, Beograd, 2004.^{[L][SEP]} 9. Birger, Peter: <i>Teorija avangarde</i>, Beograd, Narodna knjiga – Alfa, 1998.^{[L][SEP]} 10. <i>Postmodern Culture</i>, (ed. and introduced by Hal Foster), Pluto Press, London and Sydney, 1983.^{[L][SEP]}</p>

11. *Postmodernism. A Reader*, (ed. and introduced by Thomas Docherty) Harvester, Wheatsheaf, New York, London, Toronto, Sidney, Tokyo, Singapore, 1993.
12. Vatimo, Đani: *Kraj moderne*, Svetovi, Novi Sad, 1991.
13. Sarup, Madan: *Post-structuralism and Postmodernism*, Harvester Wheatsheaf, 1993.
14. Sabolči, Mikloš: *Avangarda i neoavangarda*, Narodna knjiga, Beograd, 1997.
15. Owens, Craig: The Allegorical Impulse: Toward a Theory of Postmodernism, Part 1 & Part 2, in: *Beyond Recognition. Representation, Power and Culture*, University of California Press, 1992, 52–69; 70–87.
16. Krauss, Rosalind: Notes on the Index (Part 1) & (Part 2), in: *The Originality of the Avant–Garde and Other Modernist Myths*, The MIT Press, 1984, 196–209; 210–219.
17. Masnikosa, Marija: *Orfej u repetitivnom društvu. Postminimalizam u srpskoj muzici u poslednje dve decenije XX veka*, Beograd, Ton Plus, 2010.

No. of active teaching classes: 6	Lectures: 2	Workshops: 4
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Teaching methods: Lectures, discussions, tutorials and research work.

Mark (max. no. of points 100)

Pre-exam obligations	Points 60	Final Exam	Points 40
Activity during the course	10	Final exam	
Workshops	10	Oral exam	40
Homework (2)			
Mid-term exam / colloquim	20		
Seminar	20		

Course title: INTRODUCTION TO MEDIA STUDIES 1			
Professor(s): Mirjana Nikolić, PhD, professor, Nevena Daković, PhD, professor, MA Zorana Popović, associate professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: The student is enrolled in the master academic studies programme.			
Goals of the course: The overall aim of the course is to introduce students to key concepts, theories, and historical development of media. The course also focuses on the future of media sphere being strongly influenced by digit(al)ization, networking, and interactivity, all of which are elements necessary to understand media and media communication. Students are expected to be able to understand media theory and current practices, to develop critical-analytical understanding of content, forms, functions, structures and meanings of media texts, as well as to be able to evaluate effects, influences and overall impact of the media within social, political, cultural and artistic spheres.			
Outcomes of the course Upon completing the course students are is expected to be competent to analyse critically and thoroughly contemporary media environment and media texts, to distinguish between different media forms and genres, to understand different forms of media production and institutional organizing of the media/institutional organization of the media. :			
Content of the course: Theoretical syllabus: (1) Defining basic concepts - mass society, mass culture, mass media, creative and media industries; (2-3) History - development and evolution of mass media; (4) Theoretical and epistemological approach to the media and media sphere (Benjamin, Adorno, McLuhan, Barthes, Breton, Fidler, Hall, Fisk, Manovich, Castells; (5) Social and expressive characteristics of the media; (6) Functions and dysfunctions of the media; (7) Structure of a media text; (8) Media forms - comparative analysis; (9) Art and mass media; (10) Audiences; (11) Theory of media effects and influences; (12) Media ethics; (13) Media policy and models of media organizations; (14) Contemporary topics/issues in the media sphere - discussions; (15) Exam - lecture topics discussions and oral argumentation of written exam paper. Tutorials: Analysis of selected media texts/content with reference to lecture topics.			
Literature:			
No. of active teaching classes: 2		Lectures:	Workshops:
Teaching methods: Interactive lectures, discussions and debates, exam papers.			
Mark (max. no. of points 100)			
Pre-exam obligations		Points 60	Final Exam
Activity during the course		10	Final exam
Workshops			Oral exam
Homework (2)			40
Mid-term exam / colloquim			
Seminar		50	

