



DRAMATIC AND AUDIOVISUAL ARTS

Field	Dramatic and audiovisual arts
Type and level of studies	Undergraduate Academic Studies
Modules	THEATER AND RADIO DIRECTING, DRAMATURGY, FILM AND TV DIRECTING, CREATIVE TV AND FILM PRODUCTION, CAMERA, FILM EDITING, SOUND RECORDING AND DESIGN
Scope of studies	240 ECTS
Duration of studies	4 years
Diploma title	Graduate dramatic and audiovisual artist
Number of students	59
Language of the study program	Serbian
Web address	www.fdu.edu.rs
Enrollment Requirements	The first year of Undergraduate Academic Studies can be enrolled by a person with a four-year secondary education and a person who does not have completed secondary education if he/she passes a special supplementary exam according to the curriculum for secondary school education of a socio-linguistic orientation, from the subject: a) Serbian Language and Literature, b) History, c) Foreign Language (English, French, German or Russian) and d) Art (visual and musical), and successfully passes aptitude exam.
The Objectives of the Study Program	The purpose of the study program DRAMATIC AND AUDIOVISUAL ARTS is the education of students in the field of arts for completing various tasks in the field of dramatic and audiovisual arts, providing the highest academic standards and acquiring artistic and general theoretical knowledge and skills in accordance with the needs of the institutions of art, culture and the media, labor market and society as a whole. Through the process of learning (theory and practice), project teaching - common and individual works of students under the supervision of a mentor and continuous assessment, with a mandatory practice in the institutions of culture and art, students are able to acquire the necessary competencies.

The Structure of the Study Program

The study program of Master Academic Studies for Dramatic and Audiovisual Arts belongs to the field of Arts and the artistic field of Dramatic and Audiovisual Art. The program consists of 7 modules. Those are: Theater and Radio Directing, Dramaturgy, Film and TV Directing, Creative TV and Film Production, Camera, Film Editing, Sound Recording and Design. Studies last 4 years (eight semesters) and comprise 240 ECTS. A student who completes Undergraduate Academic Studies in this study program, acquires the following title: Graduate Dramatic and Audiovisual Artist

In the degree supplement, the professional title of the field is specified by module:

1. Graduate Dramatic and Audiovisual Artist from the field of Theater and Radio Directing
2. Graduate Dramatic and Audiovisual Artist from the field of Dramaturgy
3. Graduate Dramatic and Audiovisual Artist from the field of Film and TV Directing
4. Graduate Dramatic and Audiovisual Artist from the field of Creative TV and Film Production
5. Graduate Dramatic and Audiovisual Artist from the field of Camera
6. Graduate Dramatic and Audiovisual Artist from the field of Film Editing
7. Graduate Dramatic and audio-visual artist from the field of Sound Recording and Design

Candidates may enroll in this Study Program if they have a degree certificate of completed secondary education and pass aptitude exam, as well as the persons who do not have completed secondary education, if they pass supplementary differential exam according to the program of secondary school education of socio-linguistic orientation. Aptitude exam is different and specific to each of the modules and in accordance with the Statute of University of Arts in Belgrade and the Statute of the Faculty of Dramatic Arts.

The program includes compulsory and elective subjects. The subjects defining the profession by modules are: 1. Theater and Radio Directing: Theater and Radio Directing; 2. Dramaturgy: Theater and Radio Dramaturgy, Film and TV Dramaturgy, Video Games Dramaturgy and Copyrighting; 3. Film and TV Directing: Film Directing, TV Directing, Documentary and Feature Film; 4. Creative Film and TV Production: Film Production and TV Production; 5. Camera: Film Image, TV Image, Photo Image; 6. Film Editing: Film Editing, Film Forms Editing, Digital Non-linear Editing, Simultaneous Editing; 7. Sound Recording and Design: Sound Recording, Sound Recording and Design for the Radio, Sound Recording and Design for Film and TV, Sound Design for Scenic Events, Music Recording, Music Production.

Modules are connected, whether they be compulsory or elective: special subjects from field-specific artistic areas and skills, common subjects from a group of art subjects, common theoretical subjects from the field of dramatic and audiovisual arts and socio-humanistic sciences; general theoretical and educational subjects, as well as compulsory student work on joint art projects of students of all modules, under the mentorship of professors and professorial fellows. Commitment to the organization of this study program by modules emerged in the process of self-evaluation and quality control.

Teaching is conducted through lectures, practice, implementation of practical tasks and art projects, workshops, seminars, cooperation with students from other study programs of the Faculty and other art faculties, and through compulsory professional practice in cooperation with professional institutions of culture and art.

At the study program Drama and Audiovisual Arts the following subjects are represented: art subjects, theoretical and art subjects and subjects in the field of socio-humanistic sciences. The subject records clearly define: the preconditions for attending the course, the contents of the subject, the outcome of the course, the objective of the course, the methods in teaching, the way of assessment, the number of hours of active teaching. There are also elective subjects within the elective parts.

The Purpose of the Study Program

The purpose of the study program Dramatic and Audiovisual Arts is the education of students in the field of arts for completing various tasks in the field of dramatic and audiovisual arts, providing the highest academic standards and acquiring artistic and general theoretical knowledge and skills in accordance with the needs of the institutions of art, culture and the media, labor market and society as a whole. Through the process of learning (theory and practice), project teaching - common and individual works of students under the supervision of a mentor and continuous assessment, with a mandatory practice in the institutions of culture and art, students are able to acquire the necessary competencies. The purpose of the program is to unify three basic concepts in contemporary art education: knowledge, ability and skills.

The study program of Dramatic and audiovisual arts is distinguished by the high degree of artistic and theoretical foundation and practical applicability in the field of dramatic and audiovisual arts and media. Since the foundation of the Academy of Theater, Film, Radio and Television (later the Faculty of Dramatic Arts) 70 years ago, the programs have been continuously developed through departments, after that through study programs and now through modules within a single study program. Over the years,

programs, contents and outcomes have been modified, in line with the most contemporary range of artistic theory and practice, as well as the needs of culture and society as a whole.

The purpose of the single modules program:

Theater and Radio Directing: direction towards the structure of the theater work and process of its production, flow of analysis and synthesis of practical artistic directing act. Developing teamwork in classes and practical training program, which occurs in professional theaters and on the radio are the specificities of this module.

Dramaturgy: developing narrative procedures of young artists and enriching the fund of knowledge and skills; access to the structure of the work of art and the process of its production, flow of analysis and synthesis of dramaturgy act.

Film and TV Directing: acquisition of knowledge about the director's craft, directing feature and non-feature forms, TV forms, documentary film forms; acquiring artistic knowledge and skills; education of artist-director for the purpose of development and promotion of creativity in working on the audiovisual media.

Film and TV Production: education with the purpose of students being experts with clear artistic and market vision and mission in the field of film, television, video and multimedia projects; ability of students to create and manage the media systems and institutions in the field of culture and art.

Camera: profiling the expert whose professional activity should contribute to the development of the art of film, television and other contemporary visual media. Students are trained for the aesthetic, creative and practical methods of creating images.

Film Editing: incorporating skills, talent and knowledge, quick understanding and acceptance of all the possibilities of immensely high standards of digital era. For the purpose of student "composing" film, television and other audiovisual contents, he/she must possess awareness and knowledge of everything achieved in these areas thus far.

Sound Recording and Design: the study of technical standards in the field of sound; the artistic aspect of sound design and music production; definition and implementation of technical standards in the field of sound; knowledge of sound dramaturgy.

The objectives of the study program

The fundamental objectives of the study program Dramatic and Audiovisual Arts are: development of knowledge and skills in the field of dramatic and audiovisual arts; develop of creative and intellectual abilities of students; development of educational and artistic and scientific work; projecting and implementing artistic projects in all aspects of dramatic and audiovisual creative works, for the purpose of pedagogical formation of creatively and professionally trained professionals for artistic and artistic work on the key jobs in the field of dramatic and audiovisual arts and culture as well. The long-term objectives include: discovery and education of talented students, nurturing creative and intellectual abilities of students, encouraging free expression of ideas and the right to communication, lifelong learning and education, preservation of the highest value of tradition, compliance with the programs of the similar institutions in Europe, opening to the new trends in education of artists.

The aims of the single modules program:

Theater and Radio Directing: mastering the elements of theater directing structure; directing breakdown of the text; work with actors and character studies; directing studies of the theatrical genre; directing compositions of a theatrical play; work with collaborators in composition of the play; historical and theoretical basics of directing theater creation; technology and creations of radio and sound directing.

Dramaturgy: mastering drama technique elements in all areas of dramaturgy; writing texts for various media; work on creative texts in the master class; theory in all areas of dramaturgy; historical and theoretical basics of the dramaturgy; theoretical knowledge of the genre; writing reviews for all media; work with collaborators on various projects in different capacities - writer, adapter, dramatizer, playwright, pedagogue, etc.

Film and TV Directing: acquisition of knowledge of director's craft - directing feature and non-feature forms, TV forms, documentary film forms; acquiring knowledge of terminology and professional skills; education of artist-director for the purpose of development and promotion of creativity in working on the audiovisual media.

Creative TV and Film Production: the acquisition of knowledge and mastery of skills in the field of creative production on film and television; training for participation in the organization and management of artistic productions and application of techniques and

skills in working on contemporary production; developing creativity; artistic conceptualization of film, television, video and multimedia projects; strategic management of film and television activity.

Camera: training students for aesthetic, creative and practical methods of recording moving image (cinematographic and television), static image (photographic); generating digital moving and static image; animation, image processing in postproduction procedures and creating special visual effects in any audiovisual media; designing lighting for different purposes.

Film Editing: educating students for professional work of editor in various media. Upon completion of the studies, students are expected to be professionally qualified to edit film and television projects in all film and TV formats.

Sound Recording and Design: enabling students to work on modern devices; quality aesthetic-dramatic education; development of creative abilities and ethical principles; fostering teamwork in the creative process.

Obtained Competences

General competencies

Acquired knowledge and obtained skills enable students to apply creative-artistic, technical-technological and production innovations adequately. Students are able to apply acquired knowledge in professional, independent performance of specific, complex and creative tasks and jobs, in practice, form a wide range of dramatic and audiovisual achievements, in accordance with contemporary achievements in practice and respecting the code of professional ethics.

Subject-specific competencies by modules

After completing undergraduate academic studies at the study program Dramatic and Audiovisual Arts, the student of the module:

- Theater and Radio Directing is professionally and creatively trained for directing set of theatrical plays, as well as for professional and creative directing of documentary and feature radio drama;
- Dramaturgy is professionally and creatively trained for writing dramatic works in all media; writing reviews; working as playwright; working as educator in the field of dramaturgy;
- Film and TV Directing is professionally and creatively trained to participate in the production of film, TV, documentary or other audiovisual project, achieving aesthetic and artistic results as the project leader - as director or his/her closest associate;
- Creative Film and TV Production acquired general and specific knowledge of the industry of film and television and artistic production, the possibility for independent analysis of all the situations in production, distribution and advertising, teamwork ability, the ability to apply acquired knowledge in creative design and productional creation of various film and television projects;
- Camera is trained for: artistic work from the position of the image author in the fields of film, television, photography, video, the Internet, animation, special visual effects in all forms of distributing moving and static photo-realistic image; designing lighting for various purposes; work in the fields of theory, review, image aesthetics and pedagogical practice within the said fields;
- Film Editing is trained for editing image, recorded speech, sound effects and music; implementing editing procedures by using film, electronic and digital technique and technology; performing tasks of simultaneous editing in direct TV recordings; performing editing procedures in linear and non-linear postproduction on film and television;
- Sound Recording and Design is familiar with the field of sound recording and design for film, television, theater, radio, music and scenic events; possesses the ability of independent implementation of sound image; possesses the ability to give creative contribution to the tasks of sound recording and postproduction in audiovisual media and music recording and mixing.

Outcomes of education upon completion of undergraduate academic studies assume that the student:

- possesses creative knowledge and skills by which he/she may optimally use his/her talent (aptitude, already determined at the entrance exam) in the process of conceptualization and implementation of the works of art in the area of dramatic and audiovisual art;
- possesses theoretical knowledge and skills in the field of dramatic and audiovisual arts;
- successfully applies acquired knowledge and skills in professional practice;
- publicly represents his/her artistic and theoretical works, thus they become part of the relevant artistic, scientific and professional social practice;
- respects universal human and national values (cultural and civic competences);
- develops communication and professional skills;
- has certain personal characteristics (autonomy, initiative, commitment to his/her vocation, openness to collaboration, creativity, ...);
- develops and implements a professional code of ethics.

Curriculum

Compulsory and elective subjects are included in the study program of Dramatic and Audiovisual Arts. They are, by type: artistic, theoretical-artistic subjects, and subjects from the field of socio-humanistic sciences. The majority of subjects in all modules are artistic subjects. Specificity of the studies at the Faculty of Dramatic Arts, at the study programs and individual modules, requires the existence of a large number of artistic subjects. In terms of content, objectives, outcomes and other parameters, many subjects are on the border between artistic and theoretical-artistic subjects. Percentage of artistic subjects is represented at all modules at a rate of 60-70%. Percentage of theoretical-artistic subjects is represented at all modules at a rate of 20-30%. The number of subjects from the field of socio-humanistic sciences is represented at all modules within the range of 10%. Elective subjects are represented within the range of 5%.

In the course of four-year undergraduate academic studies, classes are composed of: compulsory subjects that profile the profession; compulsory subjects related to the specific artistic field; compulsory and elective subjects related to other artistic fields by modules; theoretical subjects from the field of dramatic arts, (e.g.: History of Theater and Drama, History of South Slavic Theater and Drama, History of Serbian Theater and Drama, History of Film and others); general theoretical and educational subjects (e.g.: Aesthetics, Psychology, Theory of Culture, Foreign Languages, etc.). A special emphasis should be put on the blocks of elective subjects that provide the student with the opportunity to acquire wider artistic and theoretical knowledge.

The subject records clearly define: the preconditions for attending the course, the contents, the outcome and objective of the course, the teaching methods, the method of assessment, the number of hours of active teaching.

The total student load consists of attending lectures and practical part, consultations, preparation for teaching, seminar works, projects - project teaching, practical work, exams, etc. The student works on average 40 hours a week. The quantitative load of an average student in one academic year is 60 credits. One credit corresponds to 30 hours of student's work. Credits are given to each teaching component of the study program.

List of Subjects

UAS DRAMATIC AND AUDIOVISUAL ARTS - (7 modules: Theater and Radio Directing, Dramaturgy, Film and TV Directing, Creative TV and Film Production, Camera, Film Editing and Sound Recording and Design)

Acoustics
Animation
Audio Equipment and Systems
Copyright a
Film Acting I
Film Acting II
Actor in front of the camera
Speech Recording and Application
Digital Non-Linear Editing
Digital Image Processing in Editing
Scenic Events Sound Design I
Scenic events sound design II
Documentary Film I
Documentary Film Ia
Documentary film II
Documentary film IIa
Documentary film III
Dramaturgy of video games
Dramaturgy of Video Games a
English Language I
English Language II
Esthetics
Aesthetics of Communication
History of South Slavic Theater and Drama I
History of South Slavic Theater and Drama II
History of World Theater and Drama I
History of World Theater and Drama II
History of World Theater and Drama III
History of World Theater and Drama k
History of world theatre and drama
History of Art I
History of Art II
History of Film I
History of Film II
History of film III
History of Film
Cinematographic Image I
Cinematographic image II
Copyright
Copyrighting a
Cultural Policy a
Art I
Art II
Mass Communication Media
International Cultural Relations a
Culture Management and Advertising a
Editing alternative film forms a
Editing documentary film forms a
Editing featured film forms
Sound Editing
Editing of interactive audiovisual forms
Editing of Television Forms
Music Production

Musical Instruments
 Fundamentals of Audio Techniques
 Fundamentals of Sound Design for Scenic Events
 Basics of sound editing
 Fundamentals of Theater and Radio Dramaturgy I
 Fundamentals of Theater and Radio Dramaturgy II
 Fundamentals of Theater Directing
 Basics of sound postproduction
 Fundamentals of Radio Directing
 Fundamentals of Sound Recording
 Fundamentals of Sound Recording and Design on the Radio
 Fundamentals of Television I
 Fundamentals of Television II
 Basics of television directing I
 Basics of television directing II
 Fundamentals of Music Theory and Music Notation
 Basics of film activities
 Fundamentals of Film and Television Dramaturgy I
 Fundamentals of Film and Television Dramaturgy II
 Fundamentals of Film Editing I
 Fundamentals of Film Editing II
 Fundamentals of Film Directing I
 Fundamentals of Film Directing II
 Fundamentals of Film Directing III
 Fundamentals of Film Directing IV
 Fundamentals of Photographic Images
 Fundamentals of FTV dramaturgy with the theory of screenwriting I
 Fundamentals of FTV dramaturgy with the theory of screenwriting II
 Theater and Radio Dramaturgy I
 Theater and Radio Dramaturgy II
 Theater and Radio Dramaturgy III
 Theater and Radio Dramaturgy IV
 Theater Directing I
 Theater Directing II
 Theater Directing III
 Theater Directing IV
 Business Communication
 Accompanying Cinematography Professions
 Applied Music
 Psychology I
 Psychology II
 Radio production
 Radio Directing I
 Radio Directing II
 Development of Theater Audience a
 Sound directing
 Rhetoric I
 Russian Language I
 Russian language II
 Russian Language and Culture (Theater, Film, Music and Painting) I
 Contemporary theatre production
 Contemporary TV Production
 Contemporary Film Production
 Simultaneous Editing
 Sound Recording
 Sound Recording and Design for Radio I
 Sound Recording and Design for Radio II
 Sound Recording and Design for Film and Television I
 Sound Recording and Design for Film and Television II

Sound Recording and Design for Film and Television III
 Music Recording
 Special Visual Effects
 Script of long forms
 The script for the short forms in other media
 The script for the short film
 Scenography and Costume Design I
 Scenography and Costume Design II

 Scenography and Costume Design III
 Scenography and Costume Design II
 Stage Fights a
 Stage fights I
 Stage Dances k
 Stage Speech I
 Stage Movement - Fundamentals
 Television production I
 Television production II
 Television production III
 Television production IV
 Television directing I
 Television directing II
 Television directing III
 Television Image I
 Television Image II
 Theory and Practice of Digital Media a
 Theory of Culture
 Theory of New Media: From Electronic to Digital a
 Theory of Film I
 Theory of Film II
 Technology of Electronic Media
 Film Technology I
 Film Technology II
 Technology of Photo-film Image
 Introduction to sound design
 Film and television dramaturgy I
 Film and television dramaturgy II
 Film and television dramaturgy III
 Film and television dramaturgy IV
 Film Editing I
 Film Editing Ia
 Film Editing II
 Film Editing IIa
 Film Editing III
 Film Editing IV
 Film production I
 Film production II
 Film production III
 Film production IV
 Film directing I
 Film directing II
 Film directing III
 Film directing IV
 Film directing V
 Film directing VI
 Film directing VII
 Film Images I
 Film Images II
 Film Images III

Film Images IV
Photographic Image I
Photographic Image II
Photographic Image III
Photographic Image IV
Professional Practice

UAS DRAMATIC AND AUDIOVISUAL ARTS - (7 modules: Theater and Radio Directing, Dramaturgy, Film and TV Directing, Creative TV and Film Production, Camera, Film Editing and Sound Recording and Design)

Module 1 - THEATER AND RADIO DIRECTING

Ref. No.	Code of the Subject	Name of the subject	Semester	Type of the Subject	Status of the Subject	Active Teaching			Other Classes	ECTS
						L	P	Additional Lecture Forms (ALF)		
FIRST YEAR										
1.	045	Theater Directing I	1, 2	Art.	M	3	3	3	0	20
2.	255	History of World Theater and Drama I	1, 2	Interp.	C	2	2	0	0	6
3.	260	History of Art I	1, 2	SH	C	2	0	0	0	4
4.	062	Fundamentals of Theater and Radio Dramaturgy I	1, 2	Art.	C	1	1	0	0	4
5.	269	Psychology I	1, 2	SH	C	2	0	0	0	4
6.	054	Scenography and Costume Design I	1, 2	Art.	C	1	1	0	0	6
7.	030	Stage Speech I	1, 2	Art.	C	2	0	0	0	6
8.	036	Stage Movement - Fundamentals	1, 2	Art.	C	2	1	0	0	6
9.	FLI	Foreign Language I	1, 2	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						17	8	3		60
Total number of active teaching for the year						28x30 = 840			840	60
SECOND YEAR										
1.	046	Theater Directing II	3, 4	Art.	M	3	2	3	0	22
2.	253	History of South Slavic Theater and Drama I	3, 4	Interp.	C	2	0	0	0	6
3.	256	History of World Theater and Drama II	3, 4	Interp.	C	2	2	0	0	6
4.	261	History of Art II	3, 4	SH	C	2	0	0	0	4
5.	157	Fundamentals of Film Directing I	3	Art.	C	2	0	0	0	2
6.	158	Fundamentals of Film Directing II	4	Art.	C	2	0	0	0	2
7.	063	Fundamentals of Theater and Radio Dramaturgy II	3, 4	Art.	C	1	1	0	0	4
8.	270	Psychology II	3, 4	SH	C	2	0	0	0	4
9.	055	Scenography and Costume Design II	3, 4	Art.	C	1	1	0	0	6
10.	FLII	Foreign Language II	3, 4	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18	5	3		60
Total number of active teaching for the year						26x30=780			780	60
THIRD YEAR										
1.	047	Theater Directing III	5, 6	Art.	M	3	2	3	0	22
2.	050	Radio Directing I	5, 6	Art.	C	2	1	1	0	8
3.	254	History of South Slavic Theater and Drama II	5, 6	Interp.	C	2	0	0	0	6
4.	265	History of Film	5, 6	Interp.	C	2	0	0	2	6
5.	155	Fundamentals of television directing I	5	Art.	C	2	0	0	0	2
6.	156	Basics of Television Directing II	6	Art.	C	2	0	0	0	2
7.	056	Scenography and Costume Design III	5, 6	Art.	C	1	1	0	0	6

8.	283	Theory of Culture	5, 6	SH	C	2	0	0	0	4
9.	IB1	Elective part 1	5, 6		E	4	0	0	2	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18	4	4	2	60
Total number of active teaching for the year						26x30=780			780	60
FOURTH YEAR										
1.	048	Theater Directing IV	7, 8	Art.	M	3	2	3	0	22
2.	051	Radio Directing II	7, 8	Art.	C	2	1	1	0	12
3.	251	Esthetics	7, 8	SH	C	2	0	0	0	4
4.	057	Scenography and Costume Design II	7, 8	Art.	C	1	1	0	0	6
5.	IB2	Elective part 2	7.8		E	4	0	0	0	8
6.	STPR	Professional Practice	8	Art.	M				6	8
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						12	4	4	3	60
Total number of active teaching for the year						20x30=600			600	60
Total number of active teaching classes, other classes and credits for all years of studying						840+780+780+600=3000			3000	240

Module 2: DRAMATURGY

Ref. No.	Code of the Subject	Name of the subject	Semester	Type of the Subject	Status of the Subject	Active Teaching			Other Classes	ECTS
						L	P	Additional Lecture Forms (ALF)		
FIRST YEAR										
1.	070	Theater and Radio Dramaturgy I	1, 2	Art.	M	3	4	0	0	16
2.	082	Film and television dramaturgy I	1, 2	Art.	M	3	4	0	0	16
3.	255	History of World Theater and Drama I	1, 2	Interp.	C	2	2	0	0	6
4.	262	History of Film I	1, 2	Interp.	C	2	0	0	2	6
5.	042	Fundamentals of Theater Directing	1, 2	Art.	C	2	0	0	0	4
6.	157	Fundamentals of Film Directing I	1	Art.	C	2	0	0	0	2
7.	158	Fundamentals of Film Directing II	2	Art.	C	2	0	0	0	2
8.	269	Psychology I	1.2	SH	C	2	0	0	0	4
9.	FLI	Foreign Language I	1, 2	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18	10		2	60
Total number of active teaching for the year						28x30 = 840			840	60
SECOND YEAR										
1.	071	Theater and Radio Dramaturgy II	3.4	Art.	M	3	3	0	0	15
2.	083	Film and television dramaturgy II	3.4	Art.	M	3	3	0	0	15
3.	253	History of South Slavic Theater and Drama I	3.4	Interp.	C	2	0	0	0	6
4.	256	History of World Theater and Drama II	3.4	Interp.	C	2	2	0	0	6
5.	263	History of Film II	3.4	Interp.	C	2	0	0	2	6
6.	270	Psychology II	3.4	SH	C	2	0	0	0	4
7.	FLII	Foreign Language II	3.4	SH	E	2	0	0	0	4
8.	IB3	Elective part 3	3, 4		E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18	8		2	60
Total number of active teaching for the year						26x30=780			780	60

THIRD YEAR										
1.	072	Theater and Radio Dramaturgy III	5, 6	Art.	M	3	3	0	0	16
2.	084	Film and television dramaturgy III	5, 6	Art.	M	3	3	0	0	16
3.	254	History of South Slavic Theater and Drama II	5, 6	Interp.	C	2	0	0	0	6
4.	257	History of World Theater and Drama III	5, 6	Interp.	C	2	2	0	0	6
5.	061	Copyright	5, 6	Art.	C	1	1	0	0	6
6.	285	Theory of Film I	5, 6	Interp.	C	2	0	0	0	6
7.	IB4	Elective part 4	5, 6		E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						16	8			60
Total number of active teaching for the year						24x30=720			720	60
FOURTH YEAR										
1.	073	Theater and Radio Dramaturgy IV	7,8	Art.	M	3	3	0	0	13
2.	085	Film and television dramaturgy IV	7,8	Art.	M	3	3	0	0	13
3.	058	Dramaturgy of video games	7,8	Art.	C	1	1	0	4	8
4.	109a	Copyright a	8	SH	C	2	0	0	0	2
5.	252	Aesthetics of Communication	8	SH	C	2	0	0	0	2
6.	259	History of world theatre and drama	7,8	Interp.	C	2	0	0	0	6
7.	264	History of film III	7,8	Interp.	C	2	0	0	2	6
8.	286	Theory of Film II	7,8	Interp.	C	2	0	0	2	6
9.	EP5	Elective part 5	7, 8		E	2	0	0	0	4
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						18	6		4	60
Total number of active teaching for the year						24x30=720			720	60
Total number of active teaching classes, other classes and credits for all years of studying						840+780+720+720=3120			3120	240

Module 3: FILM AND TV DIRECTING

Ref. No.	Code of the Subject	Name of the subject	Semester	Type of the Subject	Status of the Subject	Active Teaching			Other Classes	ECTS
						L	P	Additional Lecture Forms (ALF)		
FIRST YEAR										
1.	171	Film directing I	1	Art.	M	6	4	0	0	10
2.	172	Film directing II	2	Art.	M	6	2	2	0	10
3.	258	History of World Theater and Drama k	1, 2	Interp.	C	2	0	0	0	6
4.	260	History of Art I	1, 2	SH	C	2	0	0	0	4
5.	262	History of Film I	1, 2	Interp.	C	2	0	0	2	6
6.	182	Cinematographic Image I	1, 2	Art.	C	1	1	0	0	4
7.	184	Art I	1, 2	Interp.	M	1	1	0	0	4
8.	064	Fundamentals of Film and Television Dramaturgy I	1	Art.	C	1	1	0	0	2
9.	065	Fundamentals of Film and Television Dramaturgy II	2	Art.	C	1	1	0	0	2
10.	169	Film Technology I	1	Interp.	C	2	0	0	0	2
11.	170	Film Technology II	2	Interp.	C	2	0	0	0	2
12.	215a	Film Editing Ia	1, 2	Art.	C	2	0	0	0	4
13.	FLI	Foreign Language I	1, 2	SH	E	2	0	0	0	4

Total number of classes (lectures/practice + ALF/other classes) and credits for the year						21	6	1	2	60
Total number of active teaching for the year						28x30=840			840	60
SECOND YEAR										
1.	173	Film directing III	3	Art.	M	6	2	0	0	9
2.	174	Film directing IV	4	Art.	M	6	4	0	0	11
3.	150	Documentary Film I	3	Art.	C	2	1	0	0	4
4.	151	Documentary film II	4	Art.	C	2	1	1	0	6
5.	147	Film Acting I	3	Art.	C	1	1	0	0	2
6.	148	Film Acting II	4	Art.	C	1	1	0	0	2
7.	251	Esthetics	3, 4	SH	C	2	0	0	0	4
8.	263	History of Film II	3, 4	Interp.	C	2	0	0	2	6
9.	233	Basics of sound postproduction	4	Interp.	M	1	1	0	0	2
10.	234	Fundamentals of Sound Recording	3	Interp.	M	1	1	0	0	2
11.	066	Fundamentals of FTV dramaturgy with the theory of screenwriting I	3	Art.	C	1	1	0	0	2
12.	067	Fundamentals of FTV dramaturgy with the theory of screenwriting II	4	Art.	C	1	1	0	0	2
13.	269	Psychology I	3, 4	SH	C	2	0	0	0	4
14.	FLII	Foreign Language II	3, 4	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						19	7	0.5	2	60
Total number of active teaching for the year						26,5x30=795			795	60
THIRD YEAR										
1.	175	Film directing V	5	Art.	M	5	3	0	0	5
2.	176	Film directing VI	6	Art.	C	3	3	0	0	5
3.	164	Television directing I	5	Art.	M	5	2	0	0	6
4.	165	Television directing II	6	Art.	M	5	2	0	0	6
5.	152	Documentary film III	5, 6	Art.	C	3	2	1	0	14
6.	264	History of film III	5, 6	Interp.	C	2	0	0	2	6
7.	270	Psychology II	5, 6	SH	C	2	0	0	0	4
8.	097	Contemporary TV Production	6	Art.	C	2	0	0	0	2
9.	096	Contemporary Film Production	5	Art.	C	2	0	0	0	2
10.	076	The script for the short forms in other media	6	Art.	C	1	1	0	0	2
11.	077	The script for the short film	5	Art.	C	1	1	0	0	2
12.	285	Theory of Film I	5, 6	Interp.	C	2	0	0	0	6
Total number of classes (lectures+practice, DON*, other classes) and credits for the year						21	8	1	2	60
Total number of active teaching for the year						30x30=900			900	60
FOURTH YEAR										
1.	177	Film directing VII	7, 8	Art.	M	5	3	0	0	16
2.	166	Television directing III	7, 8	Art.	C	4	3	0	0	12
3.	283	Theory of Culture	7, 8	SH	C	2	0	0	0	4
4.	286	Theory of Film II	7, 8	Interp.	C	2	0	0	2	6
5.	EP6	Elective part 6	7, 8		E	11	0	0	0	22
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						24	6		2	60
Total number of active teaching for the year						30x30=900			900	60
Total number of active teaching classes, other classes and credits for all years of studying						840+795+900+900=3435			3435	240

Module 4: CREATIVE FILM AND TV PRODUCTION

Ref. No.	Code of the Subject	Name of the subject	Semester	Type of the Subject	Status of the Subject	Active Teaching			Other Classes	ECTS
						L	P	Additional Lecture Forms (ALF)		
FIRST YEAR										
1.	105	Film production I	1, 2	Art.	M	3	3	0	0	13
2.	100	Television production I	1, 2	Art.	M	3	3	0	0	13
3.	262	History of Film I	1, 2	Interp.	C	2	0	0	2	6
4.	182	Cinematographic Image I	1, 2	Art.	C	1	1	0	0	4
5.	066	Fundamentals of FTV dramaturgy with the theory of screenwriting I	1	Art.	C	1	1	0	0	2
6.	067	Fundamentals of FTV dramaturgy with the theory of screenwriting II	2	Art.	C	1	1	0	0	2
7.	157	Fundamentals of Film Directing I	1	Art.	C	2	0	0	0	2
8.	158	Fundamentals of Film Directing II	2	Art.	C	2	0	0	0	2
9.	014	Rhetoric I	1, 2	Art.	C	1	1	0	0	4
10.	191	Technology of Electronic Media	1, 2	Interp.	C	2	0	0	0	4
11.	192	Technology of Photo-film Image	1, 2	Interp.	C	2	0	0	0	4
12.	CJ1	Foreign Language I	1, 2	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18	8		2	60
Total number of active teaching for the year						26x30=780			780	60
SECOND YEAR										
1.	106	Film production II	3, 4	Art.	M	3	3	0	0	15
2.	101	Television production II	3, 4	Art.	M	3	3	0	0	15
3.	261	History of Art II	3, 4	SH	C	2	0	0	0	4
4.	263	History of Film II	3, 4	Interp.	C	2	0	0	2	6
5.	233	Basics of sound postproduction	4	Interp.	M	1	1	0	0	2
6.	234	Fundamentals of Sound Recording	3	Interp.	M	1	1	0	0	2
7.	212	Fundamentals of Film Editing I	3	Art.	C	2	0	0	0	2
8.	213	Fundamentals of Film Editing II	4	Art.	C	1	1	0	0	2
9.	159	Fundamentals of Film Directing III	3	Art.	C	2	0	0	0	2
10.	160	Fundamentals of Film Directing IV	4	Art.	C	2	0	0	0	2
11.	FLII	Foreign Language II	3, 4	SH	E	2	0	0	0	4
12.	EP7	Elective part 7	3, 4		E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18.5	7.5		2	60
Total number of active teaching for the year						26x30=780			780	60
THIRD YEAR										
1.	107	Film production III	5, 6	Art.	M	3	3	0	0	13
2.	102	Television production III	5, 6	Art.	M	3	3	0	0	13
3.	251	Esthetics	5, 6	SH	C	2	0	0	0	4
4.	255	History of World Theater and Drama k	5, 6	Interp.	C	2	0	0	0	6
5.	264	History of film III	5, 6	Interp.	C	2	0	0	2	6
6.	155	Fundamentals of television directing I	5	Art.	C	2	0	0	0	2
7.	156	Basics of Television Directing II	6	Art.	C	2	0	0	0	2
8.	135	Radio production	5	Interp.	C	2	0	0	0	2
9.	138	Contemporary theatre production	6	Interp.	C	2	0	0	0	2
10.	285	Theory of Film I	5, 6	Interp.	C	2	0	0	0	6

11.	IB7a	Elective Part 7a	5.6		E	2-4	1-2	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						20-22	7-8		2	60
Total number of active teaching for the year						(27-30)x30=810-900		810-900	60	
FOURTH YEAR										
1.	108	Film production IV	7, 8	Art.	M	3	4	0	0	14
2.	103	Television production IV	7, 8	Art.	M	3	4	0	0	14
3.	259	History of world theatre and drama	7, 8	Interp.	C	2	0	0	0	6
4.	061a	Copyrighting a	7, 8	Art.	C	1	1	0	0	4
5.	112	Mass Communication Media	7, 8	Interp.	C	2	0	0	0	4
6.	013	Business Communication	7, 8	Interp.	C	2	0	0	0	4
7.	269	Psychology I	7, 8	SH	C	2	0	0	0	4
8.	286	Theory of Film II	7, 8	Interp.	C	2	0	0	2	6
9.	IB7b	Elective Part 7a	7, 8		E	2	0	0	2	4
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						20	8		4	60
Total number of active teaching for the year						28x30 = 840		840	60	
Total number of active teaching classes, other classes and credits for all years of studying						780+780+(810-900)+840=3130-3220		3130-3220	240	