Course title: INTRODUCTION TO MEDIA STUDIES 2				
Professor(s): Aleksandar Janković, PhD, associate professor, Ana Martinoli, PhD, associate professor, Jasmina Vuksanović, PhD, research associate				
Status of the course: Compulsory				
Number of ECTS: 8				
Precondition:				
Goals of the course: The aim of the course is to teach students to approach the subject of media studies in a competent theoretical-critical manner, and to enable them for practical work in contemporary media (television, radio, video art, film, photography, etc.) The course also focuses on raising students' awareness about the issues concerning the so called 'new media' (the Internet, interactive, multimedia, intermedia and digital culture).				
Outcomes of the course: Upon completing the course students are expected to: acquire the knowledge of general theoretical-critical assumptions necessary for understanding the impact media have today; become competent in media literacy and apply this knowledge in 'reading' specific media phenomena; develop a critical-analytical attitude with respect to current media phenomena and ongoing changes in dominant media narratives.				
Content of the course: The course focuses on general and particular theories of the media (electronic, print, and the so called 'new' (digital) media and their current relations with reference to the theories of culture and art. The course emphasizes the need for constant evaluations and systematizations as dictated by the spirit of the age (The Zeitgeist). The course consists of a series of topical units reflecting its aims. Lecture topics: (1) Introduction to contemporary media studies; (2) Defining the concept of media/the media; (3) Critical theory and media theory; (4) Media theory - Marshall McLuhan; (5) Criticism of Guy Debord's <i>The Society of the Spectacle</i> ; (6) Media theory - Jean Baudrillard; (7) Media theory - Paolo Virno; (8) Media studies; (9) Analysis of media texts; (10) Media theory - Douglas Kelner; (11) Theory of meta-media; (12) New media theory; (13--15) Readings and discussions of homework, discussions about written exam paper.				
Literature: 1. Bodrijar, Simulakrumi i simulacija, Svetovi, Novi Sad, 1991. 2. Benjamin, Umetničko delo u veku svoje tehničke reprodukcije, u: Eseji, Nolit, Beograd, 1974. 3. Burdije, Narcisovo ogledalo, Klio, Beograd, 2000. 4. Džons, Virtuelna kultura, Čigoja štampa, Beograd, 2001. 5. Uvod u studije medija (prir. Brigs, Kobli), Klio, Beograd, 2005. 6. Adorno, Horkhajmer, Industrija kulture, u: Dijalektika prosvjetiteljstva, Veselin Masleša – Svjetlost, Sarajevo, 1989. 7. Vajld, Oskar : Propast Laganja Paideja, 2000, Beograd 8. Manović Lev, Metamediji, izbor tekstova, Centar za savremenu umetnost, Beograd, 2001. 9. Poter, Džejms: Medijska pismenost, Klio, 2011, Beograd				
No. of active teaching classes: 2		Lectures:	Workshops:	
Teaching methods: Interactive lectures, discussions and debates, exam papers.				
Mark (max. no. of points 100)				
Pre-exam obligations		Points 60	Final Exam	Points 40
Activity during the course		10	Final exam	
Workshops			Oral exam	40
Homework (2)				
Mid-term exam / colloquim				
Seminar		50		

Course title: ACADEMIC WRITING: METHODS AND PRACTICES OF WRITING SCIENTIFIC AND THEORETICAL PAPERS			
Professor(s): Ivana Perković, PhD, professor, Marija Masnikosa, PhD, associate professor.			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: The student is enrolled in the master academic studies programme.			
Goals of the course: The general aim of the course is to introduce students to the methodology and practice of scientific work in the context of postgraduate studies in the field of sciences about art. More specifically, the course aims to teach students the concepts and theories concerning methodology and practice of scientific work, including the basics of research methodology, and to enable students to apply relevant methodologies and practices of scientific work in their own academic life.			
Outcomes of the course: Upon completing the course students are expected to know the methods and practices of scientific work and to be able to apply them successfully and competently in their own writing of academic papers and master thesis.			
Content of the course: Academic writing is a one-semester course, divided into two main parts. The first part focuses on theoretical-methodological topics, while the second is centred on practices of academic writing. Lecture topics: (1) The concept and methodology in scientific and theoretical writing; (2) The place of theoretical and scientific work at the University of Art; (3) Scientific research; (4) Qualitative and quantitative research; (5) Types of scientific papers; (6) Scientific problem, scientific hypothesis and the aim of scientific paper; (7) Sources and selection of scientific information; (8) Types of bibliographies; (9) Referencing tools; (10) Writing a scientific paper; (11) Style and language of scientific and theoretical paper; (12) Ways of presenting scientific and theoretical paper; (13) Compiling bibliography; (14) Working with "citation managers"; (15) Review writing.			
Literature: 1. Graff Gerald, Birkenstein Cathy, "They Say / I Say": The Moves That Matter in Academic Writing, W. W. Norton & Company, 2014. 2. Damnjanović Milan, Problem eksperimentalne metode u estetici, Beograd, 1965. 3. Damnjanović Milan, Mesto teorijskog rada u okviru Univerziteta umetnosti, Beograd, 1976. 4. Eko Umberto, Kako se piše diplomski rad, Beograd, Narodna knjiga, 2000. 5. MacDonald, Susan Peck, Professional Academic Writing in the Humanities and Social Sciences, Southern Illinois University Press, 2010 6. Marinković Sonja, Metodologija naučnoistraživačkog rada u muzikologiji, Beograd – Novi Sad, Katedra za muzikologiju, Fakultet muzičke umetnosti, Matica srpska, 2008. 7. Popović Mladenović Tijana, Bogunović Blanka, Perković Ivana, Interdisciplinary approach to music: listening, performing, composing, Belgrade, Faculty of Music, 2014.			
No. of active teaching classes:	Lectures: 2	Workshops:	
Teaching methods: Lectures, discussions, research work.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 60	Final Exam	Points 40
Activity during the course	10	Final exam	
Workshops		Oral exam	40
Homework (2)			
Mid-term exam / colloquim	20		
Seminar	30		

Course title: RESEARCH PROJECT IN THEORY OF ART: PREPARATION OF THE MASTER THESIS			
Professor(s): All professors at the master academic studies programme: Nevena Daković, PhD, professor, Aleksandar Ignjatović, PhD, associate professor, Aleksandar Janković, PhD, associate professor, Biljana Leković, PhD, assistant professor, Ana Martinoli, PhD, associate professor, Marija Masnikosa, PhD, associate professor, Mirjana Nikolić, PhD, professor, Iva Nenić, PhD, assistant professor, Ivana Perković, PhD, professor, Tijana Popović Mladenović, PhD, professor, Zorana Popović, MA, associate professor, Selena Rakočević, PhD, associate professor, Mariela Cvetić, PhD, associate professor, Nikola Šuica, PhD, professor, and Jasmina Vuksanović, PhD, research associate			
Status of the course: Compulsory			
Number of ECTS: 10			
Precondition: The student is enrolled in the master academic studies programme.			
Goals of the course: The aim of the course is to help/enable students to choose appropriate interdisciplinary study area for their master thesis, to conduct archive research, to create suitable bibliography and webography, to select methodology and state clearly the aim(s) of their thesis, and to write the abstract of the future paper.			
Outcomes of the course: Upon completing the course the student is expected to: <ul style="list-style-type: none"> - define the field and subject matter of his/her research; - define methodology and aims of his/her master thesis; - suggest initial bibliography and webography, and - formulate the outline (abstract) of future thesis. 			
Content of the course: Introducing the students to interdisciplinary studies of art and media, research and archive work and academic writing. Introduction to methods of scientific and theoretical research and organizing research leading to writing master thesis. Research topics: (1) Selection of interdisciplinary study area; (2) Selection of master thesis topic; (3) Selection of research methodology and methodology for the writing of master thesis; (4) Research work; (5) Research work in science; (6) Research work in arts; (7) Research work in art theory; (8) Research work in media theory; (9) Choice of literature; (10) Case studies; (11) Compiling bibliography; (12) Compiling webography; (13-15) Discussions and consultations about master thesis.			
Literature: The student makes a selection of literature based on his/her interests and research aims.			
No. of active teaching classes:	Lectures: 10	Research: 10	
Teaching methods: Discussions with professors, reporting on research, deciding on methodology, suggesting and selecting case studies.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 60	Final Exam	Points 40
Activity during the research	10	Final exam	
Workshops		Oral exam	40
Homework (2)			
Mid-term exam / colloquim			
Seminar - research report	50		