Module 5: CAMERA

Ref.No.	Code of the Subject	Name of the subject	Semester	Type of the Subject	Status of the Subject	Active Teaching			Other Classes	ECTS
						L	P	Additional Lecture Forms (ALF)		
FIRST YEAR										
1.	193	Film Images I	1, 2	Art.	C	4	2	0	0	14
2.	189	Television Image I	1, 2	Art.	C	2	2	0	0	10
3.	198	Photographic picture I	1, 2	Art.	C	2	2	0	0	10
4.	262	History of Film I	1, 2	Interp.	C	2	0	0	2	6
5.	184	Art I	1, 2	Interp.	M	1	1	0	0	4
6.	157	Fundamentals of Film Directing I	1	Art.	C	2	0	0	0	2
7.	158	Fundamentals of Film Directing II	2	Art.	C	2	0	0	0	2
8.	192	Technology of Photo-film Image	1, 2	Interp.	C	2	0	0	0	4
9.	215a	Film Editing Ia	1, 2	Art.	C	2	0	0	0	4
10.	FLII	Foreign Language I	1, 2	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						19	7		2	60
Total number of active teaching for the year						26x30=780		780	60	
SECOND YEAR										
1.	194	Film Images II	3, 4	Art.	C	4	2	0	0	14
2.	190	Television Image II	3, 4	Art.	C	2	2	0	0	10
3.	199	Photographic picture II	3, 4	Art.	C	2	2	0	0	10
4.	263	History of film III	3, 4	Interp.	C	2	0	0	2	6
5.	185	Art II	3, 4	Interp.	M	1	1	0	0	4
6.	159	Fundamentals of Film Directing III	3	Art.	C	2	0	0	0	2
7.	160	Fundamentals of Film Directing IV	4	Art.	C	2	0	0	0	2

8.	191	Management of Electronic Media	3, 4	Interp.	C	2	0	0	0	4
9.	216a	Film Editing Ila	3, 4	Art.	C	2	0	0	0	4
10.	CJII	Foreign Language II	3, 4	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						19	7		2	60
Total number of active teaching for the year						26x30=780			780	60
Third Year										
1.	195	Film Images III	5, 6	Art.	C	4	2	0	0	14
2.	200	Photographic picture III	5, 6	Art.	C	2	2	0	0	10
3.	180	Animation	5, 6	Art.	C	2	2	0	0	8
4.	260	History of Art I	5, 6	SH	C	2	0	0	0	4
5.	233	Basics of sound postproduction	6	Interp.	M	1	1	0	0	2
6.	234	Fundamentals of Sound Recording	5	Interp.	M	1	1	0	0	2
7.	064	Fundamentals of Film and Television Dramaturgy I	5	Interp.	M	1	1	0	0	2
8.	065	Fundamentals of Film and Television Dramaturgy II	6	Interp.	M	1	1	0	0	2
9.	269	Psychology I	5, 6	SH	C	2	0	0	0	4
10.	285	Theory of Film	5, 6	Interp.	C	2	0	0	0	6
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						20	8			60
Total number of active teaching for the year						28x30 = 900			840	60
FOURTH YEAR										
1.	196	Film Images IV	7, 8	Art.	C	4	2	0	0	14
2.	201	Photographic picture IV	7, 8	Art.	C	2	2	0	0	10
3.	251	Esthetics	7, 8	SH	C	2	0	0	0	4
4.	261	History of Art I I	7, 8	SH	C	2	0	0	0	4
5.	092	Fundamentals of Television II	8	Interp.	C	2	0	0	0	2
6.	093	Basics of film activities	7	Interp.	C	2	0	0	0	2
7.	188	Special Visual Effects	7, 8	Art.	C	2	2	0	0	10
8.	EP9	Elective part 9	7, 8		E	4	0	0	0	8
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						20	6		2	60
Total number of active teaching for the year						26x30=780			780	60
Total number of active teaching classes, other classes and credits for all years of studying						780+780+840+780=3180			3180.	240

Module 6: Film Editing:

Ref.	Code of	Name of the subject	Semester	Type of	Status of	Active Teaching	Other	ECTS
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No.	the Subject			the Subject	the Subject	L	P	Additional Lectures Forms (ALF)	Classes	
FIRST YEAR										
1.	215	Film Editing I	1, 2	Art.	M	3	3	0	0	13
2.	203	Digital non-linear editing	1, 2	Art.	M	3	3	0	0	13
3.	262	History of film I	1, 2	Interp.	C	2	0	0	2	6
4.	233	Fundamentals of Sound Postproduction	2	Interp.	C	2	0	0	0	2
5.	234	Fundamentals of Sound Recording	1	Interp.	M	1	1	0	0	2
6.	091	Fundamentals of Television I	1	Art.	C	2	0	0	0	2
7.	092	Fundamentals of Television II	2	Art.	C	2	0	0	0	2
8.	155	Basics of television directing I	1	Art.	C	2	0	0	0	2
9.	156	Basics of television directing II	2	Art.	M	2	0	0	0	2
10.	066	Fundamentals of FTV dramaturgy with the theory of screenwriting I	1	Art.	C	1	1	0	0	2
11.	067	Fundamentals of FTV dramaturgy with the theory of screenwriting II	2	Art.	M	1	1	0	0	2
12.	157	Basics of film directing I	1	Art.	C	2	0	0	0	2
13.	158	Basics of film directing II	2	Art.	M	2	0	0	0	2
14.	191	Management of Electronic Media	1, 2	Interp.	C	2	0	0	0	4
15.	FLI	Foreign Language I	1, 2	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						20	8		2	60
Total number of active teaching for the year						28x30 = 840			840	60
SECOND YEAR										
1.	216	Film Editing II	3, 4	Art.	M	3	3	0	0	12
2.	211	Editing of Television Forms	3, 4	Art.	M	3	3	0	0	12
3.	263	History of film III	3, 4	Interp.	C	2	0	0	2	6
4.	184	Art I	3, 4	Interp.	M	1	1	0	0	4
5.	232	Basics of sound editing	3, 4	Art.	C	1	1	0	0	4
6.	159	Fundamentals of film directing II	3	Art.	C	2	0	0	0	2
7.	160	Fundamentals of Film Directing IV	4	Art.	M	2	0	0	0	2
8.	269	Psychology I	3, 4	SH	C	2	0	0	0	4
9.	285	Theory of Film	3, 4	Interp.	C	2	0	0	0	6
10.	FLII	Foreign Language II	3, 4	SH	E	2	0	0	0	4
11.	IB10	Elective part 10	3, 4		E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						19	9		2	60
Total number of active teaching for the year						28x30 = 840			840	60
THIRD YEAR										
1.	217	Film Editing III	5, 6	Art.	M	3	3	0	0	12
2.	214	Simultaneous Editing	5, 6	Art.	M	3	3	0	0	12
3.	264	History of film III	5, 6	Interp.	C	2	0	0	2	6
4.	185	Art II	5, 6	Interp.	M	1	1	0	0	4
5.	093	Basics of film activities	5	Art.	C	2	0	0	0	2
6.	186	Fundamentals of Photographic Images	5, 6	Art.	C	1	1	0	0	4
7.	238	Applied Music	5, 6	Interp.	C	2	0	0	0	4
8.	270	Psychology II	5, 6	SH	C	2	0	0	0	4

9.	286	Theory of Film II	5, 6	Interp.	C	2	0	0	2	6
10.	249	Introduction to sound design	6	Art.	C	2	0	0	0	2
11.	IB11	Elective part 11	5, 6		E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						20	8		4	60
Total number of active teaching for the year						28x30 = 840			840	60
FOURTH YEAR										
1.	218	Film Editing IV	7, 8	Art.	M	3	3	0	0	16
2.	204	Digital Image Processing in Editing	7	Art.	M	3	3	0	0	8
3.	208	Editing of Interactive Audiovisual Forms	8	Art.	M	3	3	0	0	8
4.	180	Animation	7, 8	Art.	C	2	2	0	0	8
5.	251	Esthetics	7, 8	SH	C	2	0	0	0	4
6.	058a	Dramaturgy of Video Games a	7, 8	Art.	C	1	1	0	0	4
7.	182	Cinematographic Image I	7, 8	Art.	C	1	1	0	0	4
8.	112	Mass Communication Media	7, 8	Interp.	C	2	0	0	0	4
9.	IB12	Elective part 12	7, 8		E	2	0	0	0	4-6
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						16	10			60/62
Total number of active teaching for the year						26x30=780			780	60/62
Total number of active teaching classes, other classes and credits for all years of studying						840+840+840+780=3300			3300.	240-242

Module 7: SOUND RECORDING AND DESIGN

Ref .No	Code of the Subject	Name of the subject	Semester	Type of the Subject	Status of the Subject	Active Teaching			Other Classes	ECTS
						L	P	Additional Lecture Forms (ALF)		
FIRST YEAR										
1.	240	Sound Recording	1, 2	Art.	C	4	4	0	0	16
2.	219	Acoustics	1, 2	Interp.	C	2	0	0	0	4
3.	006	Speech Recording and Application	1, 2	Art.	C	2	0	0	0	4
4.	258	History of World Theater and Drama k	1, 2	Interp.	C	2	0	0	0	6
5.	265	History of Film	1, 2	Interp.	C	2	0	0	2	6
6.	230	Musical Instruments	2	Interp.	C	2	0	0	0	2
7.	236	Fundamentals of Audio Techniques	1, 2	Interp.	C	2	0	0	0	4
8.	092	Fundamentals of Television II	2	Art.	C	2	0	0	0	2
9.	155	Basics of television directing I	1	Art.	C	2	0	0	0	2
10.	156	Basics of television directing II	2	Art.	C	2	0	0	0	2
11.	237	Fundamentals of Music Theory and Music Notation	1	Interp.	C	2	0	0	0	2
12.	093	Basics of film activities	1	Art.	C	2	0	0	0	2
13.	191	Management of Electronic Media	1, 2	Interp.	C	2	0	0	0	4
14.	FLI	Foreign Language I	1, 2	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						24	4		2	60
Total number of active teaching for the year						28x30 = 840			840	60
SECOND YEAR										
1.	245	Sound Recording and Design for Film and	3, 4	Art.	C	4	4	0	0	16

		Television I								
2.	241	Sound Recording and Design for Radio I	3, 4	Art.	M	3	3	0	0	12
3.	220	Audio Equipment and Systems	3, 4	Interp.	C	2	0	0	0	4
4.	228	Sound Editing	3, 4	Art.	C	2	2	0	0	8
5.	043	Fundamentals of Radio Directing	3, 4	Art.	C	1	1	0	0	4
6.	157	Basics of film directing I	3	Art.	C	2	0	0	0	2
7.	158	Basics of film directing II	4	Art.	C	2	0	0	0	2
8.	135	Radio production	3	Interp.	C	2	0	0	0	2
9.	138	Contemporary theatre production	4	Interp.	C	2	0	0	0	2
10.	215a	Film Editing Ia	3, 4	Art.	C	2	0	0	0	4
11.	FLII	Foreign Language II	3, 4	SH	E	2	0	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						20	10			60
Total number of active teaching for the year						30x30 = 900			900	60
THIRD YEAR										
1.	245	Sound Recording and Design for Film and Television II	5, 6	Art.	C	4	4	0	0	16
2.	223	Scenic Events Sound Design I	5, 6	Art.	M	3	3	0	0	12
3.	248	Music Recording	5, 6	Art.	M	3	3	0	0	12
4.	042	Fundamentals of Theatre Directing	5, 6	Art.	C	2	0	0	0	4
5.	066	Fundamentals of FTV dramaturgy with the theory of screenwriting I	5	Art.	C	1	1	0	0	2
6.	067	Fundamentals of FTV dramaturgy with the theory of screenwriting II	6	Art.	C	1	1	0	0	2
7.	238	Applied Music	5, 6	TUM	M	2	0	0	0	4
8.	269	Psychology I	5, 6	SH	C	2	0	0	0	4
9.	IB13	Elective part 13	5, 6		E	1-2	0-1	0	0	4
Total number of classes (lectures/practice + ALF/other classes) and credits for the year						18-19	11-11.5			60
Total number of active teaching for the year						(29 to 30.5) x30 = 870 to 915			870-915	60
FOURTH YEAR										
1.	246	Sound Recording and Design for Film and Television III	7, 8	Art.	C	4	4	0	0	16
2.	229	Music Production	7, 8	Art.	M	3	3	0	0	12
3.	242	Sound recording and design for radio II	7	Art.	M	3	3	0	0	6
4.	224	Scenic events sound design II	8	Art.	M	3	3	0	0	6
5.	109a	Copyright a	8	SH	C	2	0	0	0	2
6.	251	Esthetics	7, 8	SH	C	2	0	0	0	4
7.	161	Sound directing	7	Art.	C	2	0	0	0	2
8.	IB14	Elective part 14	7, 8		E	6	1	0	0	12
Total number of classes (lectures/practice, DON*, other classes) and credits for the year						19	6.5			60
Total number of active teaching for the year						25,5x30 = 765			780	60
Total number of active teaching classes, other classes and credits for all years of studying					840 + 900 + (870-915) + 765 = 3375-3420			3375-3420	240	

List of elective subjects

MAS DRAMATIC AND AUDIO-VISUAL ARTS (7 modules)

Module 1: THEATRE AND RADIO DIRECTING

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
Elective part 1				4
1.	150a	Documentary Film I	5	2
2.	151a	Documentary film II	6	2
3.	112	Mass Communication Media	5, 6	4
4.	135	Radio production	5	2
5.	138	Contemporary theatre production	6	2
6.	019	Stage fights a	5, 6	4
Elective part 2				8
1.	181	Actor in front of the camera	7, 8	4
2.	182	Cinematographic Image I	7, 8	4
3.	118a	Culture Management and Marketing	7, 8	4
4.	231	Fundamentals of Sound Design for Scenic Events	7	2
5.	235	Fundamentals of Sound Recording and Design on the Radio	8	2
6.	137a	Development of Theatre Audience	8	2
7.	020	Stage fights I	7, 8	4
8.	025	Scene dances k	7, 8	4
9.	284a	New Media Theory: from Electronic to Digital	7	2
Total ECTS				12

Module 2: DRAMATURGY

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
Elective part 3				4
1.	212	Basics of film editing I	3	2
2.	213	Basics of film editing II	4	2
3.	159	Fundamentals of Film Directing III	3	2
4.	160	Fundamentals of Film Directing IV	4	2
5.	269	Psychology I	3, 4	4
Elective part 4				4
1.	184	Art I	5, 6	4
2.	155	Fundamentals of television directing I	5	2
3.	156	Basics of Television Directing II	6	2
4.	270	Psychology II	5, 6	4
5.	014	Rhetoric I	5, 6	4
Elective part 5				4
1.	150a	Documentary Film I	7	2
2.	151a	Documentary film II	8	2
3.	234	Fundamentals of Sound Recording	7	2
4.	284a	New Media Theory: from Electronic to Digital	7	2
Total ECTS				12

Module 3: FILM AND TELEVISION DIRECTING

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
Elective part 6				
1.	180	Animation	7, 8	8
2.	109a	Copyright	8	2
3.	058a	Dramaturgy of video games	7, 8	4

4.	252	Aesthetics of Communication	8	2
5.	261	History of Art II	7, 8	4
6.	061a	Copyright	7, 8	4
7.	111a	Cultural politics	7, 8	4
8.	185	Art II	7, 8	4
9.	112	Mass Communication Media	7, 8	4
10.	113a	International Cultural Relations	7	2
11.	118a	Culture Management and Marketing	7, 8	4
12.	232	Basics of sound editing	7, 8	4
13.	186	Fundamentals of Photographic Images	7, 8	4
14.	013	Business Communication	7, 8	4
15.	238	Applied Music	7, 8	4
16.	075	Script of long forms	7, 8	4
17.	191	Management of Electronic Media	7, 8	4
18.	192	Technology of Photo-film Image	7, 8	4
19.	216a	Film Editing II	7, 8	4
Total ECTS				22

Module 4: FILM AND TELEVISION PRODUCTION

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
Elective Part 7, 7a, 7b				
1.	109a	Copyright	4,6,8	2
2.	150a	Documentary Film I	3,5,7	2
3.	151a	Documentary film II	4,6,8	2
4.	058a	Dramaturgy of video games	3.4 / 5.6 / 7.8	4
5.	260	History of Art I	3.4 / 5.6 / 7.8	4
6.	184	Art I	3.4 / 5.6 / 7.8	4
7.	113a	International Cultural Relations	3,5,7	2
8.	205a	Editing alternative film forms	3,5,7	4
9.	206a	Editing documentary film forms	4,6,8	4
10.	207	Editing featured film forms	3,5,7	4
11.	186	Fundamentals of Photographic Images	3.4 / 5.6 / 7.8	4
12.	095	Accompanying Cinematography Professions	4,6,8	2
13.	238	Applied Music	3.4 / 5.6 / 7.8	4
14.	140a	Theory and Practice of Digital Media	4,6,8	2
Total ECTS				12

Module 5: CAMERA

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
Elective part 8				6
1.	264	History of film III	5, 6	6
2.	150a	Documentary Film I	5	2
3.	151a	Documentary film II	6	2
4.	112	Mass Communication Media	5, 6	4
5.	095	Accompanying Cinematography Professions	6	2
Elective part 9				8
1.	255	History of World Theater and Drama k	7, 8	6
2.	259	History of world theatre and drama	7, 8	6
3.	061a	Copyright	7.8	4
4.	140a	Theory and Practice of Digital Media	8	2

Total ECTS	14
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Module 6: Film Editing:

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
Elective part 10				4
1.	150a	Documentary Film I	3	2
2.	151a	Documentary film II	4	2
3.	260	History of Art I	3, 4	4
Elective part 11				4
1.	261	History of Art II	5, 6	4
2.	118a	Culture Management and Marketing	5, 6	4
3.	075	Script of long forms	5, 6	4
Elective part 12				4-6
1.	006	Speech Recording and Application	7, 8	4
2.	255	History of World Theater and Drama k	7, 8	6
3.	273	Russian Language and Culture (Theater, Film, Music and Painting) I	7, 8	4
Total ECTS				12 - 14

Module 7: SOUND RECORDING AND DESIGN

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
Elective part 13				4
1.	260	History of Art I	5, 6	4
2.	182	Cinematographic Image I	5, 6	4
3.	169	Film Technology I	5	2
4.	170	Film Technology II	6	2
5.	216a	Film Editing II	5, 6	4
Elective part 14				12
1.	259	History of world theatre and drama	7, 8	6
2.	261	History of Art II	7, 8	4
3.	183	Cinematographic image II	7, 8	4
4.	112	Mass Communication Media	7, 8	4
5.	118a	Culture Management and Marketing	7, 8	4
6.	159	Fundamentals of Film Directing III	7	2
7.	160	Fundamentals of Film Directing IV	8	2
8.	270	Psychology II	7, 8	4
9.	014	Rhetoric I	7, 8	4
10.	283	Theory of Culture	7, 8	4
Total ECTS				16

ARTISTIC SUBJECTS AT THE STUDY PROGRAM
MAS DRAMATIC AND AUDIO-VISUAL ARTS (7 modules)

Module 1: THEATRE AND RADIO DIRECTING

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	155	Fundamentals of television directing I	5	2
2.	156	Basics of Television Directing II	6	2
3.	157	Fundamentals of Film Directing I	3	2
4.	158	Fundamentals of Film Directing II	4	2
5.	062	Fundamentals of Theater and Radio Dramaturgy I	1, 2	4
6.	063	Fundamentals of Theater and Radio Dramaturgy II	3, 4	4
7.	045	Theater Directing I	1, 2	20
8.	046	Theater Directing II	3, 4	22
9.	047	Theater Directing III	5, 6	22
10.	048	Theater Directing IV	7, 8	26
11.	050	Radio Directing I	5, 6	8
12.	051	Radio Directing II	7, 8	8
13.	054	Scenography and Costume Design I	1, 2	6
14.	055	Scenography and Costume Design II	3, 4	6
15.	056	Scenography and Costume Design III	5, 6	6
16.	057	Scenography and Costume Design IV	7, 8	6
17.	030	Stage Speech	1, 2	6
18.	036	Stage Movement - Fundamentals	1, 2	6
Total ECTS				170

Module 2: DRAMATURGY

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	058	Dramaturgy of video games	7, 8	6
2.	061	Copyright	5, 6	8
3.	042	Fundamentals of Theatre Directing	1, 2	4
4.	157	Basics of film directing I	1	2
5.	158	Basics of film directing II	2	2
6.	070	Theater and Radio Dramaturgy I	1, 2	18
7.	071	Theatre and radio dramaturgy II	3, 4	17
8.	072	Theatre and radio dramaturgy III	5, 6	16
9.	073	Theatre and radio dramaturgy IV	7, 8	15
10.	082	Film and television dramaturgy I	1, 2	18
11.	083	Film and television dramaturgy II	3, 4	17
12.	084	Film and television dramaturgy III	5, 6	16
13.	085	Film and television dramaturgy IV	7, 8	15
Total ECTS				154

Module 3: FILM AND TELEVISION DIRECTING

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	147	Film acting I	3	2
2.	148	Film acting II	4	2
3.	150	Documentary film I	3	4
4.	151	Documentary film II	4	6
5.	152	Documentary film III	5, 6	14
6.	182	Cinematographic image I	1, 2	4
7.	064	Fundamentals of Film and Television Dramaturgy I	1	2
8.	065	Fundamentals of Film and Television Dramaturgy II	1	2
9.	066	Fundamentals of FTV dramaturgy with the theory of screenwriting I	3	2
10.	067	Fundamentals of FTV dramaturgy with the theory of screenwriting II	4	2
11.	097	Contemporary TV Production:	6	2

12.	098	Contemporary Film Production	5	2
13.	076	The script for the short forms in other media	6	2
14.	077	The script for the short film	5	2
15.	164	Television directing I	5	6
16.	165	Television directing II	6	6
17.	166	Television directing III	7, 8	12
18.	215a	Film Editing Ia	1, 2	4
19.	171	Film directing I	1	10
20.	172	Film directing II	2	10
21.	173	Film directing III	3	9
22.	174	Film directing IV	4	11
23.	175	Film directing V	5	5
24.	176	Film directing VI	6	5
25.	177	Film directing VII	7, 8	16
Total ECTS				142

Module 4: FILM AND TELEVISION PRODUCTION

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	182	Cinematographic image I	1, 2	4
2.	061a	Copyrighting	7, 8	2
3.	212	Basics of film editing I	3	2
4.	213	Basics of film editing II	4	2
5.	155	Basics of television directing I	5	2
6.	156	Basics of television directing II	6	2
7.	157	Fundamentals of Film Directing I	1	2
8.	158	Fundamentals of Film Directing II	2	2
9.	159	Fundamentals of Film Directing III	3	2
10.	160	Fundamentals of Film Directing IV	4	2
11.	066	Fundamentals of FTV dramaturgy with the theory of screenwriting I	1	2
12.	067	Fundamentals of FTV dramaturgy with the theory of screenwriting II	2	2
13.	014	Rhetoric I	1,2	4
14.	100	Television production I	1, 2	15
15.	101	Television production II	3, 4	15
16.	102	Television production III	5, 6	13
17.	103	Television production IV	7, 8	14
18.	105	Film production I	1, 2	15
19.	106	Film production II	3, 4	15
20.	107	Film production III	5, 6	13
21.	108	Film production IV	7, 8	14
Total ECTS				144

Module 5: CAMERA

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	180	Animation	5, 6	8
2.	092	Fundamentals of Television II	8	2
3.	093	Basics of film activities	7	2
4.	064	Fundamentals of Film and Television Dramaturgy I	5	2
5.	065	Fundamentals of Film and Television Dramaturgy I	6	2
6.	157	Fundamentals of Film Directing I	1	2
7.	158	Fundamentals of Film Directing II	2	2
8.	159	Fundamentals of Film Directing III	3	2
9.	160	Fundamentals of Film Directing IV	4	2
10.	188	Special Visual Effects	7, 8	10
11.	189	Television Image I	1, 2	10
12.	190	Television Image II	3, 4	10
13.	215a	Film Editing Ia	1, 2	4

14.	216a	Film Editing IIa	3, 4	4
15.	193	Film Images I	1, 2	14
16.	194	Film Images II	3, 4	14
17.	195	Film Images III	5, 6	16
18.	196	Film Images IV	7, 8	18
19.	198	Photographic picture I	1, 2	10
20.	199	Photographic picture II	3, 4	10
21.	200	Photographic picture III	5, 6	10
22.	201	Photographic picture IV	7, 8	10
Total ECTS				164

Module 6: FILM EDITING

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	180	Animation	7, 8	8
2.	203	Digital non-linear editing	1, 2	13
3.	204	Digital Image Processing in Editing	7	8
4.	058a	Dramaturgy of video games a	7, 8	4
5.	182	Cinematographic images I	7, 8	4
6.	208	Editing of interactive audiovisual forms	8	8
7.	211	Editing of Television Forms	3, 4	12
8.	232	Basics of sound editing	3, 4	4
9.	091	Fundamentals of Television I	1	2
10.	092	Fundamentals of Television II	2	2
11.	155	Basics of television directing I	1	2
12.	156	Basics of television directing II	2	2
13.	157	Fundamentals of Film Directing I	1	2
14.	158	Fundamentals of Film Directing II	2	2
15.	159	Fundamentals of Film Directing III	3	2
16.	160	Fundamentals of Film Directing IV	4	2
17.	066	Fundamentals of FTV dramaturgy with the theory of screenwriting I	1	2
18.	067	Fundamentals of FTV dramaturgy with the theory of screenwriting II	2	2
19.	093	Basics of film activities	5	2
20.	186	Fundamentals of Photographic Images	5, 6	4
21.	214	Simultaneous Editing	5, 6	12
22.	249	Introduction to sound design	6	2
23.	215	Film Editing I	1, 2	13
24.	216	Film Editing II	3, 4	12
25.	217	Film Editing III	5, 6	12
26.	218	Film Editing IV	7, 8	16
Total ECTS around				154

Module 7: SOUND RECORDING AND DESIGN

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	006	Speech Recording and Application	1,2	4
2.	223	Scenic events sound design I	5, 6	12
3.	224	Scenic events sound design II	8	6
4.	228	Sound Editing	3, 4	8
5.	229	Music Production	7, 8	12
6.	042	Fundamentals of theatre directing	5, 6	4
7.	043	Fundamentals of Radio Directing	3, 4	4
8.	092	Fundamentals of Television II	2	2
9.	155	Basics of television directing I	1	2
10.	156	Basics of television directing II	2	2
11.	093	Basics of film activities	1	2
12.	066	Fundamentals of FTV dramaturgy with the theory of screenwriting I	5	2
13.	067	Fundamentals of FTV dramaturgy with the theory of screenwriting II	6	2

14.	157	Basics of film directing I	3	2
15.	158	Basics of film directing II	4	2
16.	161	Sound directing	7	2
17.	240	Sound Recording	1, 2	16
18.	241	Sound recording and design for radio I	3, 4	12
19.	242	Sound recording and design for radio I	7	6
20.	244	Sound recording and design for film and television I	3, 4	16
21.	245	Sound recording and design for film and television II	5, 6	16
22.	246	Sound recording and design for film and television III	7, 8	16
23.	248	Music Recording	5, 6	12
24.	215a	Film Editing Ia	3, 4	4
Total ECTS				168

**THEORETICAL-ARTISTIC SUBJECTS AT THE STUDY PROGRAM
MAS DRAMATIC AND AUDIO-VISUAL ARTS (7 modules)**

Module 1: THEATRE AND RADIO DIRECTING

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	253	History of South Slavic Theater and Drama I	3, 4	6
2.	254	History of South Slavic Theater and Drama II	5, 6	6
3.	255	History of World Theater and Drama I	1, 2	6
4.	256	History of World Theater and Drama II	3, 4	6
5.	265	History of Film	5, 6	6
Total ECTS				30

Module 2: DRAMATURGY

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	253	History of South Slavic Theater and Drama I	3, 4	6
2.	254	History of South Slavic Theater and Drama II	5, 6	6
3.	255	History of World Theater and Drama I	1, 2	6
4.	256	History of World Theater and Drama II	3, 4	6
5.	257	History of World Theater and Drama III	5, 6	6
6.	259	History of world theatre and drama	7, 8	6
7.	262	History of film I	1, 2	6
8.	263	History of film II	3, 4	6
9.	264	History of film III	7, 8	6
10.	285	Theory of Film I	5, 6	6
11.	286	Theory of Film II	7, 8	6
Total ECTS				66

Module 3: FILM AND TELEVISION DIRECTING

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	258	History of World Theater and Drama - k	1, 2	6
2.	262	History of film I	1, 2	6
3.	263	History of film II	3, 4	6
4.	264	History of film III	5, 6	6
5.	184	Art I	1, 2	4
6.	233	Fundamentals of Sound Postproduction	4	2
7.	234	Fundamentals of Sound Recording	3	2
8.	285	Theory of Film I	5, 6	6
9.	286	Theory of Film II	7, 8	6
10.	169	Film Technology I	1	2
11.	170	Film Technology II	2	2
Total ECTS				48

Module 4: FILM AND TELEVISION PRODUCTION

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	258	History of World Theater and Drama k	5, 6	6
2.	259	History of world theatre and drama	7, 8	6
3.	262	History of film I	1, 2	6
4.	263	History of film II	3, 4	6
5.	264	History of film III	5, 6	6
6.	112	Mass Communication Media	7, 8	4
7.	233	Basics of sound postproduction	4	2
8.	125	Fundamentals of Theater Production	6	2
9.	126	Fundamentals of Radio Production	5	2
10.	234	Fundamentals of Sound Recording	3	2
11.	013	Business Communication	7, 8	4
12.	285	Theory of Film I	5, 6	6
13.	286	Theory of Film II	7, 8	6
14.	191	Technology of Electronic Media	1.2	4
15.	192	Technology of Photo-film Image	1.2	4
Total ECTS				66

Module 5: CAMERA

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	262	History of film I	1, 2	6
2.	263	History of film II	3, 4	6
3.	184	Art I	1, 2	4
4.	185	Art II	3, 4	4
5.	233	Basics of sound postproduction	6	2
6.	234	Fundamentals of Sound Recording	5	2
7.	092	Fundamentals of Television II	8	2
8.	093	Basics of film activities	7	2
9.	064	Fundamentals of Film and Television Dramaturgy I	5	2
10.	065	Fundamentals of Film and Television Dramaturgy I	6	2
11.	157	Fundamentals of Film Directing I	1	2
12.	158	Fundamentals of Film Directing II	2	2
13.	159	Fundamentals of Film Directing III	3	2
14.	160	Fundamentals of Film Directing IV	4	2
15.	285	Theory of Film I	5, 6	6
16.	286	Theory of Film II	7, 8	6
17.	191	Technology of Electronic Media	3, 4	4
18.	192	Technology of Photo-film Image	1, 2	4
19.	215a	Film Editing I	1, 2	4
20.	216a	Film Editing II	3, 4	4
Total ECTS				68
Elective				
21.	255	History of World Theater and Drama k	7, 8	6
22.	259	History of world theatre and drama	7, 8	6
23.	264	History of film III	5, 6	6
24.	112	Mass Communication Media	5, 6	4
25.	095	Accompanying Cinematography Professions	6	2
26.	140a	Theory and practice of digital media	8	2
Total ECTS				26

Module 6: FILM EDITING

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
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1.	262	History of film I	1, 2	6
2.	263	History of film II	1, 2	6
3.	264	History of film III	3, 4	6
4.	184	Art I	3, 4	4
5.	185	Art II	5, 6	4
6.	112	Mass Communication Media	7, 8	4
7.	233	Fundamentals of Sound Postproduction	2	2
8.	234	Fundamentals of Sound Recording	1	2
9.	238	Applied Music	5, 6	4
10.	285	Theory of Film I	3, 4	6
11.	286	Theory of Film II	5, 6	6
12.	191	Technology of Electronic Media	1, 2	4
Total ECTS				54

Module 7: SOUND RECORDING AND DESIGN

Ref.No.	Code of the Subject	Name of the subject	Semester	ECTS
1.	219	Acoustics	1.2	4
2.	220	Audio Equipment and Systems	3.4	4
3.	258	History of World Theater and Drama k	1.2	6
4.	265	History of Film	1.2	6
5.	230	Musical Instruments	2	2
6.	236	Fundamentals of Audio Techniques	1.2	4
7.	237	Fundamentals of Music Theory and Music Notation	1	2
8.	238	Applied Music	5.6	4
9.	135	Radio production	3	2
10.	138	Contemporary theatre production	4	2
11.	191	Technology of Electronic Media	1.2	4
Total ECTS				40

Enrollment

All candidates that apply for this study program go through entrance exam for assessment of their aptitudes and abilities as a necessary condition for enrollment. The first year of undergraduate academic studies can be enrolled by the persons who passed the exam for checking the abilities and tendencies. The entrance exam is conducted in several cycles and includes, particularly for each module: admission papers; written exams; different tests; oral interviews; practical work under supervision of the professor; aptitude tests; verification of mental and physical abilities of the candidate; the aptitudes and personality traits that are necessary for performing artistic work in the field of drama and audiovisual arts at the Faculty of Dramatic Arts. Specific requirements and procedures at the entry examination vary with the specificity of the module.

The first year of Bachelor Academic Studies can be enrolled by a person with a four-year secondary education and a person who does not have completed secondary education if he/she passes a supplementary differential exam according to the curriculum for secondary school education of a socio-linguistic orientation, from the subject: a) Serbian Language and Literature, b) History, c) Foreign Language (English, French, German or Russian) and d) Art (visual and musical).

Candidates for admission to the first year of undergraduate studies are ranked according to success in high school and success in the entrance exam. The candidate can score maximum of 100 points.

The grade point average in secondary education means the sum of the average marks from all subjects in the first, second, third and fourth grade. The grade point average in secondary education is calculated by rounding up to two decimals. Based on this, the candidate can acquire at least 8 and maximum of 20 points. The candidate's score on aptitude exam is evaluated in the range between 0 and 80 points.

The right to be ranked on the single ranking list is obtained by the candidate who passed aptitude exam. The Faculty determines the order of the candidates who have passed the entrance exam according to the number of points achieved in total, namely: a student financed by the government and student who pays for the tuition.

The student can enroll as the budget-financed student if he/she is ranked up to the number approved for enrollment of the budget-financed students, which is determined by the contest, and has acquired at least 51 points. The candidate can be enrolled as the self-financed student if he/she is ranked up to the number approved for enrollment of the self-financed students, which is determined by this contest, having scored more than 31 points.

In the case that two candidates have the same number of points in ranking, priority is given to the candidate who gained a higher number of points on the exam for checking abilities and tendencies.