Course title: RESEARCH PROJECT IN MEDIA THEORY: PREPARATION OF THE MASTER THESIS			
Professor(s): All professors at the master academic studies programme: Nevena Daković, PhD, professor, Aleksandar Ignjatović, PhD, associate professor, Aleksandar Janković, PhD, associate professor, Biljana Leković, PhD, assistant professor, Ana Martinoli, PhD, associate professor, Marija Masnikosa, PhD, associate professor, Mirjana Nikolić, PhD, professor, Iva Nenić, PhD, assistant professor, Ivana Perković, PhD, professor, Tijana Popović Mladenović, PhD, professor, Zorana Popović, MA, associate professor, Selena Rakočević, PhD, associate professor, Mariela Cvetić, PhD, associate professor, Nikola Šuica, PhD, professor, and Jasmina Vuksanović, PhD, research associate			
Status of the course: Compulsory			
Number of ECTS: 10			
Precondition: The student is enrolled in the master academic studies programme.			
Goals of the course: The aim of the course is to help/enable students to choose appropriate interdisciplinary study area for their master thesis, to conduct archive research, to create suitable bibliography and webography, to select methodology and state clearly the aim(s) of their thesis, and to write the abstract of the future paper.			
Outcomes of the course: Upon completing the course the student is expected to: <ul style="list-style-type: none"> - define the field and subject matter of his/her research; - define methodology and aims of his/her master thesis; - suggest initial bibliography and webography, and - formulate the outline (abstract) of future thesis. 			
Content of the course: Introducing the students to interdisciplinary studies of art and media, research and archive work and academic writing. Introduction to methods of scientific and theoretical research and organizing research leading to writing master thesis. Research topics: (1) Selection of interdisciplinary study area; (2) Selection of master thesis topic; (3) Selection of research methodology and methodology for the writing of master thesis; (4) Research work; (5) Research work in science; (6) Research work in arts; (7) Research work in art theory; (8) Research work in media theory; (9) Choice of literature; (10) Case studies; (11) Compiling bibliography; (12) Compiling webography; (13-15) Discussions and consultations about master thesis.			
Literature: The student makes a selection of literature based on his/her interests and research aims.			
No. of active teaching classes:	Lectures: 10	Research: 10	
Teaching methods: Discussions with professors, reporting on research, deciding on methodology, suggesting and selecting case studies.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 60	Final Exam	Points 40
Activity during the course	10	Final exam	
Workshops		Oral exam	40
Homework (2)			
Mid-term exam / colloquim			
Seminar - research report	50		

Course title: POPULAR VISUAL CULTURE		
Professor(s): Aleksandar Janković, PhD, associate professor, Ana Martinoli, PhD, associate professor, Zorana Popović, MA, associate professor.		
Status of the course: Compulsory		
Number of ECTS: 3		
Precondition: The student is enrolled in the master academic studies programme.		
Goals of the course: The course aims to introduce students to different theories of visual culture, and attempts to reveal relations between popular culture and ideologies as well as connections between popular culture and practices of so called high arts. The course further aims to enable students to take active part in theoretical research of popular culture and art.		
Outcomes of the course: Upon completing the course students are expected to: acquire the knowledge of general theoretical-critical assumptions necessary for understanding the impact popular culture has today; become competent in media literacy and apply this knowledge in 'reading' specific popular culture phenomena; develop a critical-analytical attitude with respect to current popular culture phenomena and ongoing changes in dominant media narratives. Students are also expected to be able to apply different methods of theoretical and critical interpretations of popular culture phenomena, present them in written academic form and verbally problematize phenomena of popular visual culture practices.		
Content of the course: The course defines basic concepts of high and low culture, and gives a diachronic and synchronic review of popular culture. It introduces students to historical and current trends, from the theory of the Frankfurt school (Adorno, Horkheimer) to Roszak, Catherine Pickstock and Marcus Greil, as well as to numerous pop cultural practices. During the course a selection of media texts and excerpts from popular visual culture will be analysed with reference to particular lecture units. Lecture topics: (1) Definition of basic concepts of high and popular culture; (2) Studies of visual culture; (3) Studies of visual popular culture; (4) Diachronic review of phenomena in popular visual culture; (5) Synchronic review of phenomena in popular visual culture; (6) Genres and disciplines of popular visual culture; (7) Comic; (8) Animated film; (9) TV series; (10) TV spot; (11) Video and computer games; (12) Visual culture of entertainment; (13-15) Readings and discussions of homework, discussions about written exam paper.		
Literature: 1. Janković, Aleksandar, Dug i krivudav put (doktorska disertacija "Bitlsi kao kulturni artefakt"), Beograd: Red Boks., 2011 (prvo izdanje 2009); 2. Marcus, Greil. Mystery Train . Penguin Books, London, 1991; 3. Kovačević, Ivan. Urbani Rituali. Kultura, Beograd, 1982; 4. Kor, Filip. Kemp, laž koja govori istinu.. Rende, Beograd, 2003; 5. Vajld, Oskar. Propast Laganja. Beograd, Paideja, 2000; 6. Milena Dragičević-Šešić. Neofolk kultura: publika i njene zvezde. Novi Sad: 1994; 7. Fisk, Džon. Popularna kultura. Klio, Beograd, 2001; 8. Daković, Nevena. Melodrama nije žanr. Prometej Novi Sad 1999; 9. Jovanov, Svetislav. Rečnik Postmoderne. Geopoetika, Beograd, 1999.		
No. of active teaching classes: 2	Lectures: 2	Workshops:
Teaching methods: Lectures with pre-selected excerpts discussions, research work.		