Total number of students that can be enrolled for this study program is 59, by modules:

Theater and Radio Directing: up to 5

Dramaturgy: up to 10

Film and television directing: up to 7

Film and television production: up to 12

Camera: up to 7

Editing: up to 8

Sound Recording and Design: up to 10

Entrance Exam

All candidates that apply for this study program go through entrance exam as a necessary condition for enrollment. Aptitude exam, individually for each study program, includes: assessment of talent, that is, required knowledge in the field of parent and related subjects; assessment of the mental and physical abilities, affinities and personality traits necessary for artistic work or certain profession in the field of dramatic arts which are taught at the Faculty of Dramatic Arts. The assessment is performed through practical tasks, oral exams, written works, tests and interviews.

2. The first year of Bachelor Academic Studies can be enrolled by a person with a four-year secondary education and a person who does not have completed secondary education if he/she passes a special supplementary exam according to the curriculum for secondary school education of a socio-linguistic orientation, from the subject: a) Serbian Language and Literature, b) History, c) Foreign Language (English, French, German or Russian) and g) Art (visual and musical).

3. The ranking of candidates for enrollment in first year of Bachelor Academic Studies is determined based on the grade point average during their secondary education and the results achieved on aptitude exam. The candidate can score maximum of 100 points.

4. The grade point average in secondary education means the sum of the average marks from all subjects in the first, second, third and fourth grade. The grade point average in secondary education is calculated by rounding up to two decimals. Based on this, the candidate can acquire at least 8 and maximum of 20 points.

The candidate's score on aptitude exam is evaluated in the range between 0 and 80 points.

5. The right to be ranked on the single ranking list is obtained by the candidate who passed aptitude exam. The Faculty determines the order of the candidates who passed aptitude exam according to the total number of scored points achieved, including: the budget-financed students and the self-financed students.

6. The student can enroll as the budget-financed student if he/she is ranked up to the number approved for enrollment of the budget-financed students, which is determined by this contest, having scored at least 51 points.

The candidate can be enrolled as the self-financed student if he/she is ranked up to the number approved for enrollment of the self-financed students, which is determined by this contest, having scored more than 30 points.

7. In case two candidates scored the same number of points, priority is given to the candidate who gained a higher number of points on the aptitude exam.

Assessment and Progress of the Students

The final mark for each subject of the study program and the individual modules is formed by continuous monitoring of student's work and achieved results during each semester and school year, as well as the results achieved during the course of the pre-examination activities and the exam. Total student load consists of attending lectures and practice, consultations, independent work under the supervision and independent work, writing of seminar papers, project lectures, preparation of the exams, etc. Knowledge assessment and evaluation procedures are: pre-examination obligations, activity in lectures, colloquium, practical work and seminar papers, students' research work, oral and written part of the exam.

In average, a student works 40 hours a week. The quantitative load of an average student in one academic year is 60 credits, i.e. 30 credits per semester. One credit corresponds to 30 hours of student's work. Points are given for each teaching component of the study program, and by passing the exam/modul, a student obtains a certain number of ECTS credits, foreseen for the subjects in the study program. The number of ECTS is determined based on the student's load in mastering a particular subject and applying the unique methodology of the Faculty for all modules.

The exam is taken orally and/or in writing, and the examination periods are, according to the Law on Higher Education: January, April, June, September and October (and starting from the school year 2015/2016: January, April, June and September). After fulfilling the pre-examination obligations, a student takes the exam. Student's success in mastering a particular subject is continuously monitored during classes and expressed in points. Each subject is evaluated with 100 points, and by fulfilling pre-exam obligations and taking the exam the student can earn a maximum of 100 points. The minimum volume of pre-exam obligations that can be fulfilled during the semester is 30, while the maximum is 70. Each subject from the study program has a clear and stated way of obtaining points (table 5.2.).

Marks are expressed in numbers from 5 to 10, where 5 is not a passing mark, and 10 is the highest mark. Student's mark is based on the total number of points that the student obtained by fulfilling pre-examination obligations and passing the exam, and according to the quality of gained knowledge and skills. The marks are recorded and entered into the exam records, the exam application and the student's transcript booklet. The student is informed about the grade immediately after the exam or no later than 7 days after the exam.

Number of subject in which the student is enrolled varies and depends on the structure of the individual program modules.

Professional services, larger departments and Academic and Artistic Council of the Faculty of Dramatic Arts, systematically monitor the success and progress of students and discuss all the parameters that will enable the successful and high-quality studies and studying.

Table of courses

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Acoustics			
Lecturer: PhD Dragana Sumarac-Pavlovic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts Module Recording and Sound Design			
The goal of the course is to provide students with basic knowledge about sound and sound phenomena in the broadest sense, to the extent and with the choice of topics adapted to the needs of cameraman and sound designer.			
Outcome of the course: Upon course completion, students are expected to understand the sound phenomena encountered in the work as a cameraman and sound designer, as well as to properly analyze the impact of the mechanisms of sound perception with the sense of hearing in the experience of sound image and to understand the basics of spatial acoustics important to the work of cameraman and sound designer.			
Content of the course			
<i>Lectures</i>			
Course content in its structure has six main units:			
- the physical properties of sound			
- phenomena occurring during the propagation of sound in air			
- sense of hearing			
- acoustic properties of the sound field in rooms			
- modeling of sound fields in rooms			
- acoustic design of studio space			
<i>Workshops</i>			
Literature			
- Mijic, M. (2011): "Audio sistemi", Nova misao, Belgrade			
- Merc, R. (2013): "A,B,C... zvuka u audio-vizuelnim medijima", Radio-television of Serbia, Belgrade			
- Kurtovic, S.H. (1982) : "Osnovi tehnicke akustike", Naucna knjiga, Belgrade			
- Everest, A. (1988) : "The master handbook of acoustics", TAB Book, Inc			
- Everest, A. (2006) : "Critical Listening Skills for Audio Professionals", Cengage Learning			
No. of active teaching classes: 2		Lectures: 2	Workshops:
Teaching methods: Monologic (lectures), dialogic (heuristic).			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	70
Workshops		oral exam	
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Animation			
Lecturer: Ivan Sijak, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 8			
Condition: Attending the required year of the studies			
The goal of the course is for the students to master the art and craft and develop skills for creating Animation with focus on Cinematography. The methodology and techniques in the Animated film project, from a perspective of Cinematographer.			
Outcome of the course: Upon completion of the Animation course and workshops, students are expected to be able to successfully design and create a short animated film.			
Content of the course			
Lectures			
1. Introduction to Animation. 2. History of motion imaging. 3. History of Animation. 4. Making storyboard. 5. Working on pre-visualization. 6. Staging. 7. The basic principles of Animation. 8. Sand Animation. 9. Cel Animation . 10. Pin screen Animation. 11 Rotoscoping. 12. Pixilation. 13. Time-lapse. 14. Stop-motion. 15. Puppet Animation. 16. Collage and assemblage. 17. Loop. 18. Vocalization. 19. The history of computer animation. 20. Creating animation using computers. 21 Basic tools (software). 22. 2D technique on the computer. 23. 3D technique on the computer. 24 Spatial techniques. 25. Flash animation. 26. Directing in 2D and 3D animation. 27. Development of characters (archetypes and stereotypes). 28. The production cycle of Animation movie. 29. Animation and Video games. 30 Interactive Animation.			
<i>Workshops:</i> The exercises are based on the basic principles of the art of Animation and Animated film.			
Literature			
Acting for animators : a complete guide to performance animation; Ed Hooks, Mike Caputo SECTIONS: (1) Animation (Cinematography) (2) Motion picture acting Animated cartoons : how they are made - their origin and development; Edwin George Lutz; Animated film making; Anthony Kinsey; SECTIONS: (1) Animation Animated Pictures; C. Francis Jenkins; ISBN 0405016190; (c) 1898; PUB Arno Press 1970 Animation book : a complete guide to animated filmmaking, from filp-books to sound cartoons; Kit Laybourne; SECTIONS: (1) Animation (Cinematography) [2000-12-23].Animation from scenario to screen; Shamus Culhane; Animation from scenario to screen; Shamus Culhane; Animation stand, The; Zoran Perisic; Animation, a reference guide; Thomas W Hoffer; Animation, the art and the industry; Joey Ahlbum Art in motion : animation aesthetics; Maureen Furniss; Art in movement: new directions in animation; John Halas, Roger Manvell; Recommended literature: www.highend3d.com			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Lectures of methodical units based on the course program. Setting precise topics for individual student papers with predetermined dates for mandatory completion. Analysis of individual artistic solutions with discussion. Following current art and cultural events.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	20	written exam	
Workshops	20	oral exam	60
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Audio Equipment and Systems			
Lecturer: Kokotovic Nikola, associate professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts Module Recording and Sound Design and fulfilled exam obligations in Basics of Audio Technology and Acoustics			
The goal of the course: Introduction to the properties, criteria for evaluation, functional and technical concepts, principles of construction and operation of professional audio equipment and systems, introduction to standards and formats of professional audio equipment and systems.			
Outcome of the course: Acquiring knowledge important for understanding the main subjects lectures during the course of further education, the development of responsible and effective approach to the process of recording and processing of sound.			
Content of the course AD-DA conversion, characteristics of audio system, analog and digital audio signals, connecting equipment, microphones, mixettes, patch panels, switchers, routers, processors - amplitude, temporal, spectral, combined and specialized; recorder-reproducers analog, digital, working stations for recording and processing of sound, data transfer - audio signal, monitoring, transfer and measurement standards, volume as a parameter for equalization, equipment power supply and grounding, new technologies, audio systems in practice(basic studio settings, surrounding system, transfer system).			
Literature - Alten, S. (2014): <i>Audio in media</i> , Wadsworth Cengage Learning, Boston - De Buglio, J. (1992): <i>Why are church sound systems & acoustics so confusing?</i> , JdB Sound Acoustics - Gilmer, B. (2002): <i>AAF – the Advanced Authoring Format</i> , AAF Association - McCarthy, B. (2007): <i>Sound Systems - Design And Optimization</i> , Focal Press, Amsterdam - Mijic, M. (2011): <i>Audio sistemi</i> , Akademska misao, Belgrade - Nair, V. Green, O. (2013): <i>Loudness and metering</i> , www.designingsound.org - OMF Developers` Desk (1997): <i>Open Media Framework</i> , Avid Technology, Inc.			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Monologic (lectures), dialogic (heuristic).			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	50
Workshops	.....	oral exam	.....
Colloquium/colloquia	40	.....	.....
Pre-exam paper	.....	.....	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Copyright a			
Lecturer: Mario Lukinovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: The course provides an overview of contemporary solutions in the field of copyright and related rights, primarily at the level of national legislation. In addition, the aim is to introduce students to the most advanced solutions in the international sources and international conventions, as well as in the European Union, given the pretension of Serbia to join this international organization as soon as possible. With this in mind, the subject is designed with the aim of providing the students with basic knowledge about the organization and functioning of the legal system generally, different legal disciplines related to copyright law and economic aspects of the usage of copyright and other intellectual property rights, since students do not study any other relevant law disciplines at this faculty.			
Outcome of the course: Understanding and performing copyright related law activities and duties related to forms of disloyal and monopolistic behavior of subjects on the market that encompasses these rights.			
Content of the course: 1. The concept of intellectual property rights; 2. Intellectual property rights, divisions and sources; 3. The concept, origin, historical development and definition of copyright law; 4. The term of copyright works and the conditions of protection of copyright works /Categories of copyright works; 5. Authors and co-authors/copyright holders; 6. Contents of the author subjective copyright law (moral and property rights)/Special rights of authors (the right to the owner of the work, the right to a special fee); 7. The limitations on the property rights of the author/suspension of the right/duration of copyright; 8. Colloquium; 9. Transfer of copyright/Authors' contracts; 10. Concept and types of related rights/Copyright and related rights; 11. The exercise of copyright; 12. The exercise of copyright through organizations for collective management of rights; 13. Civil law protection/Criminal justice protection; 14. The International Convention on Copyright and Related Rights/Protection of copyright and related rights in the European Union; 15 Exam			
Literature: - K. Damjanovic, V. Maric: <i>Intelektualna svojina</i> , Pravni fakultet Univerziteta Union, - <i>Law on Copyright and Related Rights</i> , 2011			
No. of active teaching classes: 2		Lectures: 2	Workshops: /
Teaching methods Lectures			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	
Workshops		oral exam	
Colloquium/colloquia	30	.....	60
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Digital Non-Linear Editing			
Lecturers: MGR Medigovic, J. Miodrag, tenured professor; MGR Dragan Dimcic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 15			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts Module Editing			
The goal of the course is to fully introduce students to the characteristics and parameters of analog and digital video technologies and processes and procedures in the digital non-linear film editing through theoretical approach, and to train them for work with computer programs for used for editing, Adobe Premiere and Final Cut Pro, through the practical approach.			
Outcome of the course: Upon course completion students are expected to understand the specifics and parameters of analog and digital video technology, modern processes and procedures in film making and successfully use computer technology in the concrete editing work.			
Content of the course: The THEORETICAL lectures will cover topics related to the general characteristics of analog and digital technology, digital video parameters, position and place of computer editing in the chain of postproduction in film and television. At the end of the first semester a COLLOQUIUM will be taken. FIRST SEMESTER: The physical nature of image and sound, Perception, Optical image, Fundamentals of analog technology in editing, Creating electronic image and sound, Types of analog video signals, componential, Types of video signals, composite, Television signal, PAL, NTSC, SECAM, Basics of digital technology in editing, Analog-to-digital conversion, Parameters of digital video and audio, Digital Compressions, reasons and basis, Digital Compressions, types and specifics, The time code, Editing position in the chain of production, Off Line/On Line method in editing, Colloquium. SECOND SEMESTER: Technology of modern film production, Digital technology in the process of preproduction, Digital pre-visualisation (Storyboard, Photomatix...), Digital technology in film cameras, Changes on the film reel, (Key Code, Time Code ...) Film transfer process, the position in the chain of post-production, Film transfer process, specifics, characteristics, Log sheet and film editing on the computer, Film Database - Cinema tools, Editing specifics for the needs of film and television distribution, Film editing log sheets, Postproduction: Digital-film-digital process, Digital intermediate, Digital film formats (RED, ALEXA, DSLR...) Technology of digital film distribution (DCP...). The WORKSHOPS will include the training in non-linear computer editing using Premiere CS and Final Cut Pro and the two exercises: EXERCISE 1 (first semester): Editing of simple visual unit on a computer (TV report) EXERCISE 2 (second semester): Editing of complex visual unit on a computer (Music video)			
Literature: <i>Compulsory literature:</i> - Miodrag Medigovic: Digitalni film, FDA, 1999 - <i>Premiere CS</i> , user manual - <i>Final Cut Pro</i> , user manual <i>Recommended literature:</i> - Robert M. Goodman and Patrick McGrath: <i>Editing Digital Video: The Complete Creative and Technical Guide</i> , 2002 - Michael Rubin: <i>Nonlinear - A Field Guide to Digital Video and Film Editing</i> , 2000 - Thomas Ohanian: <i>Digital Nonlinear Editing: Editing Film and Video on the Desktop</i> - Steven E. Browne: <i>Nonlinear Editing Basics: A Primer on Electronic Film and Video Editing</i>			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Demonstration within lectures			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course		written exam	
Workshops	30	oral exam	40
Colloquium/colloquia	30		
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Digital Image Processing in Editing			
Lecturer: MGR Medigovic J. Miodrag, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 9			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts Module Editing			
The goal of the course is to fully introduce students to the basic techniques of digital processing of static and moving image in post-production.			
Outcome of the course: Upon course completion students are expected to successfully apply certain techniques and specialized computer programs to digital generating and processing of image and video in the concrete editing work.			
Content of the course: Course content is formed in such a way that students gradually master more difficult and demanding image processing techniques, starting from generated graphics over the photography to the moving image. In addition to the distinctively practically-oriented approach, the theory in the form of seminar presentation is also included in the field of study.			
<ol style="list-style-type: none"> 1. Digital image post-production (Types and techniques) 2. Film and TV Graphics (historical overview, Types and forms) 3. Digital Graphics Part 1. (<i>Adobe Illustrator</i>) 4. Digital Graphics Part 2. (<i>Adobe Illustrator</i>) 5. Digital Graphics Part 3. (<i>Adobe Illustrator</i>) 6. Digital Graphics Part 4. (<i>Adobe Illustrator</i>) 7. Photography in film and TV, (Historical review, Technology of digital photography) 8. Digital Photography Part 1. (<i>Adobe Photoshop</i>) 9. Digital Photography Part 2. (<i>Adobe Photoshop</i>) 10. Digital Photography Part 3. (<i>Adobe Photoshop</i>) 11. Visual effects on film (A historical overview, Types of effects, Digital visual effects) 12. Digital video compositing Part 1 (<i>Adobe After Effects</i>) 13. Digital video compositing Part 2 (<i>Adobe After Effects</i>) 14. Digital video compositing Part 3 (<i>Adobe After Effects</i>) 15. Digital video compositing Part 4 (<i>Adobe After Effects</i>) 			
EXERCISES: 1. Graphics photography presentation; 2. Film poster 3. Restoration of an old photography; 4. Collage photography; 5. Video compositing			
Literature <i>Compulsory literature:</i> - <i>Adobe Illustrator</i> , user manual - <i>Adobe Photoshop</i> , user manual - <i>Adobe After Effects</i> , user manual <i>Recommended literature:</i> - Steve Wright: Digital Compositing for Film and Video, 2010 - Lee Ianier: Professional Digital Compositing: Essential Tools and Techniques, 2009 - Mark Sawicki: Filming the Fantastic: A Guide to Visual Effects Cinematography, 2007 - John Canemaker: The Animation Book: A Complete Guide to Animated Filmmaking, 1998 Mary Murphy: Beginner's Guide to Animation: Everything you need to know to get started, 2008			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Classes are designed as a combination of student seminars-projects and lectures in the form of demonstration classes. The exercises are designed in such a way that after each processed unit students create a small-scale exercise in cooperation with the lecturer.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	10	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia			
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Design for Stage Events I			
Lecturer: Dobrivoje Milijanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 12			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts Module Recording and Sound Design			
Goal of the course: The goal of the course is to introduce students to creative and practical challenges of sound design for stage events.			
Outcome of the course: Upon completion of lectures and exercises, students are expected to be familiar with the creative challenges of sound design for stage events and to be able to work as operators of sound for stage events.			
Content of the course: During the course, the theoretical and practical aspects of sound design and operating sound for musical events and drama theater are considered. Students learn to think creatively and about practical procedures required for operating sound for stage events. Technological aspects that affect the sound design and operating are also studied. During individual and group exercises on the Chamber Stage "Mata Milosevic" students are trained for creative use of stage audio equipment and systems, as well as for operating the sound for simple stage events. The course includes the required preparation of pre-exam papers on the following topics: "The list of technical requirements for the realization of the concert of popular music" and "Theatre play storyboard".			
Literature			
- Miomir Mijic: Audio sistemi, Akademska misao, Belgrade, 2011			
- Deena Kaye, James LeBrecht: Sound and Music for the Theatre, CLIO, Belgrade, 2004			
- Scott Hunter Stark: Live Sound Reinforcement (Cengage Educational), Course Technology Inc, 2005			
- Bill Evans: Live Sound Fundamentals, Cengage Learning PTR, 2010			
- Ross Brown: Sound: A Reader in Theatre Practice, Palgrave Macmillan, 2010			
- Lynne Kendrick and David Roesner: Theatre Noise: The Sound of Performance, Cambridge Scholars, 2011			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods			
Topic-based lectures with demonstrations; Discussions within lectures and exercises; Training for the use of audio equipment and systems; Operating sound for simple stage event; Visiting different stages, introduction to different stage audio systems; Writing pre-exam papers.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	10	written exam	30
Workshops	30	oral exam	
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Design for Stage Events II			
Lecturer: Dobrivoje Milijanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the fourth year of the study program Recording and Sound Design and fulfilled exam obligations in Sound Design for Stage Events I			
Goal of the course: The goal of the course is for students to develop creative skills and practical knowledge in the field of sound design for stage events.			
Outcome of the course: Upon completion of lectures and exercises, students are expected to be familiar with all creative and technical aspects of sound design for stage events and to be able to design sound for stage events.			
Content of the course: Theoretical and practical aspects of sound design and operating sound for musical events are considered. Students acquire and increase knowledge and skills necessary for sound design and operating sound for drama and musical theatre and interactive art installations. During individual and group exercises on the Chamber Stage "Mata Milosevic" students are trained for creative thinking and stage sound design through the role of designer of sound for simple stage events.			
Literature			
<ul style="list-style-type: none"> - Deena Kaye, James LeBrecht: "Sound and Music for the Theatre", CLIO, Belgrade, 2004 - Miomir Mijic: "Audio sistemi", Akademska misao, Belgrade, 2011 - Scott Hunter Stark: "Live Sound Reinforcement (Cengage Educational)", Course Technology Inc, 2005 - Bill Evans: "Live Sound Fundamentals", Cengage Learning PTR, 2010 - Ross Brown: "Sound: A Reader in Theatre Practice", Palgrave Macmillan, 2010 - Lynne Kendrick and David Roesner: "Theatre Noise: The Sound of Performance", Cambridge Scholars Publishing, 2011 - Alan Licht: "Sound Art: Beyond Music, Between Categories", Rizzoli, 2007 			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Topic-based lectures with demonstrations; Discussions within lectures and exercises; Training for the use of audio equipment and systems; Operating sound for simple stage event; Visiting different stages, introduction to different stage audio systems.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	20	oral exam	40
Workshops	40		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Documentary I			
Lecturer: Darijevic Markovic M. Narcisa, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts – Module Film and TV Directing			
Goal of the course: Course content provides theoretical knowledge and is an introduction to basic elements in the creation of the simplest documentary forms. Ethics and responsibility of authors. Reporters, painters, engaged writers and propagandists. The world and our creators. Influences, styles, methods. How to make reportage and on what basis. Practical knowledge and instructions.			
Outcome of the course: Students acquire basic knowledge of the history of world documentary. They are able to use simple methods of research during the scenario preparation and writing phase, as well as to independently create simpler forms of the documentary (reportage).			
Content of the course			
<i>Lectures</i>			
The concept of documentary. Intriguing nature of motion pictures, Eadweard Muybridge case. First films are documentaries - Edison, the Lumiere brothers. Film recording of reality as an archival source, first theories of Boleslav Matushevski. First explorers with the camera. Camera in reportage, film of truth, Dziga Vertov, the theory and practice Interaction between painting and documentary, cities as inspiration, Satirical social approach to the city, Jean Vigo: "À propos de Nice". Ruttmann - "Symphony of a Metropolis". Introduction to reportage. Research and questions the reporter asks. Engaged documentary. John Grierson, British documentary film movement. Joris Ivens, from poetry to propaganda, the influence of the Soviet avant-garde. Grierson-Flaherty divergence of opinion. Leni Riefenstahl propaganda film. Reportage, discussion and final adoption of reportage scenario. Basic elements of pitching documentaries.			
<i>Workshops</i>			
Making reportage - short documentary of up to 5 minutes. Pre-exam paper.			
Literature:			
- Barnouw, E.: <i>Documentary</i> , Aleksandar Mandic, Belgrade, 1981			
- Czacot-Gawrak, Z.: <i>Zarys teorii filmu pierwszego pięćdziesięciolecia 1895–1945</i> , Film Institute, Belgrade, 1984			
- Gregor, U. and Patalas, E.: <i>Geschichte des Films</i> , Film Institute, 1977			
- Lejda, Dz.: <i>Istorija Sovjetskog nemog filma</i> , Film Institute, Belgrade, 1979			
- Sadoul, G.: <i>Lumière et Méliès</i> , Lherminier, Paris, 1985			
- Griffith, R.: <i>The World of Robert Flaherty</i> , Greenwood Press, 1970			
- Rabiger, M.: <i>Directing the Documentary</i> , Focal Press, Oxford, 2004			
- Baker, M.: <i>Documentary in the Digital Age</i> , Focal Press, Oxford, 2006			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Lectures and workshops. Topic-based lectures with demonstrations. Discussions during lectures. Preparation for reportage exercise in phases. Writing a pre-exam paper.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	20	film – reportage	30
Workshops	10	oral exam	30
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Documentary Ia			
Lecturer: Darijevic Markovic M. Narcisa, assistant professor			
Status of the course: Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: Course provides theoretical knowledge and is an introduction to basic elements in the creation of the simplest documentary forms. Ethical responsibilities of authors. Reporters, painters, engaged writers and propagandists. The world and our creators. Influences, styles, methods. How to make reportage. Practical knowledge and instructions.			
Outcome of the course: Students acquire basic knowledge of the history of world documentary. They are able to use simple methods of research during the scenario preparation and writing phase, as well as to independently create simpler forms of the documentary (reportage).			
Content of the course			
<i>Lectures</i>			
The concept of documentary. Intriguing nature of motion pictures, Eadweard Muybridge case. First films are documentaries - Edison, the Lumiere brothers. Film recording of reality as an archival source, first theories of Boleslav Matusevski. First explorers with the camera. Camera in reportage, film of truth, Dziga Vertov, the theory and practice Interaction between painting and documentary, cities as inspiration, Satirical social approach to the city, Jean Vigo: "A propos de Nice". Ruttmann - "Symphony of a Metropolis". Introduction to reportage. Research and questions the reporter asks. Engaged documentary. John Grierson, British documentary film movement. Joris Ivens, from poetry to propaganda, the influence of the Soviet avant-garde. Grierson-Flaherty divergence of opinion. Leni Riefenstahl propaganda film. Reportage, discussion and final adoption of reportage scenario. Basic elements of pitching documentaries.			
<i>Workshops</i>			
Making reportage - short documentary of up to 5 minutes. Pre-exam paper.			
Literature:			
- Barnouw, E.: <i>Documentary</i> , Aleksandar Mandic, Belgrade, 1981			
- Czacot-Gawrak, Z.: <i>Zarys teorii filmu pierwszego pięćdziesięciolecia 1895–194</i> , Film Institute, Belgrade, 1984			
- Gregor, U. and Patalas, E.: <i>Geschichte des Films</i> , Film Institute, 1977			
- Lejda, Dz.: <i>Istorija Sovjetskog nemog filma</i> , Film Institute, Belgrade, 1979			
- Sadoul, G.: <i>Lumière et Méliès</i> , Lherminier, Paris, 1985			
- Griffith, R.: <i>The World of Robert Flaherty</i> , Greenwood Press, 1970			
- Rabiger, M.: <i>Directing the Documentary</i> , Focal Press, Oxford, 2004			
- Baker, M.: <i>Documentary in the Digital Age</i> , Focal Press, Oxford, 2006			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and workshops. Topic-based lectures with demonstrations. Discussions during lectures. Preparation for reportage exercise in phases. Writing a pre-exam paper.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	20	written exam	30
Workshops	10	oral exam	30
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Documentary II			
Lecturer: Darijevic Markovic M. Narcisa, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts – Module Film and TV Directing and fulfilled exam obligations in Documentary I			
Goal of the course: Interpretation of the basic concepts of documentary film, documentary, through the film history and in the context of social and political changes in the world and our country. The basic elements of the research process in the development of topic, idea and practical realization of the documentary.			
Outcome of the course: Students acquired basic knowledge of the history of world and Serbian documentary film. They are able to use simple methods of research in the scenario preparation stage and the writing process, as well as to independently create simpler forms of the documentary (portrait).			
Content of the course			
<i>Lectures</i>			
Introduction to portrait as a form of documentary expression (the best student portraits and portraits of world and domestic authors) - Milan from Lepenci, A. Mandic. Ethics and documentarian: Masterpiece made by devil, the case of Leni Riefenstahl. The responsibility of authors: The Wonderful Horrible Life of Leni Riefenstahl. Pitching for the final exercise portrait. The Second World War and patriotic response to Hollywood's authors Why We Fight?. The basic elements of the propaganda film. The consequences of the war through the prism of documentarians - Night and Fog, Alain Rene. Film journal as a form before the discovery of television. The use and misuse. Croatian motion picture, journals Filmske novosti. The golden period of Yugoslav and Serbian documentary, tradition and challenges. Belgrade school of documentary. Differences and similarities in portraying an epoch: Krsto Skanata, Zivko Nikolic, Sasa Petrovic, Stjepan Zaninovic, Zelimir Zilnik, Vlatko Gilic, and others. Final discussion and work on scenarios for exam exercise portrait. Final adoption of scenario for exam exercise portrait. Plan of realization and the formation of teams.			
<i>Workshops</i>			
Making portrait - short documentary of up to 5 minutes. Pre-exam paper.			
Literature:			
- Barnouw, E.: <i>Documentary</i> , Aleksandar Mandic, Belgrade, 1981			
- Gregor, U. and Patalas, E.: <i>Geschichte des Films</i> , Film Institute, 1977			
- Lejda, DŽ.: <i>Istorija Sovjetskog nemog filma</i> , Film Institute, Belgrade, 1979			
- Sadoul, G.: <i>Lumière et Méliès</i> , Lherminier, Paris, 1985			
- Griffith, R.: <i>The World of Robert Flaherty</i> , Greenwood Press, 1970			
- Rabiger, M.: <i>Directing the Documentary</i> , Focal Press, Oxford, 2004			
- Baker, M.: <i>Documentary in the Digital Age</i> , Focal Press, Oxford, 2006			
No. of active teaching classes: 4		Lectures: 2	Workshops: 1
OFT: 1			
Teaching methods: Lectures and workshops. Topic-based lectures with demonstrations. Discussions during lectures. Preparation for portrait exercise in phases. Writing a pre-exam paper.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	20	film – portrait	30
Workshops	10	oral exam	30
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Documentary Ila			
Lecturer: Darijevic Markovic M. Narcisa, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies and completed course Documentary Ia			
Goal of the course: Interpretation of the basic concepts of documentary film, documentary, through the film history and in the context of social and political changes in the world and our country. The basic elements of the research process in the development of topic, idea and practical realization of the documentary.			
Outcome of the course: Students acquired knowledge of the documentary genre and historical interaction of television and documentary form. They are able to recognize the basic research methods in the preparation stage and screenwriting and to independently realize simple forms of documentaries (reportage, portrait).			
Content of the course			
<i>Lectures</i>			
Introduction to portrait as a form of documentary expression (the best student portraits and portraits of world and domestic authors) - Milan from Lepenci, A. Mandic. Ethics and documentarian: Masterpiece made by devil, the case of Leni Riefenstahl. The responsibility of authors: The Wonderful Horrible Life of Leni Riefenstahl. Pitching for the final exercise portrait. The Second World War and patriotic response to Hollywood's authors Why We Fight?. The basic elements of the propaganda film. The consequences of the war through the prism of documentarians - Night and Fog, Alain Rene. Film journal as a form before the discovery of television. The use and misuse. Croatian motion picture, journals Filmske novosti. The golden period of Yugoslav and Serbian documentary, tradition and challenges. Belgrade school of documentary. Differences and similarities in portraying an epoch: Krsto Skanata, Zivko Nikolic, Sasa Petrovic, Stjepan Zaninovic, Zelimir Zilnik, Vlatko Gilic, and others. Final discussion and work on scenarios for exam exercise portrait. Final adoption of scenario for exam exercise portrait. Plan of realization and the formation of teams.			
<i>Workshops</i>			
Making portrait - short documentary of up to 5 minutes. Pre-exam paper.			
Literature:			
- Barnouw, E.: <i>Documentary</i> , Aleksandar Mandic, Belgrade, 1981			
- Gregor, U. and Patalas, E.: <i>Geschichte des Films</i> , Film Institute, 1977			
- Lejda, Dz.: <i>Istorija Sovjetskog nemog filma</i> , Film Institute, Belgrade, 1979			
- Sadoul, G.: <i>Lumière et Méliès</i> , Lherminier, Paris, 1985			
- Griffith, R.: <i>The World of Robert Flaherty</i> , Greenwood Press, 1970			
- Rabiger, M.: <i>Directing the Documentary</i> , Focal Press, Oxford, 2004			
- Baker, M.: <i>Documentary in the Digital Age</i> , Focal Press, Oxford, 2006			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and workshops. Topic-based lectures with demonstrations. Discussions during lectures. Preparation for portrait exercise in phases. Writing a pre-exam paper.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	20	written exam	30
Workshops	10	oral exam	30
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Documentary III			
Lecturer: Stojkovic P. Andrijana, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts – Module Film and TV Directing			
Goal of the course: Students acquire knowledge of versatility of genres and author approaches to the documentary genre, through examples and documentaries analysis. The goal of the course is to enable students to work on the creation of the authored documentary as a team member, on the preparation and development of scenarios and budget planning.			
Outcome of the course: Student acquired basic knowledge of the history of world and Serbian documentary film. They are able to use simple methods of research in the scenario preparation stage and the writing process, as well as to independently create simpler forms of the documentary (portrait).			
Content of the course			
<i>Lectures</i>			
Ethics and responsibility of authors. Reality and documentary. Documentary genres. Historical and biographical films. Films about human behavior. Films about human emotions. Topic and idea in a documentary. Reality as a provocation. Personal style of a documentarian. Preparation, research. Documentary synopsis, treatment, scenario. Budget planning for a documentary. The art of pitching. Adoption of scenarios for authored documentary of up to 20 minutes, pitching. Ethnographic films and travelogue films. Docudrama, the relation between feature films and documentaries. The relation between documentary and feature film (inverse interaction). Reconstruction in the documentary. Problems of interviewing talking heads. Narrator (voice over): yes or no, and when. Recording: camera in a documentary. Sound in a documentary. Editing of a documentary. Archival materials, sources, use. Distribution and marketing of a documentary, festivals.			
<i>Workshops</i>			
Preparation and pitching of the project for a documentary. Creation of an investigative documentary (unlimited running time). Pre-exam paper.			
Literature:			
- Hampe, B.: <i>Making Documentary Films and Reality Videos</i> , Henry Holt & Company, 1997			
- Nichols, B.: <i>Introduction to Documentary</i> , Indiana University Press, 2001			
- Rabiger, M.: <i>Directing the Documentary</i> , Focal Press, 2004			
- Renov, M. & Gaines, J.: <i>Collecting Visible Evidence</i> , University of Minnesota Press, 1999			
- Corner, J.: <i>The Art of Record: Critical Introduction to the Documentary</i> , Manchester UP, 1996			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	OFT: 1
Teaching methods: Topic-based lectures with demonstrations; discussions during lectures; writing a pre-exam paper. Preparation of the project for investigative documentary. Public presentation of the project – pitching. Individual consultations while working on the investigative documentary realization.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	investigative documentary	30
Workshops	10	oral exam	20
Colloquium/colloquia	15		
Pre-exam paper	5		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Dramaturgy of Video Games			
Lecturer: Mirko M. Stojkovic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts – Module Dramaturgy			
Goal of the course: Students should learn and adopt basic concepts in the field of video games (with an emphasis on the dramaturgical aspect of their design), as well as create analytical thinking skills that will enable them to further develop the creative application of knowledge of the field concerned. Students acquire theoretical knowledge of video games as a special medium, analyze the specific dramaturgical and scenario writing processes applied in video games and gain practical experience in resolving relevant tasks of planned exercises and exams within the program.			
Outcome of the course: Upon course completion, students are expected to be trained to create original dramaturgical basis for the design of simple video games, as well as to know the necessary theoretical basics for further creative and analytical development in the field.			
Content of the course:			
<i>Lectures</i> This course introduces students to the history of development and types of video games, dramaturgical aspect of the video game design as well as to the theoretical analysis methods of video games and surrounding phenomena.			
<i>Workshops</i> Students exercise through practical implementation of knowledge acquired during lectures.			
Literature: - gamasutra.com - joystiq.com - kotaku.com Tri tacke i par linija: istorijski razvoj komercijalnih kucnih sistema namenjenih igranju video igara, Mirko Stojkovic, FDA, 2006			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures, writing pre-exam papers on phenomena directly and indirectly associated with video games (emerging gameplay: machinima, lurikeen, glitching, MMORPG, MMOFRP, farming...), analysis of video games, setting up dramaturgical base for the design of simple video games, papers and exercises analysis, and topics-based demonstrations, discussions during lectures and workshops, establishing cooperation with students of FEE (Faculty of Electronic Engineering)			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	15
Workshops	20	oral exam	15
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Dramaturgy of Video Games a			
Lecturer (last name, avonymic, name): Mirko M. Stojkovic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Condition: Attending the required year of Undergraduate/Master Studies			
Goal of the course: Students should learn and adopt basic concepts in the field of video games (with an emphasis on the dramaturgical aspect of their design), as well as create analytical thinking skills that will enable them to further develop the creative application of knowledge of the field concerned. Students acquire theoretical knowledge of video games as a special medium, analyze the specific dramaturgical and scenario writing processes applied in video games and gain practical experience in resolving relevant tasks of planned exercises and exams within the program.			
Outcome of the course: Upon course completion, students are expected to be trained to create original dramaturgical basis for the design of simple video games, as well as to know the necessary theoretical basics for further creative and analytical development in the field.			
Content of the course:			
<i>Lectures</i> This course introduces students to the history of development and types of video games, dramaturgical aspect of the video game design as well as to the theoretical analysis methods of video games and surrounding phenomena.			
<i>Workshops</i> Students exercise through practical implementation of knowledge acquired during lectures.			
Literature: - gamasutra.com - joystiq.com - kotaku.com Tri tacke i par linija: istorijski razvoj komercijalnih kucnih sistema namenjenih igranju video igara, Mirko Stojkovic, FDA, 2006			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures, writing pre-exam papers on phenomena directly and indirectly associated with video games (emerging gameplay: machinima, lurikeen, glitching, MMORPG, MMOFRP, farming...), analysis of video games, setting up dramaturgical base for the design of simple video games, papers and exercises analysis, and topics-based demonstrations, discussions during lectures and workshops, establishing cooperation with students of FEE (Faculty of Electronic Engineering)			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	15
Workshops	20	oral exam	15
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: English Language I			
Lecturer: Natasa Z. Jankovic			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies and studying English language for at least 4 years			
Goal of the course: Improving the communication skills in English, developing skills related to activities of reception, interaction and production.			
Outcome of the course: With gradually mastering the course material through taking two colloquia, students are expected to speak English at level B1+ to B2 of the Common European Framework of Reference for Languages.			
Content of the course <i>Lectures and exercises</i> Establishment and enrichment of general vocabulary; grammar (basis of phonology, morphology and syntax). Developing habits for understanding language in context - developing speaking skills, understanding speech, reading and writing based on texts and audio-visual materials from English speaking countries. Basics of Anglo-Saxon civilization, literature and performing arts. The introduction of professional terminology in the field of dramatic arts. The topic field of general and professional character. Understanding popular articles from the world of arts and culture; developing and cultivating the ability to engage in simple conversation and discussion. The use of spoken and written discourse - the ability to formulate concise or more complex messages; written statement of the read text in the field of dramatic arts or of the film/theatre play watched.			
Literature - Malcolm Mann, Steve Taylore-Knowles. <i>Laser FCE</i> . Macmillan, Oxford /selected excerpts/ (compulsory) - Maija-Leena Kallela et al. <i>English Update</i> , course 6. Weilin+GÖÖS, Finland /selected excerpts/ (compulsory) - <i>Brodie's Notes</i> . Pan Books, London, Sydney and Auckland /selected excerpts/ (compulsory) - The selection of films, literary passages and specialized texts (compulsory) - I. Kovacevic, Veselin Kostic et al. <i>Engleska knjizevnost 1 (650-1700)</i> /selected excerpts/ (recommended) - Raymond Murphy: <i>English Grammar in Use</i> (Upper-Intermediate), CUP; (recommended) - <i>MACMILLAN English Dictionary for Advanced Learners</i> (+ CD), or another dictionary. (recommended)			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and exercises, independent preparation of certain exercises for classes, pair and group work, writing essays, presentation preparation and/or a project preparation in printed or electronic form.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	20
Workshops		oral exam	20
Colloquium/colloquia	40	.....
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: English Language II			
Lecturer (first name, avonymic, last name): Natasa Z. Jankovic			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies and fulfilled exam obligations in English language I			
Goal of the course: Improving communicative competence in English, attaining B2(+) level according to the Common European Framework of Reference for Languages; developing skills of substantiated communication within the language of the profession in the field of dramatic arts and culture.			
Outcome of the course: Active vocabulary application in the field of the art; the ability to paraphrase and summarize processed drama text/video materials. Critical thinking and discussion on topics from the field of art and culture. Individual and group projects creation in written form.			
Content of the course <i>Lectures and exercises</i> Further enrichment of general and professional vocabulary. Grammar revision, introduction to more complex syntactic structures. Solving language tasks depending on the context based on specialized text and terminology (reading comprehension, linking words and phrases exercises, filling in the blanks, substitution, paraphrasing, and word formation). Further work on all four language skills, with an emphasis on productive skills. Reading and interpreting scientific literature, writing technical texts (resumes, applications for festivals, critics, etc.) Preparation of announcements in the field in oral and written form. Comparative and contrastive analysis of drama plays.			
Literature - Felicity O'Dell, M. McCarthy. <i>English Collocations in Use, Advanced</i> . CUP, Cambridge /selected exercises/ (compulsory) - <i>Oxford Guide to British and American Culture</i> , OUP, Oxford /selected excerpts/ (compulsory) - <i>Brodie's Notes</i> . Pan Books, London, Sydney and Auckland /selected excerpts/ (compulsory) - The selection of films, literary passages and specialized texts (compulsory) - I. Kovacevic, Veselin Kostic et al. <i>Engleska knjizevnost 1 (650-1700)</i> /selected excerpts/ (recommended) - Jovan Petkovic. <i>British and American Literature</i> /selected excerpts/ (recommended) - <i>MACMILLAN English Dictionary for Advanced Learners</i> (+ CD), or another dictionary. (recommended)			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and exercises, pair and group work, collective discussions, independent student work writing essays, presentation preparation and/or a project preparation in printed or electronic form.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	20
Workshops		oral exam	20
Colloquium/colloquia	40	.....
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Aesthetics			
Lecturers: PhD Divna M. Vuksanovic, tenured professor; PhD Vlatko M. Ilic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Thematic and critical introduction to the fundamental problems and matters of aesthetics as the science of sensory knowledge, beauty and art is the basic goal of the course. Additionally, the goal of the course is to, based on the definition of the concept, subject and methodology of general aesthetics, introduce students to the specifics of particular aesthetic disciplines such as: aesthetics of film, photography, stage and performing arts, music and sound, fine arts and architecture, electronic and new media, etc., as well as to introduce them to the possibilities of application of aesthetics in other areas of human life and spirit (art criticism, aesthetic environment, media, fashion, design...).			
Outcome of the course: In terms of expected learning outcomes, it is particularly important to develop the ability for theoretical-critical or creative thinking about the aesthetic topics as a whole, as well as to encourage the development of skills for problematizing a variety of aesthetic phenomena, from different interpretative, theoretical and personal (subjective) perspectives.			
Content of the course			
<i>Lectures</i>			
Course content is comprised of the basic postulates presentation from which problems related to the issues of foundations of aesthetics as a scientific discipline stem, aesthetics that deals with matters of sensory knowledge, art, taste, aesthetic categories and values, as well as the topic that is associated with special art and media field, art criticism, and everyday life, that is, (aesthetic) reality itself, through aesthetic research.			
<i>Workshops</i>			
The workshops will be carried out within the mentor-guided students' research projects (in the form of authored video works or essays on topic Reading aesthetic phenomena), whose presentations are part of the exam obligations of the course attendees.			
Literature:			
- <i>Sta je estetika?</i> , Almanac of Serbian Society of Aesthetics, Belgrade, 20			
- <i>Polozaj lepog u estetici</i> , Almanac of Serbian Society of Aesthetics, Serbian Society of Aesthetics, Mali Nemo, Belgrade, Pancevo, 2005			
- <i>Estetika i umetnicka kritika</i> , ZAlmanac of Serbian Society of Aesthetics, 2004			
- <i>Estetika, umetnost, moral</i> , Almanac of Serbian Society of Aesthetics, Belgrade, 2002			
- Sreten Petrovic, <i>Estetika</i> , Narodno knjiga/Alfa, Belgrade, 2000			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode/acquisition of knowledge is a dialogic method, which includes animation (maieutic) abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Other forms of communication, in the context of a case study, include research, as well as the method of presenting aesthetic phenomena.			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final exam
60 points			
Activity during the course	30	project presentation	30
Attendance	10	oral exam	30

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Communication Aesthetics			
Lecturers: PhD Divna M. Vuksanovic, tenured professor; PhD Vlatko M. Ilic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: The main goal of course is achieved by sensitization of participants for new problem-theoretical corpora of knowledge that do not belong to any of the so far classified types of knowledge, as well as the interdisciplinary oriented training that, in addition to problems in the areas of contemporary aesthetics, cultural theory and media, includes the neighboring, so-called cluster theories, through which a new scientific discipline is induced – communication aesthetics.			
Outcome of the course: Specific difference in respect of course requirements, and in relation to other subjects, is in interdisciplinary profile of the course that requires, as its outcome, the emphasized ability of synthetic thinking among participants, and problem-critical approach to selected topics, which also allows the possibility of the application of acquired skills and knowledge in the field of current aesthetic, media and cultural practices.			
Content of the course			
<i>Lectures</i>			
The course content is concerning the problems related to the field of applied research that mediate the theoretical disciplines such as contemporary aesthetics and communicology, the general theory of the media and its specialist derivatives (the area of the so-called new media), the aesthetics of visual and market communication, as well as other related specialized fields. In accordance with the prevailing theoretical trends, the course was designed interdisciplinary, and its content cannot be identified with the subject of any particular theoretical discipline.			
<i>Workshops</i>			
The workshops will be carried out within the mentor-guided students' research projects (in the form of authored video works or essays on topic of Communication Aesthetics), whose presentations are part of the exam obligations of the course attendees.			
Literature			
- Jean Caune, <i>Esthétique de la Communication</i> , CLIO, Belgrade, 2001			
- Jean Baudrillard, <i>Seduction</i> , Oktoih, Podgorica, 2001			
- Paul Virilio, <i>The Information Bomb</i> , Svetovi, Novi Sad, 2000			
- Book or texts by choice.			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode/acquisition of knowledge is a dialogic method, which includes animation (maieutic) abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Additional teaching methods concern an investigative approach to the subject and students projects presentations.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	30	project presentation	30
Attendance	10	oral exam	30
Colloquium/colloquia		.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film and TV Dramaturgy I			
Lecturers: Nebojsa Pajkic, tenured professor, Mirko M. Stojkovic, associate professor, Pajovic M. Danica, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts – Module Dramaturgy			
The goal of course is for dramaturgy students to overcome and learn basic concepts in the field of film and television dramaturgy, as well as develop the analytical tools, which will allow further development of creative knowledge in this area, and also be a craft basis and means to overcome the scriptwriting and theoretical tasks within the study program planned exercises.			
Outcome of the course: Upon course completion, it is expected that students are enabled to independently write a scenario for a short or medium-length film, and have theoretical basis for analytic dramaturgical thinking as the foundation for further development in this area.			
Content of the course During the course, students master the techniques of writing a 30-minute scenario after the original idea, in all stages (synopsis, storyline, scene sequence, treatment), a series of short exercises for some of the phases, as well as methods of theoretical dramaturgical film analysis.			
Literature - Aristotle, <i>Poetics</i> , Zavod za udzbenike i nastavna sredstva, Belgrade, 1990 - François Truffaut, <i>Hitchcock</i> , Film Institute, Belgrade, 1987 - Tudor Eliad, <i>Comment écrire et vendre son scénario</i> - Michel Chion, <i>Écrire un scénario</i> , Naucna knjiga/Film Institute, Belgrade, 1987 - Lewis Herman, <i>A Practical Manual of Screen Playwriting for Theater and Television Films</i>			
No. of active teaching classes: 7		Lectures: 3	Workshops: 4
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, analyses and ideas, synopsis, storylines, scene sequence, treatment and scenarios for the final paper; Film projections and analysis of films; Oral and written analyses and training in analytical dramaturgical work; Analysis of papers and exercises; topic-based demonstrations. Discussions during lectures and exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film and TV dramaturgy II			
Lecturer: Milena Markovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 15			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Dramaturgy and fulfilled exam obligations in Film and TV Scenario I			
Goal of the course: Introduction to the elements and motifs of basic film genres: drama, melodrama and comedy. Ability to associate elements and motifs with other artistic disciplines.			
Outcome of the course: Developing analytic skills, through exercises that develop techniques of storytelling and dialogic exercises.			
Content of the course: The preparation of a television series: the topic and the idea, story, synopsis of the series, a synopsis for eight episodes, the pilot episode of 45 minutes			
Literature: - Stuart M. Kaminsky: American film genres - Arnold Hauser: The Social History of Art - John Huston: An Open Book - Luis Buñuel: My Last Sigh			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures and exercises – scenario workshops; Analysis of papers and exercises by stages of development; Discussions during lectures and exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film and TV Dramaturgy III			
Lecturer: Djordje D. Milosavljevic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Dramaturgy and fulfilled exam obligations in Film and TV Dramaturgy I, II; Theatre and Radio Dramaturgy I, II			
Goal of the course: The knowledge about structural models of feature films. Creative ability to write scenarios for feature fiction films (based on the original idea). Analytic ability for comparative analysis of the film scenario and film it is based on.			
Outcome of the course: Developing competences to write scenarios for feature films and dramatic and analytic work on such scripts.			
Content of the course: Introduction to the structuralist approach to film dramaturgy. Models of plot: arch-plot, miniplot, antiplot. Three-act and multiple-act structure of the scenario. The dominant contemporary models of structural approach to film dramaturgy. Genres and sub-genres. The work on the scenario for feature films, synopsis in stages, storyline/film stories and scene sequence; treatment and scenario. Comparative analysis of a film scenario, literary work (the template on which the scenario was based) and the film, which is based on the scenario. Writing a logline, tagline, authorial explication of the scenario, research paper related to the scenario, argumentative director selection and the sample of scenario novelization.			
Literature: - François Truffaut, Hitchcock, Film Institute, Belgrade, 1987 - Michel Sion, How to Write a Script, Naucna knjiga - Film Institute, Belgrade, 1987 - Robert McKee: Story - Christopher Vogler: The writer's journey - Syd Field: Scenario - John Truby: The Anatomy of the story - Lajos Egri: The Art of Dramatic Writing - Dan O'Bannon: Guide to Screenplay Structure - Lew Hunter: Screenwriting 434 - Joseph McBride: Writing in Pictures			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, analyses, as well as the ideas for the film, synopses, storylines, scene sequences; Film projections and analyses of films; Oral and written analyses and training in analytic dramatic work; Analysis of works and exercises; topic-based demonstrations. Discussions during lectures and exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film and TV Dramaturgy IV			
Lecturer: Srdjan Koljevic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 13			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts – Module dramaturgy and fulfilled exam obligations in Film and TV Dramaturgy III and Theatre and Radio Dramaturgy III			
Goal of the course is that students learn and adopt the basic concepts in the field of film and television dramaturgy, as well as the analytic apparatus, which will allow further development of creative knowledge in this area, and also it will be a basis and means to complete the scenario and theoretical tasks within the exercises.			
Outcome of the course: Upon course completion, students are expected to independently write scenarios and observe and analyze the film phenomena.			
Content of the course: During the course, students are trained for individual work on writing the scenario for a full-length feature film, at all stages (synopsis, storyline, scene sequence, treatment), for writing essays on an observed film phenomenon. Preparations and consultations for final exam are also organized.			
Literature: - François Truffaut, <i>Hitchcock</i> , Film Institute, Belgrade, 1987 - Tudor Eliad, <i>Comment écrire et vendre son scénario</i> - Michel Sion, <i>How to Write a Script</i> , Naucna knjiga - Film Institute, Belgrade, 1987			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, analyses and ideas, synopsis, storylines, scene sequence, treatment and scenarios for the final paper; Film projections and analysis of films; Oral and written analyses and training in analytic dramaturgical work; Analysis of papers and exercises; topic-based demonstrations. Discussions during lectures and exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Editing I			
Lecturer: Goran S. Terzic and Goran S. Mijailovic			
Status of the course: Compulsory			
Number of ECTS: 15			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Editing			
Goal of the course: Introduction to the syntax and the grammar of (editing) film language, that is, with the technical and technological processes used in film editing.			
Outcome of the course: Mastering the ways in which the structure of a film is articulately built, as well as the methods with which its particular elements are (creatively) used in the artisan and aesthetic sense.			
Content of the course:			
<i>Lectures:</i>			
Parameters of space/The analysis of the aesthetic use of frame images based on examples from the movie Halloween/Film image, film screen and formats of film tape/Film space and film time/Types of continuity in the film/Composition, production and types of film tape/Film units- Scene, Sequence and Passage/Optical and magnetic sound recording/Framing systems/Editing devices/Movement in the film/Cleaning and packaging the film tape/Punctuation signs/Types of editing/Analysis of the book Francois Truffaut Interviews with Hitchcock - analyzing the director's distinctive understanding and application of the canon (narrative) film language...			
<i>Workshops</i>			
Preparation for making and making the French Journal - exercises based on a fragmentary-associative editing procedure, which is carried out with the film (16 mm) - digital technology / preparation for making and making the Work process - exercise whose primary goal is realization of certain type of camera angle relations (continuity - cutting on action) between the frame shots that make up such a unit. Exercise is realized by digital technology.			
Recommended Literature:			
- Jerzy Płazewski, Język Filmu 1 Film Institute, Belgrade			
- Daniel Arijon, Grammar of the Film Language, University of Arts, Belgrade			
- Dusan Stojanovic, Montazni prostor u filmu, University of Arts, Belgrade			
- Marko Babac, Tehnika filmske montaze, University of Arts, Belgrade			
- Barry Salt, Film Style and Technology: History and Analysis, University of Arts, Belgrade			
- Rod Whitaker, The Language of Film, University of Arts, Belgrade			
- Karel Reisz, Gavin Millar, Technique of Film Editing, University of Arts, Belgrade			
- Edward Dmytryk, On Film Editing, Department for FTV Editing, FDA, Belgrade			
- Leksikon filmskih i TV pojmov 1, group of authors, Naucna knjiga, University of Arts, Belgrade			
- Leksikon filmskih i TV pojmov 2, group of authors, University of Arts, Belgrade			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures where each important segment is illustrated by corresponding examples (film inserts) and lectures whose goal is to enable students for practical usage of editing devices, with the ultimate purpose of making practical exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	20	written exam	
Workshops	40	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Editing Ia			
Lecturer: Goran S. Terzic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Introduction to the syntax and the grammar of (editing) film language, that is, with the technical and technological processes used in film editing.			
Outcome of the course: Mastering the ways in which the structure of a film is articulately made, as well as the methods with which its particular elements are (creatively) used with the purpose of application the acquired knowledge in practice.			
Content of the course: <i>Lectures:</i> Framed shot, Plane and Sharp focus, Camera angle and Perspective; Filmic space and time; Filmographic and diegetic continuity; Scene/Sequence/Passage; Orientation and analytical film frames; Axis of Action (Ramp), Camera angles; Framing systems; Full and partial emphasis; Second semester: Continuous motion (the phi phenomena); Real movements (slow, accelerated, stopped, inverse, prolonged and induced), Camera movements (panorama, filage, travelling and crane); Punctuation signs; Continuity; Orientations; Rhythm, Linear editing, Parallel and Synchronal Editing; Retrospective editing; Creative editing; Polly-phone editing; Leitmotif editing;			
Recommended Literature: - Jerzy Plażewski, <i>Język Filmu 1</i> - Daniel Arijon, <i>Grammar of the Film Language</i> - Dusan Stojanovic, <i>Montazni prostor u filmu</i>			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: Lectures with topic-based demonstrations.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	50	written exam	
Workshops		oral exam	50
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Editing II			
Lecturer: Jacic S. Aleksandar, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Editing			
Goal of the course: Development of analytic, practical, synthetic and artistic competences in film making. Training in practical skills along with development of theoretical and intellectual skills of the future artists in the field of editing feature, documentary, animated and experimental films.			
Outcome of the course: Students independently, competently and creatively apply various artistic skills in the professional production of various film and television works. As responsible artists they apply professional principles and the principles of teamwork.			
Content of the course: Film forms are structured through the way of thinking in terms of editing. Developing creative skills in the application of principles and artistic practices in film editing. Syntactic principles of visual and auditory conventions of films, artistic aspects of editing feature films, artistic aspects of editing a documentary, the integral and analytic editing in the film, direct, indirect, diegetic and non-diegetic, homodiegetic, heterodiegetic, extradiegetic and introduced. The types of scenes and sequences, simple and complex scenes, and categorization: Introductory, descriptive, actions, dialogic, music, condense, editing... Editing articulation of visual climax: cinesthesia, synesthesia, conventions of editing articulation of sound: diegetic and non-diegetic sound, editing dialogues, sound effects editing, editing music, silence, editing climax and dynamics. Practical exercises during the third semester: Gunsmoke - up to 5 minutes of dialogue and action scenes with sound processing. Sound system of an insert of an animated film up to 3 minutes. Editing forms: academic, American, analytic, analogies, antitheses, a posteriori, a priori, asynchronous, associative, dialectical, dialogical, dynamic, continuous, dramaturgical ... Editing articulation of visual changes and transitions, ellipsis, synecdoche, metonymy, metaphor, allegory, hyperbole, symbol, graduation, repetition, leitmotif .. Editing articulation of filmic time, objective, screen, subjectively, present, past, future, cyclical ... Practical exercises: independent film of up to 4 minutes, editing exercise on film stereotypes up to 4 minutes, Joint - short feature of the FTV module.			
Literature:			
<ul style="list-style-type: none"> - Eisenstein, S. M. <i>Montage of Attractions</i>, Belgrade, Nolit, 1964 - A. Sokolov, <i>Osnovni principi filmske montaze</i>, Belgrade, FDA, 1983 - Andrija Dimitrijevic, <i>Gladak rez</i>, FDA, Belgrade, 1996 - Andrija Dimitrijevic, <i>Udobnost razgazenih cipela</i>, Belgrade, 2000 - Ante Peterlic, <i>Pojam i struktura filmskog vremena</i>, Zagreb, 1976 - Branko Belan, <i>Sintaksa i poetika filma</i>, Zagreb 1979 - Noel Burch, <i>Theory of Film Practice</i>, Film Institute, Belgrade, 1972 - Daniel Arijon, <i>Grammar of film language</i>, University of Arts in Belgrade, 1985 - Edvard Dmitrik, <i>On film editing</i>, Belgrade, FDA, 1987 - Hrvoje Turkovic, <i>Teorija filma: Prizor, montaza, tematizacija</i>, Zagreb, 2000 - Jerzy Plazewski, <i>Język filmu 1,2</i>, Film Institute, Belgrade, 1972, 1979 - Karel Reisz, Gavin Millar, <i>Technique of Film Editing</i>, University of Arts in Belgrade, 1983 - Ljev Felonov, <i>Savremene montazne forme</i>, Belgrade, FDA, 1984 - Marvin Kerner, <i>The Art of the Sound Effects Editor</i>, FDA, Belgrade, 1988 - Milton Lustig, <i>Music Editing for Motion Pictures</i>, FDA, Belgrade, 1988 			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures with topic-based demonstrations; Independent and team work on practical projects; Development of dialogic approach during the lectures and exercises; Preparation and making of short film exercises with students' presentations; Interactive learning with computer programs for image and sound editing.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Editing IIa			
Lecturer: Jacic S. Aleksandar, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of studies			
Goal of the course: Development of analytic, practical, synthetic and artistic competences in film making. Training in practical skills along with development of theoretical and intellectual skills of the future artists in the field of editing feature, documentary, animated and experimental films.			
Outcome of the course: Students independently, competently and creatively apply various artistic skills in the professional production of various film and television works. As responsible artists they apply professional principles and the principles of teamwork.			
Content of the course: Film forms are structured through the way of thinking in terms of editing. Developing creative skills in the application of principles and artistic practices in film editing. Syntactic principles of visual and auditory conventions of films, artistic aspects of editing feature films, artistic aspects of editing a documentary, the integral and analytic editing in the film, direct, indirect, diegetic and non-diegetic, homodiegetic, heterodiegetic, extradiegetic and introdiegetic. The types of scenes and sequences, simple and complex scenes, and categorization: Introductory, descriptive, actions, dialogic, music, condense, editing... Editing articulation of visual climax: cinesthesia, synesthesia, conventions of editing articulation of sound: diegetic and non-diegetic sound, editing dialogues, sound effects editing, editing music, silence, editing climax and dynamics. Practical exercises during the third semester: Gunsmoke - up to 5 minutes of dialogue and action scenes with sound processing. Sound system of an insert of an animated film up to 3 minutes. Editing forms: academic, American, analytic, analogies, antitheses, a posteriori, a priori, asynchronous, associative, dialectical, dialogical, dynamic, continuous, dramaturgical ... Editing articulation of visual changes and transitions, ellipsis, synecdoche, metonymy, metaphor, allegory, hyperbole, symbol, graduation, repetition, leitmotif. Editing articulation of filmic time, objective, screen, subjectively, present, past, future, cyclical...			
Literature:			
<ul style="list-style-type: none"> - Eisenstein, S. M. <i>Montage of Attractions</i>, Belgrade, Nolit, 1964 - A. Sokolov, <i>Osnovni principi filmske montaze</i>, Belgrade, FDA, 1983 - Andrija Dimitrijevic, <i>Gladak rez</i>, FDA, Belgrade, 1996 - Andrija Dimitrijevic, <i>Udobnost razgazenih cipela</i>, Belgrade, 2000 - Ante Peterlic, <i>Pojam i struktura filmskog vremena</i>, Zagreb, 1976 - Branko Belan, <i>Sintaksa i poetika filma</i>, Zagreb 1979 - Noel Burch, <i>Theory of Film Practice</i>, Film Institute, Belgrade, 1972 - Daniel Arijon, <i>Grammar of film language</i>, University of Arts in Belgrade, 1985 - Edvard Dmitrik, <i>On film editing</i>, Belgrade, FDA, 1987 - Hrvoje Turkovic, <i>Teorija filma: Prizor, montaza, tematizacija</i>, Zagreb, 2000 - Jerzy Płażewski, <i>Język filmu 1,2</i>, Film Institute, Belgrade, 1972, 1979 - Karel Reisz, Gavin Millar, <i>Technique of Film Editing</i>, University of Arts in Belgrade, 1983 - Ljev Felonov, <i>Savremene montazne forme</i>, Belgrade, FDA, 1984 - Marvin Kerner, <i>The Art of the Sound Effects Editor</i>, FDA, Belgrade, 1988 - Milton Lustig, <i>Music Editing for Motion Pictures</i>, FDA, Belgrade, 1988 			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with topic-based demonstrations; Development of dialogic approach within theory and practice;			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	50	written exam	
Workshops		oral exam	50
Colloquium/colloquia			
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Editing III			
Lecturer(s): Ivanovic I. Snezana, tenured professor; Dragan D. Dimcic, assistant professor;			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Editing			
Goal of the course: Artistic and technical training of students of editing for complex work on the short film and feature film structure.			
Outcome of the course: Upon course completion, student are expected to acquire the knowledge and necessary practical skills for creative solving of complex tasks when it comes to feature structure in its many aspects. This qualifies them to independently perform various requirements of the standard and advanced practices in film and TV.			
Content of the course: Montage and sound editing of fictional film forms - overview of the potential and functionality of each individual element of the image and sound within the rhythmic composition of the final creation of a fictional film form. Overall rhythmic composition of the fictional film as a result of complex alignment of rhythmic structures of spatial and temporal art; Open and closed dramatic form; Narration and suspense; Suspense parameters; Silence as the suspense building element; Continuity/discontinuity of editing - Sound cutting; Editing as the embodiment of film acting; Speech on the film; Acoustic and aesthetic properties of the film dialogue; Dialogue scene - Convention and contemporary tendencies; Action scenes; Editing sequences; Functionality of sound effects and music; Music and speech; Audio-visual counter point; Pure cinema - Synesthesia; (Commercials and shooting reports); Division of the film by tapes; Upon first semester completion, a colloquium is required; Workshops: Editing multiple excerpts of archival material of feature structure – dialogic and action/editing sequence; Film trailer; Independent project – Realization of a short feature structure (up to 10 minutes)			
Literature: - Marko Babac: <i>Jezik montaze pokretnih slika</i> , CLIO, Novi Sad 2000 - Marko Babac: <i>Prostor-vreme filma</i> , Academy of Arts, Novi Sad, 2014 - Jerzy Plazewski: <i>Język filmu I, II</i> , Film Institute, Belgrade, 1972, 1979 - Ivo Bláha: <i>Zvuková dramaturgie audiovizuálního díla</i> , Academic Film Center 2008 - Edward Dmytryk: <i>On Film Editing</i> , FDA; Belgrade 1991 - Karel Reisz and Gavin Millar: <i>The Technique of Film Editing</i> , University of Arts, Belgrade 1983 - Zarko Dragojevic: <i>Kraj filma</i> , Student Cultural Center, Belgrade 1998 - Nebojsa Romcevic: <i>Naracija i saspens</i> , Almanac of the Faculty of Dramatic Arts no. 2, Belgrade, 1998 - Jean Mitry: <i>The Aesthetics and Psychology of the Cinema II</i> , Film Institute, Belgrade, 1971 - Branko Belan: <i>Sintaksa i poetika filma</i> , Filmoteka 16, Zagreb 1979 - Daniel Arijon: <i>Grammar of the Film Language</i> , SCC, University of Arts, Belgrade, 1998 - Ivanka Forenbaher: <i>Sekretar režije i film</i> ADU Zagreb, 1987 - Pre-exam, graduate and MGR papers on the given topics, available in the library of FDA			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures with film projections and inserts. Discussions during the lectures and exercises editorial. Participation of students in the lectures, with their own examples on given topics. Discussion on scenarios for the exercise in the sixth semester; Individual work with a student during project preparation; The realization of joint practical exercises;			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Editing IV			
Lecturer(s): Terzic, S. Goran, tenured professor; Mijailovic S. Goran, associate professor			
Status of the course: Compulsory			
Number of ECTS: 18			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Editing			
Goal of the course: Introduction to all classic film genres and their contemporary starting points. Dealing with thematic and formal genre conventions and possibilities of their (re)interpretation.			
Outcome of the course: The possibility of articulating the acquired knowledge in practical work, and their concrete application in the works that are in any way and to any extent based on the postulates of the genre.			
Content of the course: The program deals with the general analysis of classic film genres and the analysis of the characteristic forms of the scene and procedures. Dealing with the genres of American cinema is the basis of this course. Through the classic period of Hollywood film, the general characteristics, but also specific idioms of the following genres are studied: Westerns (editing analysis of duels), melodrama (space and characters), musical film-musical (integral and analytic in choreography), comedy (mechanics of a visual gag), crime (film noir), horror (production constraints and their impact on the visualization, aesthetics of B movies, the off space usage), science fiction (relation: man - technology), history spectacles-film disasters (mass scenes and sequences), adventure (polly-infantility of main actors) and war (narrative perspective). Based on this classification and study of film genres, and for the sake of comprehensiveness and balance, genre models in other European and world cinema are analyzed. The theory of the genre enables dealing with genre motifs, iconography, conventions and narration. Since the communication potential of genre movies is universal and vital, what is being analyzed is movie stars, archetypal models, the genesis of the genres, their development, altering, mixing with other genres and the comparative analyses. Editing analysis of archetypal action scenes in genre films (beats, duels, pursuits, thefts). The relation of action and non-action segments in genre films. Traditionalism and modernism in the structure of genre works. Treatment of violence in genre films: from naturalism to choreography. <i>Practical works:</i> A trailer for a genre film, up to 3 minutes. The preparation of credits for a genre film.			
Literature: - Kaminsky M. Stuart, American film genres, Prometej, Novi Sad, Jugoslovenska kinoteka, Belgrade, 1995 - Group of authors, Svetlo u tami, Jugoslovenska kinoteka, Belgrade, 1991 - Pajkic, Nebojsa, Holivudski rukopis, Prometej, Novi Sad, Jugoslovenska kinoteka, Belgrade, 2004 - Bazin Andre, What is cinema? I - IV Film Institute, Belgrade, 1967 - Sarris, Andrew, the American Cinema - Directors and Directions 1929-1968, Dutton, NY, in 1968. - Farber, Manny, Negative Space - Manny Farber on The Movies, Praeger Publishers, 1971 - Truffaut, François, Truffaut: Hitchcock, Film Institute, Belgrade, 1987 - Nogueira, Sumac, Melville on Melville, Niski kulturni centar, Nis, 2012 - Bogdanovich, Peter, John Ford, Niski kulturni centar, Nis, Jugoslovenska kinoteka, Belgrade, 2012 - Turkovic, Hrvoje, Filmska opredeljenja, Cekade, Zagreb, 1985 - Moine, Raphaëlle, Les Genres du Cinéma, CLIO, Belgrade, 2006			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures with film projections and inserts. Discussions during lectures and exercises. The participation of students in lectures with papers on the set topic.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Production I			
Lecturer(s): MGR Daleore B. Ana, associate professor, MGR Fafulic D. Marina, senior expert associate			
Status of the course: Compulsory			
Number of ECTS: 13			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts , Module FTV production			
Goal of the course: Introducing students to the characteristics of film, development of organizational forms of cinematography in the world and in our country, as well as the basic concepts of film production. The goal of the course is to identify and develop the basic skills and knowledge needed for the job of a creative producer in the field of film production.			
Outcome of the course: Upon course completion students should master and successfully use in practice the basic concepts of film production and cinematography profession; they should be able to realize very simple film and multimedia projects within the production team.			
Content of the course: Lectures: In the first semester, methodological units include: technical, psychological, aesthetic and sociological film properties, functions and possibilities of film as a means of mass communication and artistic expression, the film as a spectacle and industrial product, defining the terms cinematography and film, development of organizational forms of cinematography in the world and on the territory of the former Yugoslavia until World War II. In the second semester, methodological units include: the definition of creativity, management principles, defining the film market, the productive specifics of film genres, the application of basic economic principles in art, sources and funding strategies of the film project, the four essential elements for the formation of a film, the film advertising. Workshops: First semester: Collective exercise, creative and team work of students in the design and realization of presentations of their class (Our class project). The goal of the exercise is to apply the principle of creative production in the creation of a project, which includes both creative and organizational and operational students' participation.			
Literature: - Daleore, Ana: <i>Znacaj star sistema u holivudskoj produkciji do pojave govornog filma</i> , Niski kulturni centar, Nis, 2009 - Peter Bëchlin, <i>Der Film als Ware</i> , edited by Miroslav Savkovic, Zavod za udzbenike, Belgrade, 2002 - Jovanovic, Sreten: <i>Osnovi filmske produkcije</i> , Faculty of dramatic arts, Belgrade, 2005 - Byrnes, William: <i>Management and the Arts</i> , CLIO, Belgrade, 2009 - Davies P. Adam, Wistreich Nicol: <i>The Film Finance Handbook: How to Fund Your Film</i> , New Global Edition, Netribution Limited, London, 2007 - Mihletic, Vedran: <i>Kreativna produkcija</i> , Kult Film, Zagreb, 2008 - Kosanovic, Dejan: <i>Poceci kinematografije na tlu Jugoslavije 1896 -1918.</i> , Film Institute i University of Arts, Belgrade, 1985 - Parkinson, David: <i>History of Film</i> , Dereta, Belgrade, 2014			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures and exercises followed by examples, project lectures based creative workshops principles. Discussions during lectures and creative workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	40	oral exam	40
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Production II			
Lecturer(s): MGR Feti C. Dautovic, tenured professor, Jelena V. Mitrovic, art associate			
Status of the course: Compulsory			
Number of ECTS: 15			
Condition: Fulfilled all obligations from the first year of the studies, in accordance with FDA Statute and study program			
Goal of the course: Understanding the creative process of designing and realizing the feature film, from the idea to the finished product, by knowing the basic problems of work stages, as well as the composition, duties and tasks of the film crew. Analysis of creative and practical challenges for members of the film crew, with special emphasis on the operational and financial documentation necessary for effective functioning.			
Outcome of the course: The ability to apply different procedures of theoretical and critical interpretation to a practical task, or work within the production team, on operations with a specifically determined task and limited liability.			
Content of the course:			
<i>Lectures:</i>			
Developing specialized knowledge about the profession of film producers and their position in relation to members of the film crew and core sectors, with the aim of effective work in the creative design and realization of feature films. Methodological units analyze in detail all the stages of production of feature films, tasks and duties of all members of the film crew, their mutual cooperation and coordination in production stages, then the function and importance of professional associations for the protection of film workers' rights, as well as legal regulations or contracts concluded for the purpose of unobstructed functioning of the team.			
<i>Workshops in creative production:</i> Creative design and realization of individual short films in the form of an omnibus, on a set topic, as well as realization of joint film exercises of FDA students, with the obligation of making production elaborated, but also the ability to obtain additional funding, as well as free financial support and the provision of services.			
Literature:			
- Jovanovic, Sreten i Kosanovic, Dejan, Organizacija filmske delatnosti, Zavod za udzbenike i nastavna sredstva, Belgrade, 1982			
- Brozio, Valentino, Organizacija filmske proizvodnje – prirucnik filmskog producenta, University of Arts, Belgrade, 1992			
- Solaroli, Libero, Kako se organizuje film – vodac direktora filma, University of Arts, Belgrade, 1992			
- Layaraus, Paul N., The Movie Producer, Barnes&Noble Book, New York, 1995			
- Light Honthamer, Eve, The Complete Film Production Handbook, Focal Press, Boston, 2001			
- Schreibman, Myrl A., The Indie Producer's Handbook: Creative Producing From A To Z, Lone Eagle, New York, 2001			
- Imami, Petrit, Filmski i TV recnik: englesko-srpski, NNK International, Beograd, 2002.			
- Cleve, Bastian, Film Production Management, Focal Press, Oxford, 2006			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures with occasional presence of artists and experts from practice, exercises and analyses of case studies. Discussions during lectures and creative workshops. Project lectures based on creative workshops principles.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40
Activity during the course	10	written exam	
Workshops	40	oral exam	40
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Production III			
Lecturer: MGR Radenko St. Radenkovic, tenured professor, MGR Marina D. Fafulic, senior expert associate			
Status of the course: Compulsory			
Number of ECTS: 13			
Condition: Fulfilled exam obligations in the second year of the studies, in accordance with FDA Statute and study program.			
Goal of the course - Students acquire knowledge and skills for independent creative film production, as a dominant form of film production, which includes the following film genres: fiction, documentary, experimental and animated films. It focuses on the relationship of independent film production and national film market, but also the strategies of linking regional and global film market. The goal of course is to introduce students to the use of film marketing and defining marketing strategies in an independent creative film production, distribution and film projection.			
Outcome of the course: - Using different methods of creative independent film production in recognizing the market and festival potentials of each new film project is crucial for independent creative producers. Application of film marketing is unavoidable in independent film production, and students are expected to know how to evaluate and choose the optimal marketing strategy and differ marketing of the film from marketing in the film to the marketing from the film.			
Content of the course: <i>Lectures:</i> Studying the independent film production and the application of marketing in it, the established models are analyzed through theoretical and practical knowledge of world and domestic cinema. <i>Workshops:</i> Individual exercise: production of a short form (a short feature film, documentary, experimental or animated film) up to 10 minutes, students obtain the topic, which is produced to be as cinematic as possible, through the creation and development of the idea to the final scenario, seeking financing sources for production and post-production of the film at the same time.			
Literature: - Radenko Rankovic, Kinematografija u Srbiji, 1995-2009. Jugoslovenski pregled, Belgrade, no. 2 year XLII - Radenko Rankovic, Novi oblici filmske produkcije u Srbiji, Novi Filmograf, Belgrade, 2012 - Bojana Subasic, Bogdan Opacic, Jelena Damjanovic, Bioskopi u Srbiji, Culture Development Institute, Belgrade, 2013 - Finola Kerrigan, Film marketing, Elsevier, 2010 - Robert Marich, marketing To moviegoers: A Handbook of Strategies Used By Major Studios And Independents, Focal Press, 2005 - Mary-Lou Galician - editor, Handbook of Product Placement In The Mass Media: New Strategies In marketing Theory, Practice, Trends, And Ethics, Best Business Books, 2004			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures, exercises and case study analyses. Discussions during the lectures. Project lectures based on creative workshops with the preparation of presentations within the workshop.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	40	oral exam	40
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Production IV			
Lecturer: MGR Feti C. Dautovic, tenured professor; Jelena V. Mitrovic, art associate			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Fulfilled all obligations from the third year of the studies, in accordance with the FDA Statute and study program			
Goal of the course: - The goal of the course is to provide students with specialized knowledge in the area of film financing, from the idea to the festival placement and distribution from the position of the creative producer. Students learn about the latest developments in financing and project packaging as well as the final placement of the film, through concrete models of contemporary creative production and distribution of feature films.			
Outcome of the course: - Students are expected to successfully analyze the system and techniques of film financing and packaging and application of the acquired knowledge in creative production: features, shorts, documentaries, and minority co-productions, to independently or in a team create a platform for the festival placement of the film, or distribution which symbolizes the successful completion of the creative production work on a film project.			
Content of the course: <i>Lectures:</i> Methodological units include: production work on the film from the idea to first-hand scenarios; testing of the international potential of the idea and the story; development of the production packaging; co-production markets and pitching forums; chain of title; funds for project and scenario development ; budgeting in the stage of scenario development; assessment of the co-production potential of the film; budgeting; financial resources; financial plan; co-productions; application for funds; Eurimages fund; producer's role in determining the creative elements of the film; co-production contracts; film placement; festivals and festival strategies; World sale's agents and film sale. <i>Workshops:</i> Students are divided into teams through creative workshops. Each team separately investigates the way from creating ideas for the film, making a logline, a synopsis, to the final version of the scenario. Exercise for the end of the winter semester is the public pitching between the teams, where the financial feasibility of the producing aspect is evaluated, and during the summer semester, the selected project is realized.			
Literature: - Film Financing Strategy, Jacqueline Hurt, Seminar Cedomira Kolara Gde (Smo bili, Smo, Mozemo biti), 29.10.2002 - Raindance Producers' Lab Lo-To-No Budget Filmmaking - Elliot Grove, Focal Press, 2004 - Risky Business-Financing and Distributing Independent, Mark Litwak, Hampstead Enterprises Ltd. 2004 - The Gateway To European Financing, Chimney's Top 100 European Film funds, Chimney Group, 2014			
No. of active teaching classes: 7		Lectures: 3	Workshops: 4
Teaching methods: Lectures, presentations and analysis of concrete examples from contemporary Serbian and world cinema. Creative workshops and discussions during lectures and exercises;			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	Pre-exam papers	
Workshops	40	written exam	
Colloquium/colloquia	10	oral exam	40