Mark (max. no. of points 100)			
Pre-exam obligations	Points 60	Final Exam	Points 40
Activity during the course	10	Final exam	
Workshops		Oral exam	40
Homework (2)			
Mid-term exam / colloquim			
Seminar	50		

Course title: DANCING CULTURES OF THE WORLD			
Professor(s): Selena Rakočević, PhD, associate professor.			
Status of the course: Compulsory			
Number of ECTS: 3			
Precondition: The student is enrolled in the master academic studies programme.			
Goals of the course: The aim of the course is to introduce students to different conceptions of the body, dance movements and dance music in non-western civilizations by way of discussing case studies of different practices, their artistic interpretations and media exposure.			
Outcomes of the course: Upon completing the course students are expected to understand the 'dancing other' by appreciating the complex and heterogeneous relationships to the body, dance movements and music in different cultures of the world. Students will become aware of dialogic potentials of dance with respect to narrow framings of Eurocentric cultural heritage.			
Content of the course: (1) Conceptual-theoretical assumptions: ethno-choreography; (2) Theories of dance (Djordjevic, Huizinga, Caillois); the concept of ethnic, national and vernacular dance; the concept of presentational and participatory dance (Nahachewsky); the concept of performativity of the Far East traditional arts (Kaepler); (3) Aboriginal dances; (4) Dances of the Sub-Saharan Africa; (5) Dances of the Polynesian islands (the Hawaii, New Zealand, Tonga); (6) Dances of the North-American Indians; (7) Dances of the Far-East high civilizations (Indonesia); (8) Philippine dances; (9) Dances of the Far-East high civilizations (China and Korea); (10) Dances of the Far-East high civilizations (Japan); (11) Dances of India; (12) Dance and shamanism; (13) Turkish dances; (14) Balkan dances; (15) Exam preparation.			
Literature:			
<ul style="list-style-type: none"> • Johan Huizinga, 1970 (1956). Homo ludens. O podrijetlu kulture u igri. Matica hrvatska, Zagreb; • Tihomir Đorđević, 1907. Srpske narodne igre, SEZb IX, Srpska kraljevska akademija, Beograd; • Roger Caillois, 1979. Igre i ljudi. Nolit, Beograd; Andriy Nahachewsky, 2012. • Ukrainian dance. A cross-cultural approach, Jefferson, North Carolina & London: McFarland & Company; • Maga Magazinović, 1951. Istorija igre, Prosveta, Beograd; • Milica Jovanović, 1999. Balet. Od igre do scenske umetnosti, CLIO, Beograd; • Dragoslav Džadžević, 2005. Igra, Prometej, Novi Sad; • Natak Akademi, 1986. Indian Dance, New Delhi; • Ohtani Kimiko, 1991. "Japanese approaches to the study of dance", Yearbook for Traditional Music, vol 23, 23-32; Kendra Steputat, 2012. "Performing kecak: A Balinese dance tradition between daily routine and creative art". Yearbook for Traditional music, vol 44, 49-70; • Judy van Zile, 2001. Perspectives on Korean Dance, Wesleyan university press, Middletown, Connecticut; • Adrienne Kaepler, 1972. "Method and Theory in Analysing Dance Structure with an analysis of Tongan dance", Ethnomusicology 16 (2), 173-217; • Andree Grau, 1995. "Dance as Part of the Infrastructure of Social Life", World of Music, (2), 43-59; • Spati Barbara & Judy van Zile (eds). 2011. Imaging dance. Visual representations of dancers and dancing, Olms, Hildesheim, Zurich, New York. 			
No. of active teaching classes: 2	Lectures: 2	Workshops:	
Teaching methods: Lectures with topic based examples; analytical readings of video materials; lecture discussions; and short student presentations.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 60	Final Exam	Points 40

Activity during the course	10	Final exam	
Workshops		Oral exam	40
Homework (2)			
Mid-term exam / colloquim (2)	20		
Seminar	30		

Course title: MEDIA IN PSYCHOLOGICAL SPACE			
Professor(s): Jasmina Vuksanović, PhD, research associate			
Status of the course: Optional			
Number of ECTS: 3			
Precondition: The student is enrolled in the master academic studies programme.			
Goals of the course: The course aims to encourage students to develop critical thinking about media in personal and collective space of an individual, their influences on how events are perceived, how decisions are made, on formation of attitudes and beliefs, and about their effects on the development of an individual.			
Outcomes of the course: Upon completing the course students are expected to be able to distinguish between positive and negative effects of particular media contents on an individual's psychological space, as well as an individual's agency through media.			
Content of the course: (1) How we think about the media in the psychological space of an individual or a collective; (2) The influence of the media on an individual's behaviour; (3) Commercial vs. educational media; (4) Eroticism vs. pornography; (5) Advertisements: the effect of advertisements on consumer's perception, memory and thinking; (6) Marketing/Advertising strategies in persuading consumers; (7) Body image, identity and the media; (8) Social interaction - the phenomenon of para-social exchange; (9) Psychological field of the media in which audience takes part as an agent; (10) Psychological attraction of reality programmes; (11) The Internet; (12) Politics, media and psychological space; (13-15) Opening new issues through discussions (for example: analysis of pro-social and anti-social behaviour in different types of media; analysis of educational media programmes; frequency and types of violence in the media; influence of media stars on consumers; the ideal of body in the psychological field formed by the media; media's favourite characters; etc.); presenting exam topics and exam preparation.			
Literature: 1. Vandebosch, L, Eggermont, S. (2012). Understanding Sexual Objectification: A Comprehensive Approach Toward Media Exposure and Girls' Internalization of Beauty Ideals, Self-Objectification, and Body Surveillance. <i>Journal of Communication</i> , 62(5), 869-887. ^[L] _[SEP] 2. Džajls, D. (2010). <i>Psihologija medija</i> . Beograd: Clio. 3. Buckley, K. E., and Craig A. Anderson. (2006). A theoretical model of the effects and consequences of playing video games. <i>Playing video games: Motives, responses, and consequences</i> , 363-378. ^[L] _[SEP] 4. Caraher, M., Landon, J., and Dalmeny, K. (2006). "Television advertising and children: lessons from policy development." <i>Public Health Nutrition</i> , 9(5), 596-605. 5. Contarello, A., Fortunati, L., and Sarrica, M. (2007). "Social thinking and the mobile phone: A study of social change with the diffusion of mobile phones, using a social representations framework." <i>Continuum: Journal of Media & Cultural Studies</i> , 21(2), 149-163. 6. De Backer, C.J S, et al. (2007). "Celebrities: from teachers to friends." <i>Human Nature</i> 18(4), 334-354. ^[L] _[SEP] 7. Entman, R.M. (2007). "Framing bias: Media in the distribution of power." <i>Journal of communication</i> , 57 (1), 163-173. 8. Greitemeyer, T. (2009). "Effects of songs with prosocial lyrics on prosocial thoughts, affect, and behavior." <i>Journal of experimental social psychology</i> , 45(1), 186-190.			
No. of active teaching classes: 2	Lectures: 2	Workshops:	
Teaching methods: Lectures, discussions, presenting various experiments (video clips), research work.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 60	Final Exam	Points 40