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Directing I			
Lecturer: Novakovic, D. Oleg, assistant professor, Lezaic M. Nikola, assistant			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts , Module Film and television directing			
Goal of the course: Introduction to the profession of a film director. Acquiring the basic knowledge about the organization of filmic space.			
Outcome of the course: Upon Film directing I course completion, students acquired the basic skills of managing and organizing filmic space and access to the profession of a film director. They are able to rationally and creatively solve the problem of the organization of filmic space and tell a simple film story.			
Content of the course:			
<i>Lectures</i>			
Directing as a profession. Film director's opus. The history of directing.			
The difference in the perception of real and filmic space.			
The frame as a unit of a film work.			
What is framing.			
Types of frames according to the width of the angle.			
Approaching the shooting object according to the lens axis.			
Approache angle.			
The basic properties of the lens.			
Ramp.			
Framing systems.			
The camera in motion.			
Travelling - actual motion.			
Panorama - relative movement.			
Optical movement.			
Mixed movement.			
<i>Workshops:</i>			
Recording a short film up to 5 minutes, without the use of sound. The task is to preserve the filmic space in the conduct of simple narration.			
Literature:			
- Plazewski, J.: <i>Język filmu I, II</i> , Film Institute, Belgrade, 1971-1972			
- Arijon, Daniel: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998			
- Cheshire, D: <i>Book of Movie Photography</i> , Mladost, Zagreb, 1980			
- Gregor, U. and Patalas, E: <i>Geschichte des Films</i> , Film Institute, Belgrade, 1977			
No. of active teaching classes: 10		Lectures: 6	Workshops: 4
Teaching methods: Theoretical lecture. Film projections and their analysis. Exercises (on the board, photo exercises, video exercises). Writing scenarios for exam exercises. Recording the exam exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	40	exam film	30
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Directing II			
Lecturer: Novakovic D. Oleg, assistant professor, Lezaic M. Nikola, assistant			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts – Module Film and television production and fulfilled exam obligations in Film Directing I			
Goal of the course: Mastering the concept of filmic time. Acquiring the basic knowledge about the organization of filmic time. Basics of narration.			
Outcome of the course: Upon Film Directing II course completion, students acquired the basic knowledge about managing and organizing the filmic time. They are able to rationally and creatively solve the problems of the organization of filmic time.			
Content of the course:			
<i>Lectures:</i>			
Construction and organization the filmic time as the basis of film language. The difference between the film and geophysical time.			
Film rhythm.			
Dynamic values of the rhythm.			
Tempo and Rhythm.			
Accents and intervals.			
Editing rhythm (external and internal).			
Set design, costumes and colors in the function of the rhythm.			
Acting in the function of the rhythm.			
The sound in the function of the rhythm.			
Building the rhythm.			
Characteristics of filmic time.			
Continuity and discontinuity. Film punctuation.			
Basics of narration.			
The characters, the conflicts. The main plot. Counter plot.			
The basics of mise-en-scène.			
Organization of the work of the film crew. Sectors. Storyboard.			
<i>Workshops:</i>			
Recording a short film up to 5 minutes, without the use of sound. The task is to preserve the filmic space in the conduct of simple narration.			
Literature:			
- Plazewski, J.: <i>Język filmu I, II</i> , Film Institute, Belgrade, 1971-1972			
- Arijon, Daniel: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998			
- Sion, M.: <i>Napisati scenario</i> , Naucna knjiga, Film Institute, Belgrade, 1989			
- <i>Filmska enciklopedija</i>			
- Aristotle: <i>Poetics</i> , Zavod za udzbenike i nastavna sredstva, Belgrade, 1990			
- <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997			
No. of active teaching classes: 10	Lectures: 6	Workshops: 2	Other forms of teaching: 2
Teaching methods: Film projections and their analysis. Exercises (on the board, photo exercises, video exercises). Writing scenarios for exam exercises. Recording the exam exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	40	exam film	30
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Directing III			
Lecturer: Stefanovic M. Ivan, associate professor; Lezaic M. Nikola, assistant			
Status of the course: Compulsory			
Number of ECTS: 9			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts; Module Film and television production			
Goal of the course: The introduction of sound as a new means of expression and advancement of knowledge in the filmic space and time.			
Outcome of the course: Students' capability of basic work with actors, of working with sound and editing a short feature film.			
Content of the course:			
<i>Lectures:</i>			
Directing concept and dramatic conflict in the film. The relation of characters and the plot of the film narrative. Counter action in the film, scene and character. Film directing and sound in film. Conversation with a professional sound designer as a guest. The analysis of students' scenarios. Types of protagonists and different approaches to acting. On acting cast and auditions. Conversation with a professional actor as a guest. The analyses of edited exercises for colloquium. Film director and set design in film. Film director, costume and mask. Conversation with a professional set and costume designer as guests. The analyses of rough editing of the completed films. Suggestions. Examples and relations of rhythm and tempo in the film narrative.			
<i>Workshops:</i>			
Recording the two short films of up to 5 and 10 minutes respectively. Tasks: 1. Pursuit and 2. The dialogue of three characters at the table.			
Literature:			
- Stanislavski, K. S.: <i>System</i> , Partzianska knjiga, Belgrade, 1982			
- Rabiger, M.: <i>Directing: Film techniques and aesthetics</i> , Focal Press, Oxford, 2008			
- Arijon, D.: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998			
- Truffaut, F. <i>Hitchcock</i> , Film Institute, Belgrade, 1987			
- Bunjuel, L.: <i>Moja labudova pesma</i> , Hinaki, Beograd, 2004			
- Kurosawa, A.: <i>Something Like an Autobiography</i> , Film Institute, Belgrade, 1986			
No. of active teaching classes: 8		Lectures: 6	Workshops: 2
Teaching methods: Lectures with video inserts (examples). Projections of short and feature films. Watching student exercises and analysis of editing methods. Reference to work on layouts and storyboards. Conversation with professional guests during the lectures. Recording of exam exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations		Final exam	
50 points		50 points	
Activity during the course	20	oral exam	20
Workshops	15	exam film	30
Colloquium/colloquia	15		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Directing IV			
Lecturer: Stefanovic M. Ivan, associate professor; Lezaic M. Nikola, assistant			
Status of the course: Compulsory			
Number of ECTS: 9			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Film and television production and fulfilled exam obligations in Film Direction III			
Goal of the course: Mastering of all stages in the creation of a short feature film. Acquiring basic knowledge about directing a film story. Mastering the ways of cooperation with creative collaborators.			
Outcome of the course: Students are capable of basic work on the short feature sound film, from writing the scenario to the final film. They are able to tell a film story in a creative and understandable way.			
Content of the course:			
<i>Lectures:</i>			
The director and the film crew. The forms of cooperation with the cameraman in creating a cinematography image. Illusions of the documentarism in a feature film. Conversation with a professional cameraman as a guest. The analysis of the preparatory work for the final film. Editing and editing compositions in the short feature film. Conversation with a professional editor as a guest. Additional analysis of storyboard for the final movie. Additional analysis of the preparatory work prior to realization of final films. Cooperation between the film director and composer in creating film music. The conversation with the composer as a guest. The analysis of rough editing of final films. Suggestions. A visit to a professional film crew on set. On alternative approaches to film directing and film lectures. The analyses of edited films before sound processing.			
<i>Workshops:</i>			
Recording a short film of up to 15 minutes, with the usage of sound. Task: dealing with audiovisual elements in complex narration.			
Literature:			
- Rabiger, M.: <i>Directing: Film techniques and aesthetics</i> , Focal Press, Oxford, 2008			
- Renoir, Jean: <i>My Life and My Films</i> , Perseus Books Group, 1974			
- Kieślowski, K., Stok, D.: <i>Kieślowski on Kieślowski</i> , Hinaki, Belgrade, 2002			
- Phillips, Gene D.: <i>Stanley Kubrick</i> , Hinaki, Belgrade, 2004			
No. of active teaching classes: 10		Lectures: 6	
		Workshops: 4	
Teaching methods: Lectures with video inserts (examples). Projections of short and feature films. Watching student exercises and analysis of editing methods. Reference to work on layouts and storyboards. Conversation with professional guests during the lectures. Recording of exam exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	oral exam	15
Workshops	20	exam film	35
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Directing V			
Lecturer: Bajic M. darko, tenured professor, Golubovic P. Srdan, assistant professor, Milos Samolov N. Maja, expert associate			
Status of the course: Compulsory			
Number of ECTS: 5			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Film and television production			
Goal of the course: The choice of genre is part of an author's style or the style of each film. The choice of the genre as a best form which the director uses to tell their story. Genre as a plethora of different characterization, relationships, situations, conflicts. Craft basis that creates a solid foundation for the creation of personal style.			
Outcome of the course: Upon course completion student acquired basic knowledge about the genres of feature films. They are trained to recognize the specifics of genres and analyze the principles of individual achievements.			
Content of the course: <i>Lectures:</i> What is genre and what style? What is the difference between style and genre? How does the content of the film story influence the choice of the genre? Film genres. Sub-genres. Melodrama. Trailer and a crime film. Horror and its sub-genres. Comedy, types of comedy. Musical, musical film. Science fiction. Western, from the stereotype to the archetype. Genre as director's craft. How not to be a slave of a genre? The elements of the genre in the structure of the story (elements of visual, tempo, framing, music). Contemporary film - a mixture of genres. Genres in the domestic film. <i>Lectures:</i> Recording of a short film up to 10 minutes. The task: genre exercise			
Literature: - Kaminsky, S.M.: <i>American film genres</i> , Prometej, Jugoslovenska kinoteka, 1995 - Truffaut, F.: <i>Hitchcock</i> , Film Institute, Belgrade, 1987 - Plazewski, J.: <i>Język filmu I, II</i> , Film Institute, Belgrade, 1971-1972 - Aristotle, <i>Poetics</i> , Zavod za udzbenikei nsatvana sredstva, Belgrade, 1990 - Mckee, R: <i>Story: Substance, Structure, Style and Principles of Screenwriting</i> , Harper Coll., 2010 - Vogler, C: <i>The Writer's Journey: Mythic Structure for Writers</i> , Michael Wiese Prod., 2007 - Grant, B. K: <i>Film Genre: From Iconography to Ideology</i> , Wallflower Press, 2007 - Langford, B: <i>Film Genre: Hollywood and Beyond</i> , Edinburgh University Press, 2005			
No. of active teaching classes: 8		Lectures: 5	Workshops: 3
Teaching methods: Lectures on particular genres with projections. Lectures (and projections) on the style: a single work, period or a group of authors and author. Discussions during lectures. Creating a film exam.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	40	exam film	30
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Directing VI			
Lecturer: Bajic M. darko, tenured professor, Golubovic P. Srdan, assistant professor, Milos Samolov N. Maja, expert associate			
Status of the course: Compulsory			
Number of ECTS: 5			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Film and television production			
Goal of the course: Acquiring knowledge about film style, the specific style of individual authors. Identifying the specifics of styles of important authors is a prerequisite for the development of their own style.			
Outcome of the course: Upon course completion student acquired basic knowledge about the styles of feature films. They are trained to recognize the specifics of film style and analyze the principles of individual achievements. With the introduction to the specifics of different styles of eminent authors, students are ready to start the process of learning and work on developing their own style.			
Content of the course:			
<i>Lectures:</i>			
The style. Elements of style. The narrative style of the film - a film scenario and structure. The visual style. Elements of visual styles- frame composition, framing. The movement in the film. Mise-en-scène, aesthetics of the absolute continuity. The rhythm. Light, colours in the film, costume. Set design and style - space as an actor in the film. How does the film style affect the acting cast? (professional and nonprofessional actors). Working with actors, stages in the construction of characters. Sound directing. Music as an important element of style. Specific directing style.			
<i>Workshops:</i>			
Recording of a short film up to 15 minutes. The task: style exercise			
Literature:			
- Bresson, R.: <i>Notes on the Cinematographer</i> , List, Novi Sad, 2003			
- Hendrykowski, M.: <i>Film jako źródło historyczne</i> , CLIO, Belgrade, 2004			
- Bazin, A.: <i>What is cinema? (1-4)</i> , Film Institute, Belgrade, 1967			
- Plazewski, J.: <i>Język filmu I, II</i> , Film Institute, Belgrade, 1971-1972			
- Martin, M.: <i>Langage cinématographique</i> , Film Institute, Belgrade, 1966			
- Tarkovsky, A. <i>Lekcije iz filmske režije</i> , Prometej, Novi Sad, 1992			
- Kurosawa, A.: <i>Something like an autobiography</i> , Film Institute, Belgrade, 1986			
- Huston, J.: <i>An Open Book</i> , Film Institute, Belgrade, 1990			
- Aristotle, <i>Poetics</i> , Zavod za udzbenike i nastavna sredstva, Belgrade, 1990			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures on film style. Projections and analyses of directing styles. Discussions during lectures. Writing a pre-exam paper. Creating a film exam.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	40	exam film	30
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Directing VII			
Lecturer: Bajic M. darko, tenured professor, Golubovic P. Srdan, assistant professor, Milos Samolov N. Maja, expert associate			
Status of the course: Compulsory			
Number of ECTS: 18			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Film and television production			
Goal of the course: Identification and analysis of students' own film style and sensibility, the search for a critical stance in relation to the film phenomena, the attempt to employ personal creative resources in the approach to the film.			
Outcome of the course: Further progress in mastering the artisan, practical and theoretical elements of complex film structures, as well as in the process of finding students' own expression and directing toward a mature authorial personality.			
Content of the course:			
<i>Lectures:</i>			
A brief review of the classical styles in feature films. The prevailing styles and trends in contemporary film. Short film, aesthetics and poetics. Classic styles in the short feature film. Styles in contemporary short feature film. Construction of the film style in various stages of work on the feature film. Directing style - the idea of the film, working on the scenario, designing the visual style of the film. Directing style - preparation, work on the storyboard, filming. Directing style - editing, sound, music. Structuring the frame. Tempo, rhythm and timing. Structuring the scene. Compression, extension, the effect of a precise life clip. Structuring sequences. Ellipses, parallel flows, mise-en-scène solutions. The choice of narrative point of view. Changing the point of view. "To recognize life" as a task. Stylistic unity. Stylization, various forms of stylization. Figures of speech. Mannerism as a style. Clichés and stereotypes in narrative and character building. How to avoid them? Film asceticism and hidden directing. "Genre and "author" approach to film. The continuity in the film. Discontinuity. Film as a "clip from life". Documentary- feature film. Improvisation. Articulation of intellectual and emotional dimensions of the film story. Author attitude - why do I want to make this film?			
<i>Workshops:</i>			
Recording a film of up to 25 minutes.			
Literature:			
- Bazin, A.: <i>What is cinema? (1-4)</i> , Film Institute, Belgrade, 1967			
- Krakauer, Z.: <i>Priroda filma – Oslobadjanje fizicke realnosti 1-2</i> , Film Institute, 1972			
- Wajda. A.: <i>Film zvani zelja</i> , Narodna knjiga, Belgrade, 1988			
- Makavejev, D.: <i>300 cuda</i> , SCC, Belgrade, 1988			
- Bergman, I.: <i>Images</i> , Prometej, Novi Sad, 1996			
- Plazewski, J.: <i>Język filmu I, II</i> , Film Institute, Belgrade, 1971-1972			
- Mitry, J.: <i>The Aesthetics and Psychology of the Cinema 1-4</i> , Film Institute, Belgrade 1966-1972			
- Morin, E.: <i>The Cinema, or The Imaginary Man</i> , Film Institute, Belgrade 1967			
No. of active teaching classes: 8		Lectures: 5	Workshops: 2
Teaching methods: Lectures with topic-based demonstrations. Discussions during lectures and exercises. Analysis of the example from films. Creative tasks, the review of the accomplished projects. Preparation of the exam film.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	40	exam film	30
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts				
Course title: Cinematography Image I				
Lecturer: Dragan Jovanovic, tenured professor, Aleksandar Pavlovic, expert associate				
Status of the course: Compulsory				
Number of ECTS: 14				
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Camera				
Goal of the course: The goal of the course is to introduce students to the aesthetic, creative and practical ways of creating cinematography images, with the development of tendency to cooperation with other team members in the process of film work creation and the acquisition of basic knowledge about techniques and technologies of cinematography images creation.				
Outcome of the course: Upon course completion and realization of all practical tasks, students are expected to independently or in cooperation with other members of the creative team create and realize cinematography images in simple, documentary and feature film forms in the exterior.				
Content of the course: <i>Lectures:</i> 01. Historic development of recording devices and motion playback 02. The human eyesight - visual functions 03. The basic elements of film cameras 04. Equipment and tools 05. Image formats in cinematography 06. Basics exponometres in cinematography 07. Continuity of exposition in relation to the continuity of light changes 08. The basic elements of cinematography images 09. The analysis of film examples 10. Narration with cinematography images 11. The composition and framing of cinematography images in documentary and feature structures 12. Optical and digital filters 13. Basic terms of colour perception. <i>Workshops:</i> 14. The basics of the composition 15. The basic compositions of close-ups 16. Composition at different angles, and actors' perspective 17. The composition in different planes and the continuity of the composition 18. The composition and framing of complementary angles of two or more actors 19. The dynamic and temporal composition of cinematography images 20. The frame composition frame in camera movements 21. The preparation of the colloquial task 22. Cooperation of the film crew 23. The individual analysis of colloquial tasks 24. Recording in motion - over the shoulder shot 25. Camera movements - travelling and crane 26. Stabilization devices and the creative aspects of their application 27. Stabilization devices - Steadicam 28. Shooting from flying platforms 29. Preparation of exam task 30. The individual analysis of the exam task				
Literature: American Cinematographer Magazine; ICG Magazine; SINEAST-broj 60/61/62, 1983/84; Grammar of the Film Language - Daniel Arijon; Pascal Bonitzer - Peinture et cinema, Belgrade, 1997, Pascal Bonitzer, Le champ aveugle 1997; John Berger-Ways of Seeing, Penguin, 1990; American Cinematographer Manual, ASC; Selected Tables, Charts and Formulas for the Student Cinematographer from the American Cinematographer Manual-Edited by Stephen H. Burum, ASC, 2005; Cinematography Mailing List - CML- the first 5 years – collected by Geoff Boyle; Steven Katz-Film Directing: Cinematic Motion-A workshop for staging scenes, Focal Press, 2004; David E Elkins -The Camera Assistant's Manual, Focal Press, 2005; Peter Ward-Picture Composition, Focal Press, 2002; Blain Brown-Cinematography: Theory and Practice, Focal Press, 2002; Alex Ballinger-New Cinematographers, Collins Design, 2004; Paul Weeler-Practical Cinematography, Focal Press, 2005; Michael G. Uva-Uva's Guide To Cranes, Dollies and Remote Heads, Focal Press, 2002; David Samuelson-Hands-on, Manual for Cinematographers, Focal Press, 1998;The Photographers Guide To Using Filters-Joseph Meehan, Amphoto; The Lens In Action-Sidney Ray, Focal Press; Color Harmony I i II-Bridge M. Whelan, Rockport Publishers; DVD: Visions of Light: The Art of Cinematography, 1993; DVD: Writing with Light:Vittorio Storaro, 1992; www.theasc.com www.cinematographer.com; www.arri.com, www.cinematography.net; www.kodak.com/US/en/motion/; www.imdb.com				
No. of active teaching classes: 6		Lectures: 4	Workshops: 2	
Teaching methods: Lectures with demonstrations; Practical lectures; Lectures - recordings - analyses - recording; Task recording - individual analyses; Projections of films and inserts - analysis; A visit to the production companies, film studios and sets, rental companies and film presentation technique.				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final exam	50 points
Activity during the course		10	Exam films	50
Workshops		10		
Colloquium/colloquia		30		
Pre-exam paper				

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Cinematography Image II			
Lecturer: Popovic T. Petar, associate professor			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Camera and fulfilled exam obligations in Cinematography Image I			
Goal of the course: The goal of the course is to train students for artistic lighting of the feature film. Students should be able to achieve visual and narrative continuity in lighting the complex settings.			
Outcome of the course: Upon course completion, students are expected to be creators of the motion images, using the knowledge about the procedures of artistic lighting of films.			
Content of the course: <i>Lectures and workshops:</i> 01. Visual perception and cinematography image 02. The principles of light, attributes, tonal gradation and contrast 03. Direction, quality, intensity and colour of light 04. The basic light setting 05. The functions of light /from forms to the atmosphere/06. Light and intentions/fact, fiction and fantasy/ 07. The shadow and its role, shadow control 08. Lighting tools, typical lighting units 09. Modulators of light and filters 10. Light flow control/restrictions and intensity 11. Film and television studio 12. Portrait/static/positioning the source and light balance 13. Types of the portrait and film narration 14. Lighting two or more persons, an encounter or a dialogue 15. Portrait / dynamic/ lighting the figures in motion 16. The method Table top/ Still life/ the texture of form, meaning 17. Lighting for reflection, volume and transparency 18. Light atmosphere, styles in lighting 19. Space and light, distance, perspective 20. Pictorial effect, the treatment of darkness/film darkness 21. Light continuity, light transformations 22. Set/decor lighting, studio work 23. Work on the location/real decor/, interior, exterior 24. Light as a narrative factor, the work of the director of photography 25. Artistic vision/ fact, fiction and fantasy/ 26. Special procedures and lighting effects 27. Lighting for blue/green screen 28. Procedures in the electronic/digital cinematography 29. Lighting technique with new technology lighting 30. Light and digital post-production.			
Literature: - Gerald Millerson, Lighting for Television & Film Focal Press, ISBN-10 024051582X - Blain Brown, Motion Picture and Video Lighting Focal Press, ISBN 978-0-240-80763-8 - Benjamin Bergery, Reflections ASC Press, ISBN 0-935578-16-1 - Petar Etedgui, Cinematography Screenshot Roto Vision Book, ISBN 2-88046-356-4 - Vittorio Storaro, Writing with Light Aperture, ISBN 1-931788-03-0 - Alexander Ballinger, New Cinematographers Collins Design, ISBN-13 978-1-85-669334-9 - Specially prepared readers			
No. of active teaching classes: 6		Lectures: 4	Workshops: 2
Teaching methods: Lectures with topic-based demonstrations. Practical/demonstration/lectures. Discussions during lectures and exercises. Individual and group exercises with analysis. Projections of feature films and inserts with analysis. Visits to sets. Visits to film studios, rental houses and to presentations of film techniques and materials. Guest lecturers.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	Exam films	50
Workshops	10		
Colloquium/colloquia	30		
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Cinematography Image III			
Lecturer: Aleksandar Ilic			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Camera and fulfilled exam obligations in Cinematography Image II			
Goal of the course: The goal of this course is to introduce students to function of the colour and other attributes of cinematography image appearance and their creative use in the film, both in the production and post-production phase (grading).			
Outcome of the course: Upon course completion and fulfilled exam obligations, students are expected to successfully create and control the appearance of cinematography images throughout the entire process of filmmaking.			
Content of the course:			
<i>Lectures:</i>			
- Theory of colour and colour perception, colour as an element of style, visual continuity, colour correction and image control, contrast and colour, cooperation with colorists, visual elements and appearance of the image in the documentary, purpose and experimental film.			
<i>Workshops:</i>			
Individual and group practical exercises, work in a studio, shooting in exterior, work on image colour correction.			
Literature:			
Brian Coe, Colour photograph, Charles G. Clarke, A.S.C., Professional cinematography, Russel Campbell, Photographic theory for motion picture cameraman, Barry Salt, Film Style and Technology: History and Analysis ,David W. Samuelson, Motion picture camera & lighting equipment - Vittorio Storaro, Writing with light, 1 – 3, Alexis Van Hurkman Color Corection			
No. of active teaching classes: 6		Lectures: 4	Workshops: 2
Teaching methods: Lectures with topic-based demonstrations. Practical/demonstration/lectures. Discussions during lectures and exercises. Individual and group exercises with analysis. Projections of feature films and inserts with analysis. Visits to sets. Visits to film studios, rental houses and to presentations of film techniques and materials. Guest lecturers.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Cinematography Image IV			
Lecturer: Pavic J. Vladan, tenured professor, Aleksandar Pavlovic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Camera and fulfilled exam obligations in Cinematography Image III			
Goal of the course is to introduce students to the highest domains of creating cinematography images, from creative and technical aspect. The special importance of authorship in the creation of cinematography images is emphasized during the lectures and exercises.			
Outcome of the course: Upon course completion and all practical tasks realized, students are expected to be able to independently design and carry out a successful author film work using elements of visual language.			
Content of the course:			
<i>Lectures:</i>			
Visual components of cinematography images, types of space, three-dimensional, two-dimensional, limited and abstract space, treatment of space as a transformation - a visual contrast or visual similarity, movement in feature structures, movement of the camera and the construction of filmic space, mobile and static camera as an element of film rhythm, motion and film optics, motion as an element of the composition of cinematography images, film techniques for performing complex camera movements, Pre-visualization of film texts and procedures in the construction of style of film photography, elements of style of film photography, the characteristic style of the previous eras, film photography and genre headings, style as part of a film genre, stylistic unity, connection and counterpoint - change of style as a narrative element, a new style of perception, Post-production chain and realization of the initial idea.			
<i>Workshops:</i>			
Practical exercises, colloquial film and preparation for the final exam film.			
Literature:			
- The Visual Story, Bruce Block, Focal Press, 2007			
- Film Style and Technology: History and Analysis, Barry Salt, Starword, 2009			
- Cinematography: Theory and Practice, Blain Brown, Focal Press, 2002			
- Reflections, Benjamin Bergery, ASC Press, 2002			
- Visual Thinking, Rudolf Arnheim, University of Arts in Belgrade, 1985			
No. of active teaching classes: 6		Lectures: 4	Workshops: 2
Teaching methods: Upon completion of the lectures' units, students record pre-exam exercises. Recorded exercises enable them to record the final exam film which is a joint project with the students of directing.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	points
Activity during the course	10	Exam film – creative and inspired approach in the preparation of the exam project	60
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Photographic Image I			
Lecturer: Branko V. Sujic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Camera			
Goal of the course is to introduce students to the basic elements of artistic expression in the field of photographic images, to enable them to use contemporary and classical photographic tools, and to introduce them to the world of professional photographic practice.			
Outcome of the course: Upon successful course completion students are able to realize photographic works in which the photographic image is not only a mechanical registration of reality but is enriched with the research of visual photogenicity.			
Content of the course:			
<i>Lectures:</i>			
The genesis and the development of photography; Nature of light; Photographic camera-anatomy; Photographic camera-visual systems; Photographic-camera formats; The lens; The light sources; Exposition; Classic photographic materials; Digital sensors; Digital image processing; The basic elements of the composition of the photographic image - line; The basic elements of the composition of the photographic image - surface; The basic elements of the composition of the photographic image - form; The basic elements of the composition of the photographic image - texture; The basic elements of the composition of the photographic image - value; The basic elements of the composition of the photographic image - colour; Documentary photography; Photographic interpretation of the artistically beautiful - architecture; Photographic interpretation of the naturally beautiful - landscape.			
<i>Workshops:</i>			
Usage of medium gray palette; usage of the exposure meter and spotmeter; introduction to the different formats of the photographic cameras; photogram; camera obscura; lens test; deep depth of field; focus of lens; digital formats jpg, tiff, psd; digital post-production;			
Literature:			
<ul style="list-style-type: none"> - Rudolf Arnheim, Art and visual perception - Rudolf Arnheim, The power of the center - Milun Mitrovic: Forma i oblikovanje - Pavle Vasic: Uvod u likovne umetnosti - Dragoljub Kazic: Elementarna tehnika fotografije - Milan Fizi: Fotografija - Ladislav Mihel: Ekspozicija - Ladislav Mihel: Kamera 			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods:			
Lectures with corresponding examples.			
Realization of individual exercises.			
Joint exercises with demonstrations.			
Analysis of individual artistic solutions with the discussion.			
Introduction and following of current artistic and cultural events.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	10	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia		exam papers	40
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Photographic Image II			
Lecturer: Branko V. Sujic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the second year of studies and fulfilled exam obligations in Photographic Image I			
Goal of the course: The course Photographic Image II aims to introduce students to defining the three-dimensional world in a two-dimensional plane by means of theoretical and practical knowledge about light sources and optical systems, as well as to enrich their culture in the field of art photography.			
Outcome of the course: Upon successful completion of the course Photographic Image II students are able to realize the stylistic unity that is manifested as an individual light-optical position in relation to the motif and scene. The aforementioned stylistic unity is achieved by finding and implementing appropriate light solutions of the scene and applying adequate characteristics of lenses and other optical systems.			
Content of the course:			
<i>Lectures:</i>			
The light in photography; Portrait; Lighting of portraits; Lighting of matte surfaces; Act; Principles of composing photographic images; Principles of composing photographic images - contrast; Principles of composing photographic image - harmony; Principles of composing photographic image - focus; Principles of composing photographic images - gradation; Principles of composing photographic images - repetition; Principles of composing photographic image - balance; Lighting of shiny surfaces; Lighting of objects with different reflection coefficients; Still life; Subjectivity in photography; Photo essay; Space in photographic images; The two-dimensional and three-dimensional; The perception of photographic images; Rhythm in the composition of photographic images; Stylistic unity; Form and style; Optical handwriting; Photography as a communication system;			
<i>Workshops:</i>			
Work in the studio; work with continuous and flash lighting; range of contrast of photographic materials; lighting modules; lighting of portraits; lighting of objects, glass, metal, porcelain; the light focus; composition; zone system;			
Literature:			
- Bert P. Krages: Photography: The Art Of Composition; - Tom Grill, Mark Scanlon: Photographic Composition; - Ernst A. Weber: Vision, Composition, and Photography; - Andreas Feininger: Principles of composition in photography; - Roger Hicks, Frances Schultz: Still Life and Special Effects; - Photography: A Guide to Professional Lighting Techniques; - Rod Ashford: Lighting for Nude Photography			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods:			
Lectures with corresponding examples. Realization of individual exercises. Joint exercises with demonstrations. Analysis of individual artistic solutions with the discussion. Introduction and following of current artistic and cultural events.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	10	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia		exam papers	40
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Photographic Image III			
Lecturer: Aleksandar Kostic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the third year of studies and fulfilled exam obligations in Photographic Image II			
Goal of the course is to introduce students to the process of creating photographic images through the completed creative process: reflective observation, selection of ideas and topics, research, preparation, shooting, processing and final presentation of the work, through the realization of authored photographic project intended for presentation. Through individual lectures, topics related to ideas, aesthetics, technical implementation and perceived communication of a realized photographic work are resolved.			
Outcome of the course: Upon successfully mastered Photographic Image III course, students are conceptually, aesthetically and technologically capable of thinking and making decisions for the purpose of quality implementation of artistic goals and offering it to public estimation and critical judgment. From this point of view, they can successfully continue the process of learning and training, and at the same time they can be present on the current professional scene with their works.			
Content of the course: 1. Authored approach to photography; 2. Topic and stylistic choices; 3. The continuity of photographers' work and public presentation; 4. Internet as a form of instant visual communication; 5. Photographic log (setting the Internet page of the course); 6. The process of global perception of the photographic project (action plan); 7. The choice of topics, understanding the message, synopsis (from the concept through funding, to the target); 8. Photographic images and messages; 9. Descriptive and transformative role of photographic images; 10. Photographic narrative; 11. The documentary and the artificial; 12. Stylization means and the elements of visual expression; 13. The colour; 14. The text in photography, graphisms, collage; 15. Space (perspective, 2D, 3D, colour); 16. The protagonist and space; 17. Symbolism of the object in the scene; 18. Global and individual meaning of photography elements (final project preparation and a production plan with deadlines); 19. Analog photographic process; 20. Digital photographic process; 21. Comparison: analog VS digital; 22. Comparative test and conclusion, the choice of methods, aesthetic goals; 23. Alternative photographic processes; 24. Digital negative; 25. Analog print; 26. Digital print; 27. Processes of printing and preparation; 28. Screen; 29. Work presentation modes - Presentation; 30. Photography and contemporary art practice.			
Literature: - Virilio, Paul - The Vision Machine, Svetovi, Novi Sad, 1993; - Wells, Liz - Photography: A Critical Introduction, CLIO, Belgrade, 2006; - Soulages, François, Esthétique de la photographie, Kulturni centar Beograda, Belgrade, 2008; - Cartier-Bresson, Anne-Le vocabulaire technique de la Photographie, Éditions Marval, 2007; - Dickie, Chris-Photo Project, Argentum, 2006; - James, Christopher-The Book of Alternative Photographic Processes, Delmar, Cengage Learning, 2009			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Lectures, assigning precise topics for individual student works with predetermined terms of mandatory realization, analysis of individual artistic solutions with the discussion, presentation of current students' works through the webs page of the course, organizations of visits of eminent domestic and foreign authors.			
Mark (max. no. of points 100)			
Pre-exam obligations		70 points	Final exam
Attendance		30	Exam (theory and projects)
Participation in the course and projects (colloquium)		40	30