Activity during the course	10	Final exam	
Workshops		Oral exam	40
Homework (2)			
Mid-term exam / colloquim (1)	20		
Seminar (1)	30		

Course title: ART, IDEOLOGY, UTOPIA: CRITICAL PRATICES AND PRACTICAL TURNS
Professor(s): Iva Nenić, PhD, assistant professor
Status of the course: Optional
Number of ECTS: 3
Precondition: The student is enrolled in the master academic studies programme.
Goals of the course: The course aims to introduce students to general theoretical, philosophical and scientific interpretations of the constitutive relationship between ideology and art/culture, especially emphasizing different conceptualizations of the conception of art (popular, high, vernacular, engaged, utopian/dystopian, anti-art, art as practice, art as an event, art as work, art as an instrument of social power performance); and to various interpretations of the concept of ideology (different branches of Marxism, psychoanalysis, cultural studies, critical theory, feminism). The course highlights the intertwining of ideology, culture and artistic practices. Furthermore, the course takes students through a theoretical map of complex, antagonized and interconnected worlds, genres and artistic discourses in the culture of the 20 th and early 21 st century. The course stresses revolutionary, emancipatory, utopian and dystopian discourses. Using selected examples of reflexive, critical and artistic practices the course discusses the reach and limit of modern and postmodern art efficacy, as well as of art in the time of culture. It also demonstrates shifts (persistence, deteriorations, turns, revolutions, revitalizations) of paradigms in art and culture.
Outcomes of the course: Upon completing the course students are expected to acquire the basic knowledge about artistic and cultural practices, genres and worlds of different ideological and aesthetic orientations whose ideological discourse is centred around criticism (of the world of art, social regimes of power, dominant discourses), and about alternatives (invention, intervention, self-organization, revolution). The student is expected to develop appropriate theoretical vocabulary and an approach to cultural and artistic phenomena such that it is critical, auto-reflexive and transdisciplinary/interdisciplinary.
Content of the course: (1) Introduction to contemporary critical theories of art and culture (1); (2) Introduction to contemporary critical theories of art and culture (2); (3) General approach to ideology and the concept of ideology in art; (4) Art as practice within/under ideology; (5) Art in the time of culture; (6) Art and progress in the 20 th century; (7) Feminist art and gender coloured artistic practices; (8) "Soft" ideological alternatives in art; (9) Utopian discourses in the field of artistic work; (10) Art and thought/thinking/opinion of a revolution; (11) Artivism; (12) Critical approach to society in popular art; (13-15) Students' presentations and commentaries of exam papers.
Literature: 1. Adorno, Teodor (1970). „O fetišu u muzici i regresiji slušanja”, Treći program, god. II(1): 239-266. 2. Dedić, Nikola (2009) Utopijski prostori umetnosti i teorije posle 1960. Beograd: Atoča. 3. Erjavec, Aleš. (1991) Ideologija i umetnost modernizma. Sarajevo: Svjetlost. 4. Milohnic, Aldo (2005), „Artivism“ http://www.republicart.net/disc/realpublicspaces/milohnic01_en.pdf 5. Nenić, Iva (2009). Povratak prošlog: kritički pristup ideologijama tradicije (magistarska teza). Beograd: Univerzitet umetnosti (odabrana poglavlja). 6. Nenić, Iva (2012). „Roze kiborzi i /de/centrirane ideološke mašine: preobražaji muzičke kulture (turbo)folka“, Genero: časopis za feminističku teoriju i studije kulture 13. Beograd: Centar za ženske studije, Beograd, 63 – 80. 7. Suvin, Darko (2009). Naučna fantastika, spoznaja, sloboda. Beograd: SlovoSlavia. 8. Šuvaković, Miško (2006). Farenhajt 387 – Teorijske ispovesti. Novi Sad: Orpheus; Šuvaković, Miško (2006) Studije slučaja – Diskurzivna analiza izvođenja identiteta u umetničkim praksama. Pančevo: Mali Nemo; TkH 11: Self-Organization Issue (2006), selected texts