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Photographic Image IV			
Lecturer: Milan I. Miletin, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Camera and fulfilled exam obligations in Cinematography Image and Photographic Image III			
Goal of the course is to present and introduce students to contemporary understandings of the photographic image, through individual lectures. The focus of the course is to present students the basic artistic and technological problems in selected photographic genres.			
Outcome of the course: Students are able to properly solve the problems of shooting complex scenes from technological and conceptual artistic standpoint.			
Content of the course: Photographic Image IV contains methodological units which include (from theoretical and practical aspects), the basic problems of contemporary photographic genres observed from the aesthetic and technological standpoint of digital images. <i>Lectures</i> Authored approach to portrait photography. Basic characteristics of photography of propaganda. The attitude of the authors' style and commercial demands in the photography of propaganda. Defining relations between documentary and reportage photography. Historical examples of different styles in the understanding of documentary photography. Creating a unique style of documentary photography. Photography of architecture. The basic problems in the formation of authored approach in the photography of architecture. Creating the unity of the authored style in a series of photos with the optional photographic genre. <i>Workshops:</i> Principles of formation of generated digital image in 3D programs. Procedural 3D programs. Features of generated camera and lighting in 3D programs. Methods of retouching in digital photography on the basis of alpha channel adding. Retouch of the objects with high coefficient of reflection) glass, metal, etc.). Application of HDRI procedure in the photography of architecture.			
Literature: <i>Compulsory literature:</i> - Photoshop CC, User Manual, - Photomatix 4 User Manual. <i>Wider literature:</i> - 3ds Max Biblija, Kelly Murdok, Bryce 7, User Manual PDF, Real World Bryce 4, Susans Kitchens, Victor Gavenda, Steve Caplin - How to cheat in Photoshop - The art of creating photorealistic montages, Focal Press, USA, 2006			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Lectures comprised of methodical units on the basis of course program. The analysis of individual artistic solutions with discussion. Introduction to current art and cultural events.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Attendance	10	Exam projects	30
Participation in the course	10		
Artistic level of individual project realization	50		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Acting in Film I			
Lecturer: Golubovic P. Srdan, assistant professor; Novakovic, D. Oleg, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Film and television production			
Goal of the course: Acquiring knowledge in the specific method of acting before the camera, the director's work with the actor, the co-operation of the actor with the director and other members of the film or television team.			
Outcome of the course: Upon completion of the course Acting in Film I, students gained basic knowledge in the field of director's work with the actor. They are familiar with the specifics of the methods of acting before the camera. They are capable of a creative approach to the work with the actor on the realization of feature structures.			
Content of the course:			
<i>Lectures:</i>			
Director's work of the actor in the specific conditions of film shooting. Acting methods before the camera.			
1. Similarities and differences between acting on stage and before the camera			
2. The relation of directors and actors			
3. The problem of discontinuity of acting in the film			
4. The cast - scenario			
5. The cast - characters			
6. The director - the actor - the character			
7. Casting			
8. External and internal appearance			
10. Close up acting			
11. The elements of a dialogue			
12. Visual elements			
13. The authenticity of acting expression			
14. Human behaviour and acting before the camera			
15. The relation - director, actor, audience			
<i>Workshops:</i>			
Video exercises – working with the actor. Written exercises.			
Literature:			
- Stanislavski, K. S. <i>System</i> , Partizanska knjiga, Belgrade, 1982			
- Strasberg, L. <i>A Dream of Passion (The Development of the Method)</i> , FDA, Belgrade, 2004			
- Chekhov, M. <i>On the Technique of Acting</i> , NNK Internacional, Belgrade, 2005			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures. Projections of examples from films and their analysis. Exercises (video exercises – work with actors). Written exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	oral exam	40
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Acting in Film II			
Lecturer: Golubovic P. Srdan, assistant professor; Novakovic, D. Oleg, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts – Module Film and television production and fulfilled exam obligations in Acting in Film I			
Goal of the course: Acquiring knowledge in the specific method of acting before the camera, the director's work with the actor, basic theories of acting			
Outcome of the course: Upon completion of the course Acting in Film II, students gained basic knowledge in the field of director's work with the actor. They are familiar with the specifics of the methods of acting before the camera. They are capable of a creative approach to the work with the actor on the realization of feature structures. They are familiar to the basic theories of acting.			
Content of the course:			
<i>Lectures:</i>			
Director's work of the actor in the specific conditions of film shooting. Acting methods before the camera. The basics of theories of acting.			
1. The task and the function			
2. Characters			
3. Relations			
4. The conflict			
5. The problems of mise en scene			
6. The type			
7. The character			
8. The stereotypes and archetypes			
10. The actions of actors			
11. Text and subtext			
12. The genres in acting			
13. Working with amateur actors			
14. The professional and amateur actors			
15. The stylistic unity in acting			
<i>Workshops:</i>			
Video exercises – work with the actor. Written exercises.			
Literature:			
- Stanislavski, K. S. <i>System</i> , Partizanska knjiga, Belgrade, 1982			
- Strasberg, L. <i>A Dream of Passion (The Development of the Method)</i> , FDA, Belgrade, 2004			
- Chekhov, M. <i>On the Technique of Acting</i> , NNK Internacional, Belgrade, 2005			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures. Projections of examples from films and their analysis. Exercises (video exercises – work with actors). Written exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	oral exam	40
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Actors before the Camera			
Lecturer: MGR Miladin R. Colakovic, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Acting. Minimal number of students – 6; maximum – 12.			
Goal of the course: The goal of the course is to introduce students of acting with the basic elements of creating a cinematography image and thus enable them to understand the complex relation actor-camera as an important factor in the acting interpretation of the filmic space and time.			
Outcome of the course: Upon course completion, students are expected to know and understand the basic concepts related to the creation of the cinematography image.			
Content of the course:			
<i>Lectures</i>			
1. The genesis and development of film cameras; 2. Observing, recording and motion picture reproduction; 3. Film formats; 4. Film frame shot; 5. Film planes; 6. Film planes II; 7. The camera angles I; 8. The camera angles II; 9. The axis of action; 10. Systems of framing I; 11. Systems of framing II; 12. Lens, angle of view and active space I; 13. The lens, angle of view and the active space II; 14. The lens and perspective I; 15. The lens and perspective II; 16. The lens and the movement I; 17. The lens and the movement II; 18. The movement of the actors and camera movement; 19. Camera movements I; 20. Camera movements II; 21. Lighting on the film, light and shadow; 22. Light sources, direction and quality of light; 23. The basic light setting I; 24. The basic light setting II; 25. Specifics of lighting in different film genres; 26. The basics of film makeup - corrective and character make up; 27. The basics of film makeup - rejuvenation, distressing, injuries; 28. Basics of film makeup - 2D and 3D mask; 29. The relation of the actors, and the set design as visual elements; 30. Costume as a visual element of the film.			
<i>Workshops:</i>			
Film planes, The camera angles, The axis of action, Systems of framing, Lens, angle of view and active space, The lens and perspective, The lens and the movement, The movement of the actors and camera movement, Camera movements, Lighting on the film, light and shadow, Light sources, direction and quality of light, The basic light setting, Corrective and character make up, The basics of film makeup - rejuvenation, distressing, injuries, Basics of film makeup - 2D and 3D mask			
Literature:			
<i>Compulsory:</i>			
- Nikola Tanhofer: Filmska fotografija;			
- Jerzy Plazewski: Język filmu;			
- Leksikon filmskih i televizijskih pojmova;			
- Specially prepared readers			
<i>Recommended:</i>			
- J. Kris Malkiewicz: Cinematography;			
- Paul Wheeler: Digital Cinematography;			
- Richard D. Zakrajsek: Perception and Imaging			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with demonstrations, workshops - joint exercises, Analyses of exercises, Discussions during lectures, Projections of films and inserts with analysis, Visits to sets and film studios.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Speech Realization			
Lecturer: MGR Radovan Knezevic, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Mastering the standard of voice realization before the microphone, as well as elements of the narration, oration and reciting techniques.			
Outcome of the course: Students are able to show: a mastered technique of creating speech unit; adopted forms of accent standard; a mastered technique of narration; speech realization before the microphone.			
Content of the course:			
<i>Lectures:</i>			
The relation of written and spoken language (the horizontal of speech realization)			
The structure of written unit in preparation for pronunciation (the vertical of speech realization)			
Modes of communication (who, what, why, to whom and the manner of speaking)			
Narration (storytelling)			
Accentuation and articulation exercises			
<i>Workshops:</i>			
Verification of reciting			
Rhetoric, military sermon			
Rhetoric, political sermon			
Recitation before the microphone			
Accentuation and articulation exercises			
Literature:			
- PhD Branivoj Djordjevic, <i>Elementi dikcije</i> , University of Arts, Belgrade, 1996			
- Asim Peco, <i>Osnovi akcentologije</i> , Naucna knjiga, Belgrade, 1971			
- Aristotle, <i>Rhetoric</i> , Belgrade, 1987			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with topic-based demonstrations			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	20	written exam	
Workshops		oral exam	40
Colloquium/colloquia	40	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The History of Film I			
Lecturer: Phd Aleksandar S. Jankovic, associate professor; PhD Aleksandra Milovanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The course insists on the notion of film as art but considers the phenomenon through the genre, chronological and social aspects in the context of general culture and history as a science. History of Film in principle should provide diachronic insight into what film has left as legacy so far, the time positioning of the epoch in the development of film history and the most important characteristics of the authors and thus assist in the formulation of personal poetics of students and to draw their attention to the artistic possibilities of the medium, its inter-textuality and technical flexibility, grammatical evolution, regardless of its economic profitability.			
Outcome of the course: Upon completion of the course, students should be able to: - define the main course in the history of world and national film and connect them to the historical context in which they appeared; - explain their opinion about certain phenomena in the history of film; - recognize the importance of certain authors and films for the development of film art, regardless of their opinion on them; - conceptualize the applicability of the insight into the historical development of film in their own film practice;			
Content of the course: History (of world and national) Film should enable students to become familiar with the basic phenomena, directions, trends, changes and developments in film history from 1895 to the French New Wave (late fifties). Special attention is dedicated to authors who have made a great contribution in the formation of film language and film as art but also through the prism of genre diversity. The course provides the basis for the further theoretical study of the film, as well as for further practical research in film creation. <i>Lectures:</i> lectures with examples (film inserts) <i>Workshops:</i> projections of films during lectures			
Literature: - David A. Cook, A History of Narrative Film 1, 2, 3 CLIO Belgrade 2005-2007 - Filmska enciklopedija 1-2, Zagreb, 1986-1990			
Extended literature: André Bazin, What is cinema? Belgrade: IF, 1967			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples (film inserts), projections of films			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The History of Film II			
Lecturer: Phd Aleksandar S. Jankovic, associate professor; PhD Aleksandra Milovanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The course insists on the notion of film as art but considers the phenomenon through the genre, chronological and social aspects in the context of general culture and history as a science. History of Film in principle should provide diachronic insight into what film has left as legacy so far, the time positioning of the epoch in the development of film history and the most important characteristics of the authors and thus assist in the formulation of personal poetics of students and to draw their attention to the artistic possibilities of the medium, its inter-textuality and technical flexibility, grammatical evolution, regardless of its economic profitability.			
Outcome of the course: Upon completion of the course, students should be able to: - define the main course in the history of world and national film and connect them to the historical context in which they appeared; - explain their opinion about certain phenomena in the history of film; - recognize the importance of certain authors and films for the development of film art, regardless of their opinion on them; - conceptualize the applicability of the insight into the historical development of film in their own film practice;			
Content of the course: History (of world and national) Film should enable students to become familiar with the basic phenomena, directions, trends, changes and developments in film history from 1895 to the French New Wave until the so-called Millennium film (the first decade of 21 st century). Special attention is dedicated to authors who have made a great contribution in the formation of film language and film as art but also through the prism of genre diversity. The course provides the basis for the further theoretical study of the film, as well as for further practical research in film creation. <i>Lectures:</i> Lectures with examples (film inserts) <i>Workshops:</i> Projections of films during lectures			
Literature: - David A. Cook, A History of Narrative Film 1, 2, 3 CLIO Belgrade 2005-2007 - Filmska enciklopedija 1-2, Zagreb, 1986-1990 Extended literature: André Bazin, What is cinema? Belgrade: IF, 1967			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples (film inserts), projections of films			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The History of Film III			
Lecturer: PhD Aleksandar S. Jankovic, associate professor; PhD Aleksandra Milovanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The course follows the short but significant history of Serbian (national) film from the late 19th century to the beginning of the Second World War, later in the context of the integral part of Yugoslav cinematography, and then to the beginning of the 21 st century. The contextualization in the Balkan and European context is especially emphasized in establishing a historical narrative of the nineties of the last century to the present days. The course highlights the specifics of establishing the comprehensive features of cultural specificity of world and national cinematography			
Outcome of the course: Upon completion of the course, students should be able to: - define the main course in the history of world and national film and connect them to the historical context in which they appeared; - explain their opinion about certain phenomena in the history of film; - recognize the importance of certain authors and films for the development of film art, regardless of their opinion on them; - conceptualize the applicability of the insight into the historical development of film in their own film practice;			
Content of the course: The History of (national) Film should enable students to become familiar with the basic phenomena in the history of film from the first screening of the film in Belgrade in 1896, through a modest but significant production of Serbian i.e. Yugoslav film in the Monarchy until 1945, and then the ideological and aesthetic directions, trends, changes, phenomena and most importantly, the specifics in national cinematography from 1945 to the beginning of the 21st century <i>Lectures:</i> lectures with examples (film inserts) <i>Workshops:</i> projections of films during lectures			
Literature: - David A. Cook, A History of Narrative Film 1, 2, 3 CLIO Belgrade 2005-2007 - Filmska enciklopedija 1-2, Zagreb, 1986-1990 - Petar Volk, Srpski film, Film Institute, Belgrade, 1996 Extended literature: - Aleksandar Jankovic, Balkanizacija evrope, Almanac of the conference papers, Umetnost i mediji u funkciji evropskih intergracija, FDA, 2008 - Aleksandar Jankovic, (Pra)Istorija srpskog filma 1896 - 1941 in Umetnost 20 veka u Srbiji : Moderna i modernizmi, Belgrade, Orion Art, 2014, pp. 261 – 270			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples (film inserts), projections of films			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The History of Film k			
Lecturer: PhD Aleksandar S. Jankovic, associate professor; PhD Aleksandra Milovanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course is to enable students to familiarize with the basic phenomena in the History of film, from 1895 to the 90's. The course insists on the notion of film as art, but it takes into account the development of film genres that are not primarily of artistic orientation. Also, the course considers the most important aspects of national films from 1903 to the present.			
Outcome of the course: Upon completion of the course, students should be able to: - define the main course in the history of world and national film and connect them to the historical context in which they appeared; - explain their opinion about certain phenomena in the history of film; - recognize the importance of certain authors and films for the development of film art, regardless of their opinion on them; - conceptualize the applicability of the insight into the historical development of film in their own film practice;			
Content of the course: The course defines the basic directions in the history of world and national film, and provides insight into their development, transformation and effects on other genres in the period from 1895 to the present. Special attention is dedicated to authors who have made a great contribution in the formation of film language and film as art, but through genre prism as well. The course provides the basis for further theoretical study of the film, as well as for further practical research in film creation. <i>Lectures:</i> Lectures with examples (film inserts) <i>Workshops:</i> Lectures with examples (film inserts) Projections of films during lectures			
Literature: - David A. Cook, A History of Narrative Film 1, 2, 3 CLIO Belgrade 2005-2007 - Filmska enciklopedija 1-2, Zagreb, 1986-1990 - Petar Volk, Srpski film, Film Institute, Belgrade, 1996 Extended literature: - David Parkinson, History of Film, Dereta, Belgrade, 2014			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples (film inserts), projections of films			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	35
Workshops		oral exam	35
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The History of South Slavic Theatre and Drama I			
Lecturer: PhD Nebojsa Romcevic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The main goal of the course is to introduce students to the history of South Slavic drama and theatre, as well as the basic elements of the method of drama analysis.			
Outcome of the course: Introduction to the most important dramatic works and authors, constant reevaluation of their importance and enabling the students of theatre groups to independently assess and analyze dramatic and theatre phenomena in the period from the Middle Ages to the mid-19 th century.			
Content of the course: Folklore and Theatre/South Slavic theatre in the Middle Ages (ecclesiastical theater)/Theatre in Dubrovnik in the era of humanism/The beginnings of theatre life in Dubrovnik and Hvar during the Renaissance (Dz. Drzic, N. Najeskovic, H, Lucic)/M. Drzic, life and work/M. Drzic, pastorals (Tirena, Venus and Adonis, Plakir)/M. Drzic, comedies (Uncle Maroye, The Miser, Novela od Stanca)/M. Drzic, Hekuba/ M. Benetovic, The Lady of Hvar/Anonymous comedies in the 17 th century in Dubrovnik/P. Kanavelic, Vucistrah/Melodrama (Gundulic I., J. Palmotic)/The influence of French theatre in the 18 th century/V. Stuli, Kate Kapuralica; M. Bruerovic, Vjera iznenada/Baroque theatre of Serbs/ School theatre of Serbs (E. Kozaciniski, Traedokomedija)/The theatre with Serbs in the early 19 th century/Stefan Stefanovic, The Death of Uros the Fifth/Life and work of Joakim Vujic (foundation and work of the Knjazevsko-srbski teatar) Flying dilettante theatre/J. S. Popovic: life and work. Enlightenment and pre-romantic elements. Philosophy and poetics. The foundation of Teatar on Djumruk/J. S. Popovic; comedies: Liar and Archliar; The Upstart/J. S. Popovic; comedies: The Scrooge (Kir Janja); Zenidba i udadba/J. S. Popovic; comedies: The Evil Woman; The Patriots, J. S. Popovic; tragedies: Svetislav i Mileva; Stefan Decanski/ foundation of Serbian National Theatre in Novi Sad / Establishment of the National Theatre in Belgrade/Laza Kostic, Maksim Crnojevic, Pera Segedinac/Djura Jaksic, Elizabeth, the Princess of Montenegro/Kosta Trifkovic; The Franco-Prussian War; My Congratulations; The Love Letter, Capricious Girl/ Pucki igrokazi (I. Okrugic-Sremac, Sacurica i subara)/Croatian modern era (J. Kosor, Flame of Passion; J. Polic-Kamov, Monks' Orgy)/Ivo Vojnovic, The Trilogy of Dubrovnik, Equinox /D. Brzak, J. Veselinovic, Djido/I. Cankar, The King of Betajnova, The Servants/Acting and directing at the end of the 19 th century			
Literature: Nikola Batusic: <i>Povjest hrvatskog kazalista</i> , Zagreb, Skolska knjiga, 1978; Borivoje Stojkovic: <i>Istorija srpskog pozorista od srednjeg veka do modernog doba</i> , Belgrade, Museum of Theatrical Arts of Serbia, 1979; Miroslav Pantic: <i>Iz knjizevne proslosti</i> , Belgrade, SKZ, 1978 (The text "Dubrovacko pozoriste sedamnaestog veka"); Franjo Svec: <i>Komicki teatar Marina Drzica</i> , Zagreb, Matica hrvatska, 1969; Frano Cale: "O zivotu i djelu Marina Drzica", the foreword to the edition <i>Drziceva Djela</i> , Zagreb, Liber, 1979; Petar Marjanovic, <i>Mala istorija srpskog pozorista</i> , The Theatre Museum of Vojvodina, Novi Sad, 2006; Bajic Stanislav (the writer of the foreword), <i>Stariji dramski pisci</i> , Matica srpska, Srpska knjizevna zadruga, Belgrade 1972. Pavic Milorad, <i>Istorija srpske knjizevnosti klasicizma i predromantizma</i> , Nolit, Belgrade 1979. Deretic Jovan, <i>Istorija srpske knjizevnosti</i> , Nolit, Belgrade, 1983, Stojkovic Borivoje, <i>Istorija srpskog pozorista od srednjeg veka do modernog doba (drama i opera)</i> , Museum of Theatrical Arts of Serbia, Belgrade 1979			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode/acquisition of knowledge is through dialogic method on one hand, and the active participation of students in conversations that are subject to review, on the other hand. In addition, interactivity in the work on the subject is achieved through the participation of students / participants of the course in creative workshops, and within the individual work or group work.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	
Workshops		oral exam	60
Colloquium/colloquia	30	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The History of South Slavic Theatre and Drama II			
Lecturer: PhD Nebojsa Romcevic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies, finished course The History of South Slavic Theatre and Drama I			
Goal of the course: The main goal of the course is to introduce students to the history of South Slavic drama and theatre, as well as the basic elements of the method of drama analysis.			
Outcome of the course: Introduction to the most important dramatic works and authors, constant reevaluation of their importance and enabling the students of theatre groups to independently assess and analyze dramatic and theatre phenomena in the period from the beginning of the 20 th century, to World War II until the present.			
Content of the course: The National Theatre in Belgrade; repertoire, directing and acting/ 2-6 Branislav Nusic, A Member of the Parliament, A Suspicious Person, The Cabinet Minister's Wife, The Bereaved Family, Dr., Mister Dollar, The Deceased/B. Stankovic, Kostana/V. Jovanovic-Marambo, Our Fathers, Our Sons/D. Nenadic, Under the Millstone; M. Bojic, The Autumn of the King/ M. Begovic, The Adventurer at the Door, Without the Third/ M. Crnjanski, The Mask; Doss House/Z.. Vukadinovic, Centrifugal Dancer/T. Manojlovic, The Incredible Cylinder of His Majesty Cristian / M. Nastasijevic, At 'The Eternal Tap'; The Treasure of Medjuluzje/ M. Krleza, The Legend, Christopher Columbus, Michelangelo/M. Krleza, Feast of Kraljevo, Adam and Eve/M. Krleza; Golgotha, In the Camp, Wolfhound/M. Krleza, The Glembays, In Agony, Leda/Directing and acting in the period from the beginning of the 20th century until World War II/ Theatre during World War II; Theatre and drama in the first years after World War II/ Dj. Lebovic, M. Obrenovic, Nebeski odred/J. Hristic Clean Hands; Savonarola and His Friends/V. Lukic, The Long Life of King Oswald; Affair of The Innocent Annabelle/B. Mihajlovic- Mihiz, Banovic Strahinja/R. Marinkovic, Gloria/D. Smole, Antigone/M. Matkovic At the End of the Road/ D. Kis, Misa u a-molu/ D. Mihajlovic, When Pumpkins Blossomed/I. Bresan, play Hamlet in the Village of Mrdusa Donja/ S. Snajder, Croatian Faust/A. Popovic, The Evolutionary Road of Bora the Tailor; Spawning Carp; Lethal Motoristics / D. Kovacevic The Marathon Family; Balkan Spy/M. Novkovic, A Stone to Rest Your Head On/Lj. Simovic, he Wife of Hassan-Aga; The Miracle in Sargan; The Travelling Troupe Sopalovic/ S. Kovacevic, It Is the New Age/ G. Stefanovski, Wild Flesh /D. Jovanovic The Liberation of Skoplje/B. Srbjanovic, Family Stories; Locusts/ The history of directing, in the period from the end of World War II to the present/The most recent drama production in Serbia			
Literature: Nikola Batusic: <i>Povjest hrvatskog kazalista</i> , Zagreb, Skolska knjiga, 1978; Borivoje Stojkovic: <i>Istorija srpskog pozorista od srednjeg veka do modernog doba</i> , Belgrade, Museum of Theatrical Arts of Serbia, 1979; Miroslav Pantic: <i>Iz knjizevne proslosti</i> , Belgrade, SKZ, 1978 (The text "Dubrovacko pozoriste sedamnaestog veka"); Branko Hecimovic: <i>13 hrvatskih dramaticara, Od Vojnovica do Krlezina doba</i> , Zagreb, Znanje, 1976; P. Marjanovic, <i>Jugoslavenski dramski pisci 20. veka</i> , The Academy of Arts in Novi Sad, 1985; P. Marjanovic, <i>Mala istorija srpskog pozorista</i> , Theatre Museum of Vojvodina, 2005; R. Vuckovic: <i>Moderna drama</i> , Sarajevo, Veselin Maslesa, 1982; The last seven volumes of edition <i>Srpska knjizevnost - Drama</i> (forewords, bibliographies, data on texts and performances, the selected literature), Nolit, 1987			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode/acquisition of knowledge is through dialogic method on one hand, and the active participation of students in conversations that are subject to review, on the other hand. In addition, interactivity in the work on the subject is achieved through the participation of students/participants of the course in creative workshops, and within the individual work or group work.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	
Workshops		oral exam	60
Colloquium/colloquia	30	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The History of Serbian Theatre and Drama			
Lecturer: PhD Nebojsa Romcevic, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The main goal of the course is to introduce students to the history of Serbian drama and theatre, as well as the basic elements of the method of drama analysis.			
Outcome of the course: Introduction to the most important dramatic works and authors, constant reevaluation of their importance and enabling the students of theatre groups to independently assess and analyze dramatic and theatre phenomena in the period from the Middle Ages to the mid-19 th century.			
Content of the course: Theatre in Serbian countries in the Middle Ages/Theatre elements in Serbian folklore/School theatre at the end of the 18 th and beginning of the 19 th century/Stefan Stefanovic, The Death of Uros the Fifth/Life and work of Joakim Vujic Flying dilettante theatre/J. S. Popovic: life and work. Enlightenment and pre-romantic elements. Philosophy and poetics. The foundation of Teatar on Djumruk/J. S. Popovic; comedies: Liar and Archliar; The Upstart/J. S. Popovic; comedies: The Scrooge (Kir Janja); Zenidba i udadba/The beginnings of romantism in Serbian theatre (S. Milutinovic-Sarajlija, Matija Ban, Jovan Subotic) The foundation of Serbian National Theatre in Novi Sad, Establishment of the National Theatre in Belgrade/Laza Kostic, Maksim Crnojevic, Laza Kostic, Pera Segedinac/Djura Jaksic, Elizabeth, the Princess of Montenegro/Kosta Trifkovic; The Franco-Prussian War; My Congratulations; The Love Letter, Capricious Girl/ J. Ignjatovic, Adam i berberin su prvi ljudi/ D. Brzak, J. Veselinovic, Djido/M. Glisic, The Hoax/J.J. Zmaj, The Carp/Acting and directing at the end of the 19 th century/1-4 Branislav Nusic, A Member of the Parliament, A Suspicious Person, The Cabinet Minister's Wife, The Bereaved Family, Dr., Mister Dollar, The Deceased/B. Stankovic, Kostana/V. Jovanovic-Marambo, Our Fathers, Our Sons/D. Nenadic, Under the Millstone; M. Bojic, The Autumn of the King/ M. Begovic, The Adventurer at the Door, Without the Third/ M. Crnjanski, The Mask; Doss House/Z.. Vukadinovic, Centrifugal Dancer/T. Manojlovic, The Incredible Cylinder of His Majesty Cristian / M. Nastasijevic, At 'The Eternal Tap'/Theatre during World War II; Theatre and drama in the first years after World War II/ Dj. Lebovic, M. Obrenovic, Nebeski odred/J. Hristic Clean Hands/V. Lukic, The Long Life of King Oswald/B. Mihajlovic- Mihiz, Banovic Strahinja/A. Popovic, The Evolutionary Road of Bora the Tailor; Spawning Carp; Lethal Motoristics / D. Kovacevic The Marathon Family; Balkan Spy/M. Novkovic, A Stone to Rest Your Head On/D. Leskovar, Slike zalosnih dogadjaja/ Lj. Simovic, he Wife of Hassan-Aga; The Miracle in Sargan; The Travelling Troupe Sopalovic/ S. Kovacevic, It Is the New Age/ B. Srbjanovic, Family Stories; Locusts/M.Markovic, Railway, The Foundling Simeon/U. Sajtinac, Huddersfield			
Literature: Petar Marjanovic, <i>Mala istorija srpskog pozorista</i> , The Theatre Museum of Vojvodina, Novi Sad, 2006; Nebojsa Romcevic, <i>Rane komedije Jovana Sterije Popovica</i> , The Theatre Museum of Vojvodina, Novi Sad, 2004, Pavle Popovic: <i>Srpska drama u 19. veku</i> , in the book <i>Rasprave i clanci</i> , Srpska knjizevna zadruga, Belgrade, 1938; <i>Jovan Sterija Popovic</i> (edited by V. Milincevic), Belgrade, Zavod za izdavanje udzbenika, 1965; Bajic Stanislav (the writer of the foreword), <i>Stariji dramski pisci</i> , Matica srpska, Srpska knjizevna zadruga, Belgrade 1972; Pavic Milorad, <i>Istorija srpske knjizevnosti klasicizma i predromantizma</i> , Nolit, Belgrade 1979. Deretic Jovan, <i>Istorija srpske knjizevnosti</i> , Nolit, Belgrade 1983. Petar Marjanovic, <i>Pozoriste u srpskim zemljama srednjega veka</i> , Zbornik MS za scenske umetnosti i muziku, no. 14, 1994; Pavle Popovic: <i>Srpska drama u 19. veku</i> , u knjizi <i>Rasprave i članci</i> , Srpska knjizevna zadruga, Belgrade, 1938; <i>Jovan Sterija Popovic</i> (edited by V. Milincević), Belgrade, Zavod za izdavanje udzbenika, 1965; Milorad Flager: <i>Tri komedije J. Sterije Popovica</i> , in the book <i>Dva komediografa (Brezovacki, Sterija)</i> , Zagreb, Skolska knjiga, 1971; Stojkovic Borivoje, <i>Istorija srpskog pozorista od srednjeg veka do modernog doba (drama i opera)</i> , The Museum of Theatrical Arts of Serbia, Belgrade, 1979			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: The prevailing mode/acquisition of knowledge is through dialogic method on one hand, and the active participation of students in conversations that are subject to review, on the other hand. In addition, interactivity in the work on the subject is achieved through the participation of students/participants of the course in creative workshops, and within the individual work or group work.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	oral exam	60
Colloquium/colloquia	30	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: History of World Theatre and Drama I			
Lecturers: PhD Ivan T. Medenica, tenured professor, PhD Kesnija Radulovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The course is designed to allow students - using a number of methodological approaches from scientific disciplines such as theatre studies (theatre history), studies of performance, theory and history of literature – a basic, necessarily clear insight into the history of Western theatre: the origin and development of theatre art and drama in the context of religious ceremonies in Athens 6th century BC, as well as in all of their latter and the most significant stylistic, genre, thematic, ideological, performing and production line of development to the middle of the 17th century. The main epochs in this period of the history of Western theatre are chronologically studied, but in each of them dramatic styles and genres, poetics of drama, authorial opuses, social context and the importance of stage arts, production models, the architecture of theatres, performing practices (acting, set design, costume design, sound...) are studied parallelly.			
Outcome of the course To provide students with the general knowledge of the history of Western theatre, dramatic styles and genres, poetics of drama leading authorial opuses, social context and importance of theatre arts, production models, the architecture of theatres and performing practices; to perceive the history of drama and theatre in the context of broader cultural and historical trends; to understand the interdependence of the drama, theatre arts, economic and production requirements, religious beliefs, ideological constructs and overall system of values; to analyze dramas from different epochs and genres in a theoretically justified way, but also in a way that is suitable to their future artistic practice.			
Content of the course <i>Lectures:</i> Lectures are structured as methodical units that chronologically follow the history of Western theatre and drama from 6th century BC Greece until the mid-17th century: the ancient Greek and Roman theatre, secular and sacred theatre of the Middle Ages, Italian Renaissance theatre, Elizabethan theatre, Spanish Golden Age, French Baroque and Classicism... <i>Workshops:</i> Exercises in which recordings of contemporary staging of the studied dramas are watched and directors' interpretation and stage language of these plays are thoroughly analyzed.			
Literature: <i>Compulsory primary literature:</i> 30 dramas from Aeschylus to Calderón de la Barca <i>Recommended secondary literature:</i> 1) Aristotle, <i>Art of Poetry</i> , Zavod za izdavanje udzbenika, Belgrade, 1988, 2) Molinari Cesare, <i>Theatre Through The Ages</i> , Vuk Karadžić, Belgrade, 1982, 3) Lesky Albin, <i>Greek Tragedy</i> , Svetovi, Novi Sad, 1995, 4) Dupont Florence, <i>Aristotle or the Vampire of the Western Theatre</i> , CLIO, Belgrade, 2011, 5) Budimir Milan i Flasar Miron, <i>Pregled rimske književnosti</i> , Zavod za izdavanje udzbenika NR Srbije, Belgrade, 1963, 6) Jankovic Vladeta, <i>Nasmejana zivotinja</i> , Knjizevna zajednica N. Sada, Novi Sad, 1987, 7) Klaić Dragan, <i>Pozoriste i drame srednjeg veka</i> , Knjizevna zajednica Novog Sada, Novi Sad, 1988, 8) Veselin Kostić, <i>Stvaralastvo Viljema Sekspira (I-II)</i> , SKZ, Belgrade, 1994, 9) Jan Kott, <i>Shakespeare Our Contemporary</i> , Svjetlost, Sarajevo 1990, 10) Zorica Becanović Nikolić, <i>Sekspir iza ogledala</i> , Geopoetika, Belgrade, 2007, 11) Slobodan Vitanović, <i>Francuska književnost 1</i> , Svjetlost/Nolit, Sarajevo/Belgrade, 1976, 12) Roland Barthes, <i>Rasnov covek iz Književnost, mitologija, semiologija</i> , Nolit, Belgrade, 1979			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2 (exercises)
Teaching methods: Lectures, joint drama analysis, watching and analyzing drama recordings			
Mark (max. no. of points 100)			
Pre-exam obligations	35 points	Final exam	65 points
Activity during the course	10	written exam	15
Workshops/exercises	10	oral exam	50
Colloquium/colloquia	15	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: History of World Theatre and Drama II			
Lecturers: PhD Ivan T. Medenica, tenured professor, PhD Kesnija Radulovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies and completed course History of World Theatre and Drama I			
Goal of the course: The course is designed to allow students - using a number of methodological approaches from scientific disciplines such as theatre studies (theatre history), studies of performance, theory and history of literature - basic, necessarily clear insight into the history of Western theatre: from the reconstruction of theatrical life in 17th century England to the mid 20th century and the theatre of the absurd. The main epochs in this period of the history of Western theatre are chronologically studied, but in each of them dramatic styles and genres, poetics of drama, authorial opuses, social context and the importance of stage arts, production models, the architecture of theatres, performing practices (acting, set design, costume design, sound...) are studied parallelly.			
Outcome of the course To provide students with the general knowledge of the history of Western theatre, dramatic styles and genres, poetics of drama leading authorial opuses, social context and importance of theatre arts, production models, the architecture of theatres and performing practices; to perceive the history of drama and theatre in the context of broader cultural and historical trends; to understand the interdependence of the drama, theatre arts, economic and production requirements, religious beliefs, ideological constructs and overall system of values; to analyze dramas from different epochs and genres in a theoretically justified way, but also in a way that is suitable to their future artistic practice.			
Content of the course <i>Lectures:</i> Lectures are structured as methodical units that chronologically follow the history of Western theatre and drama from the renewal of theatrical life in England in the 17th century, through the reform of commedia dell'arte, the appearance of bourgeois drama, romantic drama and theatre in Germany, Russia and France, boulevard theatre, the appearance of the directing art, and naturalistic drama and theatre, realistic drama and theatre, expressionist drama, symbolistic drama and directing, the epic theatre to the middle of the 20th century and the absurd theatre; <i>Workshops:</i> Exercises in which recordings of contemporary staging of the studied dramas are watched and directorial interpretation and stage language of these plays are thoroughly analyzed.			
Literature: <i>Compulsory primary literature:</i> 30 dramas from William Congreve to Eugène Ionesco <i>Recommended secondary literature:</i> 1) Cesare Molinari, <i>Theatre Through The Ages</i> , Vuk Karadzic, Belgrade, 1982, 2) Lessing, <i>Hamburg dramaturgy</i> , Drzavno izdavacko poduzece Hrvatske, Zagreb, 1950, 3) Group of Authors, <i>Njemačka književnost I; Svjetlosti/Nolit</i> , Sarajevo/Belgrade, 1979, 4) Stojanovic Dragan, <i>Bogorodica u Geteovom Faustu</i> in: <i>Energija sakralnog u umetnosti</i> , Sluzbeni glasnik, Belgrade, 2010, 5) Gojkovic Drinka, preface, Georg Büchner, <i>The Complete Collected Works</i> , Zajednica, Sremski Karlovci, 1989, 6) Medenica Ivan, <i>Klasika i njene maske</i> , Sterijino pozorje, Novi Sad, 2010, 7) Williams Raymond, <i>Drama from Ibsen to Brecht</i> , Nolit, Belgrade, 1979, 8) Jovan Hristic, <i>Cehov dramski pisac</i> , Prometej, Novi Sad, 1994, 9) Slobodan Selenic, <i>Dramski pravci 20. veka</i> , FDA, Belgrade, 2002, 10) Boris Senker, <i>Redateljsko kazaliste</i> , Cekade, Zagreb, 1984, 11) K. S. Stanislavsky, <i>An Actor Prepares (I/II)</i> , Cekade, Zagreb, 1989/1991, 12) Bertolt Brecht, <i>Dialectical theater</i> , Nolit, Belgrade, 1979.			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2 (exercises)
Teaching methods: Lectures, joint drama analysis, watching and analyzing drama recordings			
Mark (max. no. of points 100)			
Pre-exam obligations	35 points	Final exam	65 points
Activity during the course	10	written exam	15
Workshops/exercises	10	oral exam	50
Colloquium/colloquia	15	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: History of World Theatre and Drama III			
Lecturers: PhD Ivan T. Medenica, tenured professor, PhD Kesnija Radulovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 6			
Condition: Attending the required year of the studies and completed course History of World Theatre and Drama 2 of 2a			
Goal of the course: The course is designed to allow students - using a number of methodological approaches from scientific disciplines such as theatre studies (theatre history), studies of performance, theory and history of literature - basic, necessarily clear insight into the history of Western theatre in the second half of the 20th century, the main traditional theatre forms in Asia (noh theatre, Kathakali, kabuki, bunraku, Beijing opera, topeng...), as well as African ritual performing. The most basic traits of main aspects of historically Asian and African theatre/ritual are studied, and a bit more in-depth the dramatic styles and genres, poetics of drama, authorial opuses, social context and the importance of stage arts, production models, the architecture of theatres, performing practices (acting, set design, costume design, sound...) are studied parallelly.			
Outcome of the course To provide students with the general knowledge of the history of Western theatre, dramatic styles and genres, poetics of drama leading authorial opuses, social context and importance of theatre arts, production models, the architecture of theatres and performing practices; to perceive the history of drama and theatre in the context of broader cultural and historical trends; to understand the interdependence of the drama, theatre arts, economic and production requirements, religious beliefs, ideological constructs and overall system of values; to analyze dramas from different epochs and genres in a theoretically justified way, but also in a way that is suitable to their future artistic practice.			
Content of the course <i>Lectures:</i> Lectures in the first semester are structured as methodical units that chronologically follow the history of Western theatre and drama in the second half of the 20th century: experimental theatre work of Antonin Artaud, Jerzy Grotowski and Tadeusz Kantor, the US theatre avant-garde during 60s and 70s (living theatre, Richard Schechner), the work of Bob Wilson, dramatic opuses of Jean Genet, Heiner Müller, Harold Pinter, Tom Stoppard, Slawomir Mrozek, Bernard-Marie Koltès... The second semester begins with the analysis of intercultural theatre of Brook, Mnouchkine and Barba, which serves as the reason for most of the semester to be devoted to the study of traditional forms of performing in Asia and Africa. <i>Workshops:</i> Occasional watching of the contemporary staging of the studied dramas recordings, or traditional Asian and African performing practices, joint analysis of particular dramas.			
Literature: <i>Compulsory primary literature:</i> 15 dramas from Genet Jean to Bernard-Marie Koltès <i>Recommended secondary literature:</i> 1) Antonin Artaud, <i>The Theatre and its Double</i> , Belgrade: Prosveta, 1971; 2) <i>Antonon Arto</i> , Gradac, edited by Mirjana Miocinovic, no. 136-137-138, 1999, 3) <i>Avangarda, teorija i istorija pojma I</i> , edited by Gojko Tesic, Narodna knjiga, Alfa, 1997, 4) Eugenio Barba and Nicola Savarese, <i>The Secret Art of the Performer: A dictionary of theatre anthropology</i> , Institute FDA, 1996 5) Peter Brook, <i>The Empty Space</i> , Belgrade: Lapis, 1994, 6) Peter Brook <i>The Open Door</i> , CLIQ, 2006, 7) Jerzy Grotowski, <i>Towards a Poor Theatre</i> , Belgrade: Studio lirica, 2006, 8) H.T. Lehmann, <i>Postdramatic Theatre</i> , Belgrade, Zagreb: Tkh and CDU, 2004, 9), Richard Schechner, <i>Towards a Postmodern Theatre: Between Theater and Anthropology</i> , 1992, 10) Tvrtko Kulenovic, <i>Pozoriste Azije</i> , Centar za kulturnu djelatnost, Zagreb, 1983.			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures, joint drama analysis, watching and analyzing drama recordings			
Mark (max. no. of points 100)			
Pre-exam obligations	35 points	Final exam	65 points
Activity during the course	15	written exam	20
Workshops/exercises		oral exam	45
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: History of World Theatre and Drama k			
Lecturers: PhD Ivan T. Medenica, tenured professor, PhD Kesnija Radulovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: The course is designed to allow students - using a number of methodological approaches from scientific disciplines such as theatre studies (theatre history), studies of performance, theory and history of literature - basic, necessarily clear insight into the history of Western theatre: the origin and development of theatre art and drama in the context of religious ceremonies in Athens 6th century BC, as well as in all of their latter and the most significant stylistic, genre, thematic, ideological, performing and production line of development to the middle of the 17th century. The main epochs in this period of the history of Western theatre are chronologically studied, but in each of them dramatic styles and genres, poetics of drama, authorial opuses, social context and the importance of stage arts, production models, the architecture of theatres, performing practices (acting, set design, costume design, sound...) are studied parallelly.			
Outcome of the course To provide students with the general knowledge of the history of Western theatre, dramatic styles and genres, poetics of drama leading authorial opuses, social context and importance of theatre arts, production models, the architecture of theatres and performing practices; to perceive the history of drama and theatre in the context of broader cultural and historical trends; to understand the interdependence of the drama, theatre arts, economic and production requirements, religious beliefs, ideological constructs and overall system of values; to analyze dramas from different epochs and genres in a theoretically justified way, but also in a way that is suitable to their future artistic practice.			
Content of the course <i>Lectures:</i> Lectures are structured as methodical units that chronologically follow the history of Western theatre and drama from 6th century BC Greece until the second half of the 20th century: the ancient Greek and Roman theatre, theatre of the Middle Ages, Italian Renaissance theatre, Elizabethan theatre, Spanish Golden Age, French Classicism, bourgeois drama, national romanticism (German, French, Russian), boulevard theatre, naturalistic drama and theatre, realistic drama and theatre, expressionist drama, epic theatre, theatre of the absurd... <i>Workshops:</i> Occasional watching of inserts of contemporary staging of the studied dramas recordings, joint analysis of particular dramas.			
Literature: <i>Compulsory primary literature:</i> 30 dramas from Aeschylus to Calderón de la Barca <i>Recommended secondary literature:</i> 1) Aristotle, <i>Art of Poetry</i> , Zavod za izdavanje udzbenika, Belgrade, 1988, 2) Molinari Cesare, <i>Theatre Through The Ages</i> , Vuk Karadžić, Belgrade, 1982, 3) Lesky Albin, <i>Greek Tragedy</i> , Svetovi, Novi Sad, 1995, 4) Budimir Milan i Flasar Miron, <i>Pregled rimske književnosti</i> , Zavod za izdavanje udzbenika NR Srbije, Belgrade, 1963, 5) Klaić Dragan, <i>Pozoriste i drame srednjeg veka</i> , Književna zajednica Novog Sada, Novi Sad, 1988, 6) Veselin Kostić, <i>Stvaralastvo Vilijama Sekspira (I-II)</i> , SKZ, Belgrade, 1994, 7) Jan Kott, <i>Shakespeare Our Contemporary</i> , Svjetlost, Sarajevo 1990, 8) Slobodan Vitanović, <i>Francuska književnost 1</i> , Svjetlost/Nolit, Sarajevo/Belgrade, 1976, 9) Group of Authors, <i>Njemacka književnost I</i> ; Svjetlost/Nolit, Sarajevo/Belgrade, 1979, 10) Williams Raymond, <i>Drama from Ibsen to Brecht</i> , Nolit, Belgrade, 1979, 11) Jovan Hristić, <i>Cehov dramski pisac</i> , Prometej, Novi Sad, 1994, 12) Slobodan Selenić, <i>Dramski pravci 20. veka</i> , FDA, Belgrade 2002.			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures, joint drama analysis, watching and analyzing drama recordings			
Mark (max. no. of points 100)			
Pre-exam obligations	35 points	Final exam	65 points
Activity during the course	20	written exam	
Workshops/exercises		oral exam	65
Colloquium/colloquia	15	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Art History I			
Lecturer: Gavric D. Zoran, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of Undergraduate Studies			
Goal of the course: The course is focused on the interpretation and understanding of the history of civilization, its fundamental values and achievements with emphasis on the history of painting, architecture and sculpture. Introducing students to the theoretical basis of the development of the history of fine arts and its correlation with the dramatic arts. Developing skills for theoretical-critical and creative thinking about the world of art.			
Outcome of the course: Upon course completion, students are expected to be able to apply different methods of theoretical and critical interpretation and interpretation of artistic phenomena in the development of the history of civilization. It is expected that students can recognize which period or stylistic direction a specific art subject or an object (if it is regarding architecture) belong to, that they can define its message, stylistic characteristics, as well as to recognize manuscripts of significant artistic authors and their works according to their specific stylistic peculiarities. It is expected that they have the ability to theoretically-critically and creatively think about the world of art.			
Content of the course: The course content is designed as a basis for the theoretical knowledge of the civilizational context of the art history development, with emphasis on the chronological development guidelines, the main stylistic features, the most prominent authors and most important works of art of a certain art period or genre. Special emphasis will be placed on the comparative analysis of different periods of fine arts and styles and the correlation with the dramatic arts. The period from prehistoric times to the Baroque is covered by the course.			
Literature: - H. W. Janson, <i>History of Art</i> , Yugoslavia, Belgrade, 1982 - Arnheim, Rudolph, <i>Art and Visual Perception</i> , University of California Press, 1954 - Panofsky, Erwin, <i>Meaning in the Visual Arts</i> , Anchor Books, Garden City, N. Y., 1955			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures followed by video projections. Discussions during lectures. Animation methods of the lecturer that encourage active student participation in the discussions that are the subject of research.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	40	written exam	
Workshops		oral exam	60
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Art History II			
Lecturer: Gavric D. Zoran, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of Undergraduate Studies and fulfilled exam obligations in History of Art I			
Goal of the course: The course is focused on the interpretation and understanding of the history of civilization, its fundamental values and achievements with emphasis on the history of painting, architecture and sculpture. Introducing students to the theoretical basis of the development of the history of fine arts and its correlation with the dramatic arts. Developing skills for theoretical-critical and creative thinking about the world of art.			
Outcome of the course: Upon course completion, students are expected to be able to apply different methods of theoretical and critical interpretation and interpretation of artistic phenomena in the development of the history of civilization. It is expected that students can recognize which period or stylistic direction a specific art subject or an object (if it is regarding architecture) belong to, that they can define its message, stylistic characteristics, as well as to recognize manuscripts of significant artistic authors and their works according to their specific stylistic peculiarities. It is expected that they have the ability to theoretically-critically and creatively think about the world of art.			
Content of the course: The course content is designed as a basis for the theoretical knowledge of the civilizational context of the art history development, with emphasis on the chronological development guidelines, the main stylistic features, the most prominent authors and most important works of art of a certain art period or genre. Special emphasis will be placed on the comparative analysis of different periods of fine arts and styles and the correlation with the dramatic arts. The period from prehistoric times to the Baroque is covered by the course.			
Literature: - H. W. Janson, <i>History of Art</i> , Yugoslavia, Belgrade, 1982 - Vasari, Giorgio, <i>The Lives of the Painters, Sculptors and Architects</i> , New York, 1927 (translated to Serbian) - Umetnost na kraju veka, edited by Irina Subotic, CLIO, Belgrade, 1998 - Argan, G. C. <i>El arte moderno</i> , volume 3, CLIO, Belgrade, 2006			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures followed by video projections. Discussions during lectures. Animation methods of the lecturer that encourage active student participation in the discussions that are the subject of research.			
Mark (max. no. of points 100)			
Pre-exam obligations		40 points	Final exam
Activity during the course		40	written exam
Workshops			oral exam
Colloquium/colloquia			60
Pre-exam paper			.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Cinematography Image I			
Lecturer: Aleksandar Kostic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Introducing students to cinematographic principle of "Visual Storytelling" and to the basic elements and processes of perception, recognition, comprehension and creation of motion picture photography (cinematography image). Introduction to technical parameters and the basics of analog and digital photo and video cameras usage.			
Outcome of the course: Upon course completion, students acquire the ability to recognize and interpret visual aspect of moving image media and its elements, and to articulate those same elements into their own visual expression, whether they are the authors of the visual content, or the area of their work is related to the visual expression of the completed work.			
Content of the course: <i>Lectures:</i> 1. The nature of light. 2. Fundamentals of visual perception. 3. The concept of the image; Objectivity and stylization. 4. DRA 5. Visual elements of still and motion picture. 6. Framing, perception of space and perspective. 7. The composition of the image. 8. Film Language, cinematographic formats. 9. Framing and planes. 10. Perception of space and time. 11. Camera movement, mise en scène and the movement within the frame. 12. Camera sector. 13. Recording preparation. 14. Introduction to the technical parameters and the basics of digital photo cameras usage. 15. Introduction to the technical parameters and the basics of digital video cameras usage. 16. Basics of photo and film cameras. Camera obscura. 17. The aesthetic aspects of the film optics 18. Cinematographic media and processes. 19. Aesthetic aspects of analog cinematography image. 20. Digital cinematography. 21. Exponometer, image tone control. 22. Colour. 23. Colour control. 24. Aesthetic aspects of colour. 25. Lighting instruments. 26. Methods of lighting. 27. The creative aspect of lighting. 28. The film continuity. 29. Visual storytelling. 30. Motion picture and new media. <i>Workshops:</i> The basics of composing the motion picture; The use of optics; Camera movement; Introduction to technical parameters and the basics of digital photo and video cameras usage.			
Recommended Literature:			
<ul style="list-style-type: none"> - Brown, Blain - Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers, Focal Press, 2002; - Ettetdgui, Peter - Cinematography (Screencraft), Rotovision, 2003; - Wheeler, Paul - High Definition Cinematography, Focal Press, 2nd edition, 2007; - Ballinger, Alexander - New Cinematographers, Harper Design International, 2004; - Tanhofer, Nikola - O boji, Novi Liber, 2008 			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with demonstrations; Workshops and exercises within regular classes; Recording of assigned projects outside the classroom and their analysis; Projections of TV shows, films and inserts; Visits to professional institutions, workshops and professionally relevant cultural events; Public presentation of projects and sending successful projects to competitions and festivals.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Attendance	30	Exam (theoretical and practical part)	30
Activity during the course (colloquium, pre-exam paper)	40		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Cinematography Image II			
Lecturer: Aleksandar Kostic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Undergraduate Studies Drama and audio-visual arts enrollment and fulfilled exam obligations in Cinematography Image I			
Goal of the course: The goal of this course is to introduce students to the most complex procedures in creating cinematography images, both from technological and aesthetic standpoint. Emphasis is on developing the thought process of creating a visual and narrative structure of the cinematographic work with conceptual, aesthetic and communication contents. The course studies the creative aspects of the moving image in the film, in other forms of audio visual and multimedia form, and applied cinematography image.			
Outcome of the course: Upon course completion, and all practical tasks performed, students are expected to be able to independently design and carry out a cinematography work, using articulated elements of visual language as unique visual or cinematographic film piece of art or as a segment of a piece of art of other art practice.			
Content of the course: 1. Reflective potential of a visual content; 2. The image of reality and stylization; 3. The means of stylization or method of transformation reality transformation; 4. Elements of a visual expression; 5. Visual storytelling; 6. The visual style; 7. The descriptive and transformative role of basic elements of a visual expression; 8. The real and virtual space; 9. The real and the virtual time; 10. Style continuity in time and space overview; 11. Space interpretation in feature structures; 12. The movement and rhythm; 13. Descriptive and transformative role of movement; 14. The movement in music and the commercial forms; 15. Style continuity in the use of camera movements; 16. The virtual movement; 17. The description of the transformation in the colour display; 18. Manipulation of colour in the process of image colouring; 19. The continuity in the colour treatment; 20 Black-and-white images; 21. Ambient and artificial lighting; 22. Conventional and unconventional lighting; 23. Style continuity in lighting; 24. Descriptive and transformative role of lighting; 25. The image and new technologies; 26. Creating a virtual image processes; 27. The anaglyph; 28. The screen; 29 Motion pictures in contemporary art practice; 30.Motion picture in theatre.			
Literature:			
<ul style="list-style-type: none"> - Brown, Blain - Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers, Focal Press, 2002; - Wheeler, Paul - High Definition Cinematography, Focal Press, 2nd edition, 2007; - Ballinger, Alexander - New Cinematographers, Harper Design International, 2004 - Gilles Deleuze - Cinema 2 the Time Image, Film Center of Serbia, 2010; - Giesekam, Greg - Staging the Screen, Palgrave Macmillan, 2007 			
No. of active teaching classes: 2		Lectures: 2	Workshops: 1
Teaching methods: Lectures with demonstration classes, realization of independent student tasks, analysis of completed assignments, topic-based workshops, playing the films and parts of the films with analyses.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Attendance	30	Exam (theoretical and practical part)	30
Activity during the course (colloquium, pre-exam paper)	40		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Copywriting			
Lecturer: Mirko M. Stojkovic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts – Module Dramaturgy			
The goal of the course is for students to learn and adopt the basic concepts in the field of copywriting and learn how to apply them in practice			
Outcome of the course: Upon course completion, students are expected to be enabled to perform copywriting tasks in marketing, advertising and/or branding agencies, as well as to have developed theoretical basis for analytical thinking about propaganda.			
Content of the course: During the course, students are introduced to the development of advertising and marketing mechanisms and are taught how to recognize them and apply while performing tasks that are prepared and analyzed through dramaturgical workshops.			
Literature			
- On Brand, Wallace Olins (Profil, Belgrade, 2004)			
- No logo, Naomi Klein (Samizdat B92, Belgrade, 2003)			
- adage.com			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures and exercises - dramaturgical workshops; Analysis of works and exercises; topic-based demonstrations. Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	25
Workshops		oral exam	15
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Copywriting a			
Lecturer: Mirko M. Stojkovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of Undergraduate/Master Studies			
The goal of the course is for students to learn and adopt the basic concepts in the field of copywriting and learn how to apply them in practice			
Outcome of the course: Upon course completion, students are expected to be enabled to perform copywriting tasks in marketing, advertising and/or branding agencies, as well as to have developed theoretical basis for analytical thinking about propaganda.			
Content of the course: During the course, students are introduced to the development of advertising and marketing mechanisms and are taught how to recognize them and apply while performing tasks that are prepared and analyzed through dramaturgical workshops.			
Literature - On Brand, Wallace Olins (Profil, Belgrade, 2004) - No logo, Naomi Klein (Samizdat B92, Belgrade, 2003) - adage.com			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures and exercises - dramaturgical workshops; Analysis of works and exercises; topic-based demonstrations. Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	25
Workshops		oral exam	15
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Cultural Policy a			
Lecturers: PhD Djukic G. Vesna, tenured professor; PhD Copic Z. Vesna, assistant professor; Nina Mihaljinac, teaching assistant			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
The goal of the course is to introduce students to the theory and history of cultural policy in Serbia and abroad, focusing on instruments and strategies of contemporary public practical policies, and enable them to acquire the necessary knowledge, skills and abilities of professional activity.			
Outcome of the course: Students are enabled to understand the role of statutory authorities and para-statal bodies that have political, legal and financial authority to make decisions on cultural life and cultural development of society at all levels of public administration and local government, know the process of adoption and practical implementation of important decisions and are capable of active participation in the planning and management of cultural development.			
Content of the course: 1-9. The theory of cultural policy: key concepts, levels, models and instruments; 10. The history of cultural policy: stages of development, from ancient Greece to the present day; 11-17. Strategies of contemporary cultural policies in Europe and the world: connecting, achieving sustainability, programming and organizational competitive strategies; 18-28. Modern cultural policy in Serbia at the national, provincial and city levels.			
Literature: 1. Djukic V., Drzava i kultura: studije savremene kulturne politike (2012) Belgrade: FDA, Belgrade (pp.1-371); 2. Djukic Dojcinovic V., Tranzicione kulturne politike: konfuzije i dileme (2003) Belgrade: Zaduzbina Andrejevic; 3. Djukic V., Strateske dileme savremene kulturne politike u Srbiji – koliko smo daleko od uravnotezenog delovanja (2013) Kultura, vol. 140, pp.252-271; 4. Djukic V., Izazovi pozorisne politike u Srbiji: finansiranje u funkciji vrednosno-idejnih ciljeva (2013) FDA Almanac, Belgrade: Faculty of Dramatic Arts, pp. 171-181			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: interactive lectures and exercises: the study of literature, research and analysis of contemporary cultural policy www.culturalpolicies.net , participation in public debates and study visits.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Fine Arts I			
Lecturer: D.A Milivoj Z. Pavlovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
The goal of the course is to introduce students to the field of fine (visual) art through the basic phenomena of visual art language, as well as to familiarize them with the main visual art disciplines and techniques, means of visual expression and creative image forming, the basis of each visual creation.			
Outcome of the course: Upon course completion, and all practical tasks performed, students are expected to be able to analyze and understand any work of visual art, have basic knowledge of visual art and to apply such knowledge and experience in their own work.			
Content of the course			
Lectures: Students familiarize with various visual phenomena during the course, through theoretical considerations and direct contact with works of visual art. Methodological units: 01. Introduction to the visual world, 02. Visual observation, 03. Observation of shapes, 04. Shapes and relations between them, 05. Three-dimensional shapes, 06. Representation of space 07. Different lights and relations between them, 08. The dark-light, 09. Colour, 10 Colour in the works of visual art, 11. Representation, 12. Composition, 13. Structure of the work of visual art 14. Interdependence of the form and content, 15. Meaning of the visual unity.			
Workshops: Basics of visual art language are mastered through practical exercises and students are trained for its use in other visual media.			
Literature			
<ul style="list-style-type: none"> - Rudolf Arnheim, Art and Visual Perception, University of Arts, 1987, 2003 - Pavle Vasic, Uvod u likovne umetnosti, University of Arts, 1982, 1988 - H. W. Janson, History of Art, Yugoslavia, Belgrade, 1982; 2005 - H. H. Arnason, History of Modern Art, Yugoslavia, 1975 - Zorz Popovic, Prostor i objekti spektakla Antika, The Faculty of Civil Engineering, 1976 - Zorz Popovic, Istorija arhitekture pozorista Jugoslavije i Evrope, The Faculty of Civil Engineering, 1986 - E. H. Gombrich, Art and Illusion, Nolit, 1984 - Zoran Pavlovic, Svet boje, Turistička stampa, 1977 - Umberto Eco, Art and Beauty in the Middle Ages, Svetovi, Novi Sad, 1992 - Ernst Kris, Psychoanalytic Explorations in Art, Kultura, 1970 - Susan Sontag, Essays On Photography, Radionica SIC, 1982 - Walter Benjamin, Essays, Nolit, 1974 - Roland Barthes, La chambre claire/Camera Lucida, Rad, 2004 - Paul Virilio, The Vision Machine, Novi Sad, Svetovi, 1993 - Pascal Bonitzer, Peinture et cinema, Belgrade, 1997 - Pascal Bonitzer, Le champ aveugle, 1997 			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with projections. Workshops – exercises. Visiting museums, exhibitions and relevant visual art, film and video events.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	Understanding an unknown work of art	20
Workshops	10	Presentation of practical work	30
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Fine Arts II			
Lecturer: D.A Milivoj Z. Pavlovic, assistant professor			
Status of the course: Compulsory or Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies and fulfilled exam obligations in Fine Arts I			
The goal of the course is to introduce students to different ways of presenting certain topics and genres in the visual arts as well as to enable them to recognize and creatively use visual art language in the reproductive visual media.			
Outcome of the course: Upon course completion, and all practical tasks performed, students are expected to be able to understand a work of fine, that is visual art in a broader cultural and social context, and to apply knowledge and experience gained on examples from the visual arts and culture in their work with other visual means of expression.			
Content of the course			
Lectures			
Students are enabled to understand and creatively use visual art language in their professional work during the course, through theoretical considerations, direct contact with works of visual art and workshops. Methodological units: Introduction to genres of visual art expressions. Human figure, Nude, Portrait, Movement (Figures in motion), Still life, Landscape, Figure in space - interior and exterior, Genre painting, History painting, Style, Image content analysis, Relations between different visual media, Graphics and printing, Influence of photography to painting, The relationship between film and fine arts, Television and video art, Visual design of digital media			
Workshops:			
Basics of visual art language are mastered through practical exercises and students are trained for its use in other visual media.			
Literature			
<ul style="list-style-type: none"> - Rudolf Arnheim, Art and Visual Perception, University of Arts, 1987, 2003 - Pavle Vasic, Uvod u likovne umetnosti, University of Arts, 1982, 1988 - H. W. Janson, History of Art, Yugoslavia, Belgrade, 1982; 2005 - H. H. Arnason, History of Modern Art, Yugoslavia, 1975 - Zorz Popovic, Prostori i objekti spektakla Antika, The Faculty of Civil Engineering, 1976 - Zorz Popovic, Istorija arhitekture pozorista Jugoslavije i Evrope, The Faculty of Civil Engineering, 1986 - E. H. Gombrich, Art and Illusion, Nolit, 1984 - Zoran Pavlovic, Svet boje, Turisticka stampa, 1977 - Umberto Eco, Art and Beauty in the Middle Ages, Svetovi, Novi Sad, 1992 - Ernst Kris, Psychoanalytic Explorations in Art, Kultura, 1970 - Susan Sontag, Essays On Photography, Radionica SIC, 1982 - Walter Benjamin, Essays, Nolit, 1974 - Roland Barthes, La chambre claire/Camera Lucida, Rad, 2004 - Paul Virilio, he Vision Machine, Novi Sad, Svetovi, 1993 - Pascal Bonitzer, Peinture et cinema, Belgrade, 1997 - Pascal Bonitzer, Le champ aveugle, 1997 			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with projections. Workshops – exercises. Visiting museums, exhibitions and relevant visual art, film and video events.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	10	Understanding an unknown work of art	20
Workshops	10	Presentation of practical work	50
Colloquium/colloquia	10	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Media of Mass Communication			
Lecturers: PhD Sestic Dragicevic, D. Milena, PhD Martinoli, A. Ana			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the second year of Undergraduate Studies			
Goal of the course: Presentation of the key concepts of media studies and communication theory, observed through a variety of social, economic and institutional frameworks. The goal is to acquire the ability to understand the symbolic and material creations - production formats, genres and media texts - through selected, representative media theory. The focus of the course is transferred from the concept of mass to the concept of networking, and to the comprehension of trends from national to global media production and distribution process.			
Outcome of the course: Using all relevant and current acquired knowledge, skills and abilities, students should be able to critically analyze contemporary media landscape and modern media production, recognize different media forms and genres, understand the different forms of modern media production and institutional media organization and recognize the key legal frameworks that regulate the media market, upon completion of the course.			
Content of the course			
Lectures			
1. Media and Mass Communication, defining the mass media; 2. Print media, Newspapers, magazines, tabloids; 3. Books, reading habits of the audience; 4. Comic book and graphic novel; 5. Advertising; 6. Public relations, lobbying and spinning as forms of communication; 7. Electronic media - radio and television - change of the cultural pattern; 8. Cinematography 9. Popular Music; 10. Photography as a mass media genre - Press photo; 11. New digital technology and influence on the media industry; 12. Media economics; 13. Creating a media policy; 14. Models of media institutions; 15. The <i>debate - media in Serbia today</i> ; <i>II semester:</i> 1. Programming - creating daily, weekly, monthly and seasonal program scheme; 2. Media effects and impacts; 3. Active audience; 4. Media and production of meaning - Stereotypes; 5. Construction and representation of the national identity - the creation of national stereotypes; 6. The construction of gender identities; 7. Construction and representation of marginalized and sub-cultural identities; 8. Media forms and genres (in relation to the basic media functions); 9. Media forms and genres (feature formats); 10. Mass media forms and genres 2 (the documentary genre); 11. Production of news; 12. Citizen journalism - participation - crowdsourcing; 13. Social Networks - a new cultural pattern 14. Ethical dilemmas - freedom of expression and communication; 15. <i>The debate - Media in the Global World: hybridization of formats - hybridization of identity</i> ;			
Practical knowledge: Workshops include the analysis of selected media content and the analysis of selected market and audience research.			
Literature			
- Briggs and Cobby, <i>The media: an introduction</i> , CLIO, Belgrade, 2010 - Stuart Price, <i>Media Studies</i> , CLIO, Belgrade, 2011 - John Lloyd, <i>What the Media are Doing to Our Politics</i> , Samizdat B92, Belgrade, 2008 - Joseph Turow, <i>Media Today 1 and 2</i> , Belgrade, CLIO, Belgrade, 2012 - Burke and Briggs, <i>A Social History of the Media</i> , Belgrade, CLIO, 2005 - McQueen, <i>Television</i> , CLIO, Belgrade, 2006 - Singler and Viringa, <i>Radio</i> , CLIO, Belgrade, 2002			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods:			
Interactive lectures, analytical tasks; pre-exam paper and its public presentation, discussions and debates.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Workshops	30	written exam	
Pre-exam paper(s)	30	oral exam	40