No. of active teaching classes:	Lectures: 2	Workshops:	
Teaching methods: Lectures, tutorials, discussions, independent student research work.			
Mark (max. no. of points 100)			
Pre-exam obligations	Points 60	Final Exam	Points 40
Activity during the course	10	Final exam	
Workshops		Oral exam	40
Homework (2)			
Mid-term exam / colloquim			
Seminar	50		

Course title: RESEARCH PROJECT IN THEORY OF ART: PREPARATION OF THE MASTER THESIS			
Professor(s): One selected mentor from the professors at the master study programme: Nevena Daković, PhD, professor, Aleksandar Ignjatović, PhD, associate professor, Aleksandar Janković, PhD, associate professor, Biljana Leković, PhD, assistant professor, Ana Martinoli, PhD, associate professor, Marija Masnikosa, PhD, associate professor, Mirjana Nikolić, PhD, professor, Iva Nenić, PhD, assistant professor, Ivana Perković, PhD, professor, Tijana Popović Mladenović, PhD, professor, Zorana Popović, MA, associate professor, Selena Rakočević, PhD, associate professor, Mariela Cvetić, PhD, associate professor, Nikola Šuica, PhD, professor, and Jasmina Vuksanović, PhD, research associate			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: The student is enrolled in the master academic studies programme and has been approved chosen master thesis topic.			
Goals of the course: The aim of the course is for students to conduct a research during the length of the semester, and within the interdisciplinary field of work on their master thesis, i.e. to finalize all preparatory work for the writing of their master thesis.			
Outcomes of the course: Upon completing the course students are expected to have finished their research, modelled their thinking and have already started writing their master thesis.			
Content of the course: Conducting specific research, scientific and methodological preparations for master thesis writing. Discussions about master thesis.			
Literature: The student makes a selection of literature based on his/her interests and research aims.			
No. of active teaching classes: 10		Lectures:	Research: 10
Teaching methods: Consultations and discussions, reporting about the progress of the research, adjusting methodological approach and methodology of conducted research, elaboration of case study.			
Mark (max. no. of points 100)			
Pre-exam obligations		Points 60	Final Exam
Activity during the course		10	Final exam
Workshops			Oral exam
Homework (2)			40
Mid-term exam / colloquim			
Seminar		50	

Course title: RESEARCH PROJECT IN MEDIA THEORY: PREPARATION OF THE MASTER THESIS			
Professor(s): One selected mentor from the professors at the master study programme: Nevena Daković, PhD, professor, Aleksandar Ignjatović, PhD, associate professor, Aleksandar Janković, PhD, associate professor, Biljana Leković, PhD, assistant professor, Ana Martinoli, PhD, associate professor, Marija Masnikosa, PhD, associate professor, Mirjana Nikolić, PhD, professor, Iva Nenić, PhD, assistant professor, Ivana Perković, PhD, professor, Tijana Popović Mladenović, PhD, professor, Zorana Popović, MA, associate professor, Selena Rakočević, PhD, associate professor, Mariela Cvetić, PhD, associate professor, Nikola Šuica, PhD, professor, and Jasmina Vuksanović, PhD, research associate			
Status of the course: Compulsory			
Number of ECTS: 6			
Precondition: The student is enrolled in the master academic studies programme and has been approved chosen master thesis topic.			
Goals of the course: The aim of the course is for students to conduct a research during the length of the semester, and within the interdisciplinary field of work on their master thesis, i.e. to finalize all preparatory work for the writing of their master thesis.			
Outcomes of the course: Upon completing the course students are expected to have finished their research, modelled their thinking and have already started writing their master thesis.			
Content of the course: Conducting specific research, scientific and methodological preparations for master thesis writing. Discussions about master thesis.			
Literature: The student makes a selection of literature based on his/her interests and research aims.			
No. of active teaching classes: 10		Lectures:	Research:
Teaching methods: Consultations and discussions, reporting about the progress of the research, adjusting methodological approach and methodology of conducted research, elaboration of case study.			
Mark (max. no. of points 100)			
Pre-exam obligations		Points 60	Final Exam
Activity during the course		10	Final exam
Workshops			Oral exam
Homework (2)			40
Mid-term exam / colloquim			
Seminar		50	