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: International Cultural Relations a			
Lecturers: PhD Dragicevic Sestic D. Milena, tenured professor, PhD Djukic G. Vesna, tenured professor, Mihaljinac S. Nina, teaching assistant			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
<p>The goal of the course is to provide students with knowledge about the history of international cultural relations, as well as with an insight into contemporary trends of international cooperation (cultural diplomacy, cultural exchange, international cultural trade and the impact of globalization, networking); to provide students with knowledge about international organizations in the field of culture (UNESCO, Council of Europe, the European Union and its cultural programs) and international conventions; to enable students to design and lead international projects.</p>			
<p>Outcome of the course: gaining knowledge and skills needed to analyze the international relations in culture; acquiring the ability to design and create international/cross-border co-production and collaborative projects; acquiring the necessary skills to manage projects at the international level (operating in networks and consortia), knowledge about the resources and methods of fundraising at the international level</p>			
<p>Content of the course: <i>Lectures</i> - Cultural relations, cooperation and cultural diplomacy - basic concepts; 2-5. Historical models of international cooperation in culture; 6. The instruments of international cultural cooperation; 7. Cultural dimension of European integration and transnational forms of organization: The European Union and the Creative Europe program. 8-10. International organizations in the field of culture, European cultural networks; 11-12. International events as platforms for exchange, cooperation and trade; Balkan cultural cooperation. Ethical dilemmas of international cultural relations. 13. International projects - co-production; principles of management the international projects in culture; 14-15. Cultural diplomacy of Serbia - resources and strategy. <i>Workshops</i> - International cooperation projects design, elaboration and public debate.</p>			
<p>Literature -Dragicevic Sestic M. Stojkovic B. (2011) <i>Kultura: menadzment, animacija, marketing</i> (6th edition) Belgrade: CLIO(pp. 287-320) -Rogac Mijatovic, Ljiljana, <i>Kulturna diplomatija i medjunarodni kulturni odnosi</i>, Institute for Theatre, Film, Radio and Television, CLIO, Belgrade, 2014 -Francoise Chaube and Martin Lorraine, <i>International Cultural Relations: history and context</i>, CLIO, Belgrade, 2014 -Wyszomirski M., Schneider, C. et al., <i>Cultural diplomacy</i>, Balkankult fondacija, 2006</p>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: lectures; debates and discussions; visits (to international organizations, cultural centers, etc.), project-based learning.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course		written exam - test	40
Workshops		oral exam	20
Pre-exam paper	40	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Management and Marketing in Culture a			
Lecturers: PhD Dragicevic Sestic D. Milena, tenured professor, Mihaljinac Nina, teaching assistant			
Status of the course: Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
<p>The goal of the course is that students understand the importance and the logic of strategic approach to organizational development of institutions and cultural organizations, the basics of strategic analysis, understand the organizational environment, learn to apply the methods of organizational diagnosis and to plan and lead the development of cultural organizations and control the quality of their work; to introduce students to the specific role of marketing and public relations in the strategic, institutional and project management in culture, in order to promote greater efficiency in raising visibility, audience development and sustainability.</p>			
<p>Outcome of the course: Students will gain competence in strategic thinking and analysis, in organizations development management, in the process of raising the capacity and organization development through the selection and application of appropriate strategies; they will learn how to plan and manage resources and the process of organizational learning; they will acquire the knowledge and skills of research and management of marketing and public relations in culture; they will be familiar with the process of developing marketing, PR and fundraising plan, and know how to apply for funding and evaluate the success of marketing and PR activities.</p>			
<p>Content of the course: <i>Lectures:</i> 1. Organizational development - basic concepts of increasing capacity; 2-5. Methods of strategic analysis; 6-7. Development scenarios, types and selection of strategies; 8-10. The content of the strategic plan and the planning of development resources; 11-13. Management of artistic and cultural organization, HR and career development; 14-15. Ethical dilemmas of strategic management and marketing. 16-20. Marketing management in culture; 21-25. Public relations of institutions and cultural organizations; 26-28. Fundraising. 29-30. Strategic analysis, strategic plan including the marketing and PR concept - presentation and evaluation. <i>Workshops</i> - group work: performing the strategic analysis and making a strategic plan for cultural organizations, conceptualization and implementation of promotional activities of the project selected, development of marketing, PR and fundraising strategy of FIST.</p>			
<p>Literature</p> <ul style="list-style-type: none"> - Dragicevic Sestic, M., Dragojevic, S. <i>Menadzment umetnosti u turbulentnim okolnostima</i>, CLIO, Belgrade, 2011. (3rd and 4th chapter) - Dragicevic Sestic, M., Stojkovic B. (2011) <i>Kultura: menadzment, animacija, marketing</i> (6th edition) Belgrade: CLIO (pp. 87-112, 221-286, 323-337) - Adizes, I. <i>Managing Corporate Lifecycles</i>, Prometej, Novi Sad, 1994 - Torrington D. et al., <i>Human Resource Management</i>, Data status, Novi Sad, 2004 (chapter on leadership) - Colbert F. <i>Marketing Culture and the Arts</i>, CLIO, Belgrade, 2010 			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
<p>Teaching methods: lectures; workshop for the application of strategic analysis methods to concrete examples; presentation of individual analysis strategy results including a discussion of the solutions, the design of the marketing and PR campaign; workshops for negotiation and fundraising for the FIST.</p>			
Mark (max. no. of points 100)			
Pre-exam obligations	points 50	Final exam	points 50
Activity during the course	10	written exam	
Performing strategic analysis with determination of the development direction; development of marketing and PR plan	40	oral exam	50

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Alternative Film Forms Editing a			
Lecturer: MGR Dimitrijevic C. Andrija, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Artistic training of students of editing to work on the most complex film and television forms. Building and finding personal artistic attitude.			
Outcome of the course Students gain competence to independently edit complex film and television forms and other audio-visual wholes. They gain the ability to acquire theoretical reflection and explanation as well as creating the most complex editing solutions in a FTV work.			
Content of the course The course explores the forms of film practice whose main types are: avant-garde film, experimental, independent, underground, essay, trash movie, subliminal film, movie landscape... Terms overlap but are not synonymous. Resting on the traditions of avant-garde cinema in the twentieth century, modern related types are more or less consciously but radically, opposed to orthodox and conventional practice, based on the narrative. These types of films are based on an extreme transformation and at completely different contents than that of the traditional film, with the purpose of creative innovative contents, forms and establishing new progressive ideas. Students will master the film forms, an abstract film, absolute film, collage, stained glass, multi-display film, nonlinear film, subliminal films, essay films, combined modern forms...			
Literature - R. Bruce Elder: Hans Richter and Viking Eggeling: The Dream of Universal Language and the Birth of The Absolute Film - A.L. REES: Frames and Windows: Visual Space in Abstract Cinema - Alexander Graf: Berlin - Moscow: On the Montage Aesthetic in the City Symphony Films of the 1920s - Rudolf E. Kuenzli: Man Ray's Films: From Dada to Surrealism - Alexander Graf, Dietrich Scheunemann: Avant-Garde Film			
No. of active teaching classes: 2	Lectures: 2	Workshops:	Research Paper:
Teaching methods: Lectures with film projections and inserts. Discussions during the lectures and exercises. Participation of students in the lectures with their own examples for the topic. Writing a pre-exam paper. Implementation of group and individual practical exercises.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia			
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Documentary Film Forms Editing a			
Lecturers: Djokic M. Jelica, tenured professor; Mijailovic S. Goran, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course Creative planning and the use of editing solutions in various types of documentary film forms. Technical and creative enabling students to work on the most complex film and television projects. Finding personal creative attitude.			
Outcome of the course Students gain competence to independently edit documentary film, television and other audio visual-audio wholes. Students acquire the ability to plan specific editing procedures, both within the scene and within the larger structural units and to make decisions on editing at the level of dramaturgy of the entire work.			
Content of the course Editing procedure from a synopsis to final editing. Film for the cinema and for television - the characteristics and peculiarities. The editing analysis of synopsis or scenario for documentary work structure. Editing planning before shooting. Analysis of the recorded material. Types of documentary material. Narration. The types of scenes and sequences. Technical - technological prerequisites for editing (film, video...) Rough editing during recording. Editing and control screening. Special visual effects. Inscriptions and credits. Sound editing. Commentator's note. Editing of a documentary feature.			
Literature - Karel Reisz and Gavin Millar: "The Technique of Film Editing", University of Arts, Belgrade, 1982 - Erik Barnouw: "Documentary", Belgrade, 1981 - Ranko Munitic: "Dokumentarni film – da ili ne?", Belgrade 1982 - Almanac "Dokumentarni film", Festival jugoslovenskog dokumentarnog i kratkometražnog filma, Belgrade 2001 - Marko Babac: Prostor-vreme filma, Academy of Arts, Novi Sad 2014 - Literature according to individual students' topics for essays.			
No. of active teaching classes: 2	Lectures: 2	Workshops:	Research Paper:
Teaching methods: Lectures, film projections and inserts. Discussions during the lectures and exercises. The participation of students in lectures with topic-based essays.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia			
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Fictional Films Forms Editing			
Lecturer: Ivanovic I. Snezana, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Study of fictional film form through the diversity of editing methods within the dramaturgy of feature fictional films.			
Outcome of the course: Students are introduced to the complexity of editing process of feature fictional film and TV forms in all major aspects. This enables them to acquire the skills required for planning the employment of the appropriate editing techniques, within the specific scene as well as at the dramaturgy level of the entire work of art.			
Content of the course: Montage and sound editing of fictional film forms - overview of the potential and functionality of each individual element of the image and sound within the rhythmic composition of the final creation of a fictional film form. Overall rhythmic composition of the fictional film as a result of complex alignment of rhythmic structures of spatial and temporal art; Suspense parameters; Silence as the suspense building element; Continuity/discontinuity editing - Sound cutting; Editing as the embodiment of film acting; Speech on the film; Acoustic and aesthetic properties of the film dialogue; Dialogue scene - Convention and contemporary tendencies; Action scenes; Editing sequences; Pure cinema - Synesthesia; Editing and test screening - the finalization of the film;			
Literature: - Marko Babac: <i>Jezik montaze pokretnih slika</i> , CLIO, Novi Sad 2000 - Marko Babac: <i>Prostor-vreme filma</i> , Academy of Arts, Novi Sad, 2014 - Jerzy Plazewski: <i>Język filmu I, II</i> , Film Institute, Belgrade, 1972, 1979 - Ivo Bláha: <i>Zvuková dramaturgie audiovizuálního díla</i> , Academic Film Center 2008 - Edward Dmytryk: <i>On Film Editing</i> , FDA; Belgrade 1991 - Karel Reisz and Gavin Millar: <i>The Technique of Film Editing</i> , University of Arts, Belgrade 1983 - Zarko Dragojevic: <i>Kraj filma</i> , Student Cultural Center, Belgrade 1998 - Nebojsa Romcevic: <i>Naracija i saspens</i> , Almanac of the Faculty of Dramatic Arts no. 2, Belgrade, 1998 - Jean Mitry: <i>The Aesthetics and Psychology of the Cinema II</i> , Film Institute, Belgrade, 1971 - Branko Belan: <i>Sintaksa i poetika filma</i> , Filmoteka 16, Zagreb 1979 - Daniel Arifon: <i>Grammar of the Film Language</i> , SCC, University of Arts, Belgrade, 1998			
No. of active teaching classes: 3	Lectures: 2	Workshops:	OFT: 1
Teaching methods: Lectures with film inserts projections. Discussions within lectures and insert analysis.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	50	written exam	
Workshops		oral exam	50
Colloquium/colloquia			
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts		
Course title: Television Forms Editing		
Lecturer: Savicevic M. Nebojsa, tenured professor		
Status of the course: Compulsory		
Number of ECTS: 14		
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts , Module Editing		
The goal of the course is to develop analytical, practical, synthetic and artistic competence in the production process of making shorter and longer TV forms; Training in practical skills along with developing the theoretical and intellectual skills in the field of editing of informative, entertaining and educational TV programs.		
Outcome of the course: Students independently, competently and creatively apply a variety of skills in professional production of various television projects. As a responsible member of the TV crew, they act creatively, in accordance with the principles of teamwork. Upon completion of the semester it is expected that they have mastered prior knowledge that would enable them to manage the editing of various forms of TV programs in a television practice.		
CONTENT OF THE COURSE: Types of TV editing depending on the technology and program. The origins and historical development of TV program and forms within the program. The shorter forms of the informative program (TV news and expanded TV news, interview, reportage, review) and their realization, with emphasis on the post-production. Forms of sports, entertainment, science and education, school, children's and drama programs. Preparing TV shows, research; Editor creative contribution. Specifics of editing of each of these programs shows. Sound and music in TV shows. New tendencies in the development of television programs, cable channels, the Internet... Specifics of talk show programs and their realization. Possibilities of application of various types of editing in tv-shows. Clarity and speed as basic principles of TV forms editing and the ability to attain higher meaning within the given constraints. Workshops: Students write an analysis of specific TV shows twice during each semester. In the fourth semester, they are working on topic-based pre-exam papers and present them via power point presentations. Practical exercises during the third semester: development of TV news (3min), filming and editing of extended TV news (5min), making reportage using the same material (10min), making inserts for a talk show in which a shorter interview is interpolated (Neven, 10min) development of a common musical and educational TV show (45min), during which each student writes, shoots and edits 1 insert. Practical exercises during the fourth semester: editing of a documentary TV show (30min), editing of feature-documentary TV show (20 min), the production of videos of narrative-rhythmic structure (Kill Bill, 5-7min)		
Compulsorty Literature: - Rihard Klajn, Elektronska montaza i postprodukcija, Belgrade, 1993 - Miodrag Ilic: Televizijsko novinarstvo, Belgrade, 2003 - Bernard Hesketh, Ivor Yorke: An Introduction to ENG- A Media Manual, NY, 2004 - Todd Gitlin, editor: Watching Television, Pantheon Books, NY, 1999 - Robert Tyrrell: The Work of the Television Journalist, FDA, Belgrade, 1989 - Stevan Landup: Slika u televizijskoj informaciji, RTV - Teorija i praksa, Belgrade, 1986 - Enrico Fulchignoni: La civilisation de l'image, Film Institute, Belgrade, 1980 - Biljem Blum, Dzon Koks, Dzin Makferson: Televizija u službi javnosti, Televizija Beograd, 1972 - Moma Martinovic: Rezija programa uzivo, RTS, Centar za istrazivanje programa, 1997 - Zivojin S. Lalic: Simultana elektronska montaza, FDA, Belgrade, 1989 - PhD Radoslav Lazic: Estetika tv rezije, RTC, Belgrade, 1997 - Michael Tracey: Popular Culture and the Economics of Global Television, RTV - Teorija i praksa, Belgrade, 1989 - Irving Settlet, William Lass: A Pictorial History of Television, University of Arts in Belgrade, Belgrade, 1978 - PhD Miroslav Savicevic: Na granici moguceg, Almanac Dimitrije Davidovic, veciti savremenik, Sluzbeni glasnik, Belgrade, 2009 - Televizija, zrelo doba, editor Branka Otasević, RTS, Belgrade - MGR Andrija Dimitrijevic: Gladak rez, FDA, Belgrade, 1996		
No. of active teaching classes: 6	Lectures: 3	Workshops: 3
Teaching methods: Lectures with demonstrations on faculty-owned devices. Visiting external points, such as RTS and other production centers. During the semester, students do exercises aimed at mastering the work on the devices. Discussions during lectures and exercises; Preparation for creation of exercises, writing and discussion of the text, discussion of the material; Creating a first exercise (editing of TV news) under the supervision of the demonstrator; Independent work on shooting and editing TV reportage and survey; Research, writing, shooting, selection of archive material and editing of inserts. Assembling and graphical equipment of a TV show. The practice in the television station, if FDA realizes the arrangement of cooperation...		
Mark (max. no. of points 100)		

Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	10	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia			
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Editing			
Lecturer (Last name, avonymic, name): Ognjen Popic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 8			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Sound and design recording			
Goal of the course: The first semester: The goal of the course is to provide students with practical involvement in dialogue editing, with combined aesthetic and practical approach to editing and sound design in audio visual media. The second semester: The goal is to provide students with practical involvement in sound design for film and television with with combined aesthetic and practical approach to editing and sound design in audio visual media.			
Outcome of the course: The first semester: Upon course completion, students are expected to be familiar with all the requirements, problems and possibilities of dialog editing and be aware of the potentials and limitations of different audio systems. The second semester: Upon course completion, students are expected to be able to successfully design and carry out sound editing for feature film, TV show and other forms, and adapt to the different technical possibilities of audio systems for sound mixing.			
Content of the course: The first semester: Integration of theoretical and practical approaches of dialogue editing in the film and all audio visual media. Studying of technological problems that arise during editing of a recorded dialogue on set, and subsequently recorded dialogue and creative aspects of that work as well. The second semester: Integration of aesthetic and practical approaches to sound design in film and television, and all audio visual media. Studying the technological problems arising in design and sound editing and creative aspects of that work as well.			
Literature: - John Purcell, "Dialogue Editing for Motion Pictures" - Ashley Shepard, "Pro Tools for Video, Film and Multimedia" - Tomlison Holman, "Sound for Film and Television" - Michel Chion, "Audiovision" - Jey Rose, "Audio Postproduction for Digital Video" - David Lewis Yewdall, "The Practical Art of Motion Picture Sound" - David Sonnenschein, "Sound Design: The Expressive Power of Music, Voice and SoundEffects in Cinema" - Tomlison Holman, "Sound for Film and Television" - Elisabeth Weis, "Film sound" - Vanesse Theme Ament, "The foley grail" - Andy Farnell, "Designing Sound"			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Lectures with topic-based demonstrations. Discussions during lectures and exercises. Sound editing in short forms (commercials).			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops	30	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Interactive Audio-visual Forms Editing			
Lecturer: MGR Medigovic j. Miodrag, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 9			
Goal of the course: Students should be introduced to the possibilities of creative expression through interactive media such as multi-media and computer design, WEB design, interactive film.			
Outcome of the course: Students are expected to successfully, in a practical and creative way, use specialized computer programs to design interactive content in the form of Computer Multimedia, Web design and feature film forms.			
Content of the course is formed in such a way that students gradually master the process of making all difficult and demanding forms of interactive audiovisual content. In addition to highly practically oriented approach, the theory in the form of pre-exam presentation of the area of research is present as well.			
<ol style="list-style-type: none"> 1. Interactive computer content (historical overview, types and forms) 2. Computer multimedia part 1 (Apple DVD Studio Pro) 3. Computer multimedia part 2 (Apple DVD Studio Pro) 4. Computer multimedia Part 3 (Adobe Encore) 5. Computer multimedia part 4 (Adobe Encore) 6. Internet Web design part 1 7. Internet WEB design part 2 8. Internet WEB design part 3 9 Internet Web design 4 part 10. Computer games part 1 11. Computer games part 2 12. Interactive film part 1 13. Interactive film part 2 14. Interactive film part 3 15. Interactive film part 4 			
EXERCISES: 1. Multimedia <i>DVD</i> ; 2. Personal <i>WEB</i> page; 3. A short interactive film			
Compulsory literature:			
<ul style="list-style-type: none"> - <i>Adobe Encore</i>, user manual - <i>Adobe Dreamweaver</i>, user manual - <i>Apple DVD Studio Pro</i>, user manual 			
Recommended literature:			
<ul style="list-style-type: none"> - Leo Hartas and Dave Morris: <i>Game Art: The Graphic Art of Computer Games</i>, 2003 - Ken S. McAllister: <i>Game Work: Language, Power, and Computer Game Culture</i>, 2005 - Barry Atkins: <i>More than a Game: The Computer Game as Fictional Form</i>, 2003 - Joost Raessens and Jeffrey Goldstein: <i>Handbook of Computer Game Studies</i>, 2005 - Richard Rouse: <i>Game Design: Theory and Practice</i>, 2001 - Lisa Graham: <i>Principles of Interactive Design</i>, 1998 - Mark Elsom-Cook: <i>Principles of Interactive Multimedia</i>, 2000 - John P. Flynt: <i>In the Mind of a Game</i>, 2005 			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures are designed as a combination of student pre-exam projects and lectures in the form of demonstration classes. Exercises are designed in such a way that after each completed area, students form a small-scale exercise in cooperation with the teacher			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	points
Activity during the course	10	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia			
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Music Production			
Lecturer: Dejan Pejovic, assistant professor, Dino Dolnicar, assistant			
Status of the course: Compulsory			
Number of ECTS: 12			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Recording and sound design and fulfilled exam obligations in Music Recording			
Goal of the course: Introducing students to devices and computer applications for sequencing, sampling and synthesis. Introducing students to creative and technical procedures at the stage of music mixing and basic procedures in the phase of mastering musical content.			
Outcome of the course: Upon course completion, students are expected to understand the process of music mixing as an artistic discipline and are able to independently carry out all the stages in the process of music production and post-production, including the ability to independently create rhythmic and melodic content.			
Content of the course: <i>Lectures:</i> Introducing students to the MIDI protocol, from the creation of MIDI 1.0 specification to the present. The basics of sound synthesis, additive, subtractive, and FM synthesis and components of the device (computer applications) for sound synthesis. Devices and computer applications for sound sampling, applications for working with short samples (loop), virtual instruments and their creative use. Creative process of music mixing and introduction to the procedures in the stage of music mastering. <i>Workshops:</i> Students are required to carry out all the necessary processes in the early stages of music production and post-production, including the processing of material with sound processors, mixing and mastering of material and presenting the recording prepared in such a way on the final exam. Also, students are trained to work with applications for music sequencing and are required to independently carry out a practical project in which sound synthesis applications and libraries of virtual instruments are only used.			
Literature: - Miles Huber, D. / Williams, P. (2007): The MIDI Manual: A Practical Guide to MIDI in the Project Studio, Focal Press - White, P. (2006): Basic MIDI, Sanctuary Publishing - McGuire, S. (2013): Modern MIDI: Sequencing and Performing Using Traditional and Mobile Tools, Focal Press - Pejrolo, A. (2011): Creative Sequencing Techniques for Music Production, Focal Press - Izhaki, R. (2012): Mixing Audio, 2nd Edition, Focal Press - Senior, M. (2011): Mixing Secrets for the Small Studio, Focal Press - Owsinski, B. (2013): The Mixing Engineer's Handbook, 3rd Edition, Cengage Learning - Dittmar, T. (2011): Audio Engineering 101: A Beginner's Guide to Music Production, Focal Press - Katz, B. (2013): Mastering Audio: The Art and the Science, 2nd Edition, Focal Press - Mijic, M. (2011): Audio sistemi, Nova misao, Belgrade - Merc, R. (2013): A,B,C... zvuka u audio-vizuelnim medijima, Radio-television of Serbia, Belgrade			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures, listening and analyzing the examples, method of practical activities			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	final project	30
Workshops	30	oral exam	20
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Musical Instruments			
Lecturer: Boris Despot, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Recording and sound design.			
Goal of the course: Training students in basic knowledge about different instruments and ensembles to the extent necessary for their profile.			
Outcome of the course: Knowledge about classical and modern musical instruments, acoustic basics of musical instruments, different types of ensembles and the ability to cope with music scores for different types of orchestras.			
Content of the course: Classification and characteristics of the instruments in the way they produce sound. Acoustic and electric instruments. Tuned and non-tuned instruments. Frequency and musical ranges of instruments. Aliquot string in accordions. Instruments of specific regions. Instruments of specific eras.			
Literature: - Baronijan, V. (1981): <i>Muzika kao primenjena umetnost</i> , University of Arts, Belgrade - Despic, D. (1998): <i>Muzicki instrumenti</i> , University of Arts, Belgrade - Despic, D. (1997): <i>Teorija muzike</i> , Zavod za udzbenike, Belgrade - Snimjanovic, Z. (1993): <i>Primenjena muzika</i> , Bikic studio, Belgrade - Tajcevic, M. (1962): <i>Osnovna teorija muzike</i> , Prosveta, Belgrade - Pericic, V. i Skovran, D. (1991): <i>Nauka o muzickim oblicima</i> , University of Arts, Belgrade - Maksimovic, R. (2000): <i>Osnovi notnog pisma</i> , Institute for Theater, Film, Radio and Television, FDA, Beograd			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Monologic method (lectures) and dialogic (heuristic) method.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	written exam	
Workshops		oral exam	50
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Audio Technique			
Lecturer: PhD Miomir Mijic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Recording and sound design			
Goal of the course is to provide students with basic knowledge about the principles of the transmission of audio information with audio systems, as well as the basic knowledge about the basics of electrical engineering, to the extent and with the selection of topics adapted to the needs of designers and audio designers.			
Outcome of the course: Upon course completion, students are expected to understand the principles of the transmission of audio information with audio systems and have basic knowledge about electrical engineering, necessary for understanding problems in this domain faced by audio designers and sound designers and to understand the hardware aspect of audio systems: principles of digitisation of audio signals and their impact on the quality of the transmission of audio information, principles of microphones, speakers and mixettes operation.			
Content of the course:			
<i>Lectures:</i>			
- the basic principles of audio information transfer with audio signals through audio systems			
- knowledge about electrical engineering to the level of basic understanding of the relations of two audio devices			
- principles of audio signals digitisation			
- principles of microphones and speakers operation			
- multi-channel sound reproduction formats			
- elementary principles of mixettes architecture			
<i>Workshops</i>			
Literature:			
- Mijic, M. (2011): Audio sistemi, Nova misao, Belgrade			
- Merc, R. (2013): A, B, C... zvuka u audio-vizuelnim medijima, Radio-television of Serbia, Belgrade			
- Kurtovic, S.H. (1982): Osnovi tehnicke akustike, Naucna knjiga, Belgrade			
- Everest, A. (1988): The master handbook of acoustics, TAB Book, Inc			
- Everest, A. (2006): Critical Listening Skills for Audio Professionals, Cengage Learning			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Monologic method (lectures) and dialogic method (heuristic)			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	70
Workshops		oral exam	
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Sound Design for Stage Events			
Lecturer: Dobrivoje Milijanovic, assistant professor			
Status of the course: Compulsory /Elective			
Number of ECTS: 2			
Condition: Attending the required year of studies			
Goal of the course is to introduce students to the possibilities and specific of sound design for stage events - dramatic and post-dramatic theatre, music and musical and stage events.			
Outcome of the course: Upon course attendance, students are able to creatively reflect on the sound for different stage events and cooperate intensively with the sound designer on the realization of artistic ideas.			
Content of the course:			
1. Introduction: sound design for stage events as meta-media practice. Sound facilities in the function of stage sound design.			
2. The basic principles of sound reinforcement of music events. The creative and technical aspects, division of labor.			
3. Stage audio equipment and systems: microphones, mixers and sound processors.			
4. Stage audio equipment and systems: amplifiers, speakers and speaker groups.			
5. Sound reinforcement of music events: a list of technical requirements			
6. The basics of sound design for music festivals. The creative and technical aspects.			
7. Basic principles of reflection, design and implementation of sound for the dramatic theatre.			
8. Setting the sound in stage space: sound plans, hierarchy of sound in the theatre.			
9. Sound designer as part of the author team of a theatre play. Sound sector in theatre.			
10. Implementation of sound for the theatre play.			
11. Preparation of repertory performances for tours: list of technical requirements.			
12. Creative and technical aspects of deejaying.			
13. Sound Art / the art of sound. Sound environments, sound sculptures, interactive installations.			
14. The basics of sound design for music theatres.			
15. The basics of sound design for interactive stage events.			
Literature:			
- Miomir Mijic: "Audio sistemi", Akademska misao, Belgrade, 2011			
- Bill Evans: Live Sound Fundamentals, Cengage Learning PTR, 2010			
- Ross Brown: Sound: A Reader in Theatre Practice, Palgrave Macmillan, 2010			
- Lynne Kendrick and David Roesner: Theatre Noise: The Sound of Performance, Cambridge Scholars Publishing, 2011			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with topic-based demonstration exercises; Discussions during lectures and exercises; a visit to different performance facilities, learning about different stage audio systems.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	points
Activity during the course	15	oral exam	70
Workshops	15		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film Industry			
Lecturer: MGR Daleore B. Ana, associate professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: Introducing students to the basic elements of the film industry, especially with the social function and the possibilities of film as a means of mass communication and artistic expression. The immediate goal of this course is to introduce students to the creative film production through the prism of art, markets and economics, introduce them with the stages of work in the production of the feature film and the film crew as the basic organizational and working unit for the production of a film, following the path from the idea to the film premiere. The goal of the course is to acquire the necessary skills, which are a prerequisite for professional work in the film industry.			
Outcome of the course: Upon course completion, students should master and in practice successfully use the basic concepts of creative film production and cinematography profession and also to continue to realize artistic projects working as a member of the production team, working with members of the team, taking into account pre-determined and defined productive instruments (plans, deadlines, material and technical resources and budget of the film).			
Content of the course: <i>Lectures:</i> Methodological units include functions and possibilities of film as a means of mass communication and artistic expression, the film as a spectacle and industrial product, defining four essential elements for the formation of a film (scenario, budget, director, actors), sources and funding strategies of the film project, stages of working on the production of feature films (previous, general, immediate preparations, shooting, post-production of image and sound), the composition of the film crew as the basics of the organizational working unit for the production of a film, advertising and placement of the film.			
Literature: - Behlin, Peter: <i>Der Film als Ware</i> , edited by Miroslav Savkovic, Zavod za udzbenike, Belgrade, 2002 - Jovanovic, Sreten: <i>Osnovi filmske produkcije</i> , Faculty of Dramatic Arts, Belgrade, 2005 - Davies P. Adam, Wistreich Nicol: <i>The Film Finance Handbook: How to Fund Your Film</i> , New Global Edition, Netribution Limited, London, 2007 - Mihletic, Vedran: <i>Kreativna produkcija</i> , Kult Film, Zagreb, 2008			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and case studies analyses. Discussions during lectures			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops		oral exam	50
Pre-exam paper	40		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film and TV Dramaturgy I			
Lecturer (Last name, avonymic, name): Srdjan Koljevic, associate professor; Milena Markovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the required year of the undergraduate academic studies			
Goal of the course: The goal of the course is that students learn and adopt the basic concepts in the field of film and television dramaturgy, which will enable the further development of the active creative knowledge in this field on one hand, and which will be sufficient craft basis and means to overcome the scenario duties on the other (both independently and in cooperation with students of dramaturgy), within the exercises required by the program of main subjects at this stage of studies.			
Outcome of the course: Upon course completion, students are able to independently or in creative collaboration with colleagues devise and write a scenario for directing exercises required by the program, and to have the basics of analytic dramaturgical skills and thinking as a basis for further development in this area.			
Content of the course: The concept of dramaturgy, Aristotle's definition, The basics of narration and the basic narrative units, Conflict, Dramaturgical turn, Dramatic story, The character, The analysis of colloquial exercise, Phases, Techniques and technologies of working on the scenario, Synopsis, Film story, Treatment, Analysis of synopsis for colloquial exercises, The development of treatment for colloquial exercises, The development of scenario for colloquial exercises.			
Literature: - Aristotle: Poetics - Truffaut: Hitchcock - Tudor Eliad: Comment ecrire et vendre son scenario Recommended literature: - Michel Chion: Ecrire un scénario - Lewis Herman: A practical manual of screen playwriting: for theater and television films - Andrew Horton: Writing the Character-Centered Screenplay - John Huston: An Open Book - Roberto Rossellini: Frammenti e battute - David Cook: A History of Narrative Film - Dragan Jelacic i Nebojsa Pajkic (pr): Novi Holivud - Srdjan Koljevic (pr): Na putu do filma			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures - dramaturgical workshops; Writing a series of dramaturgical exercises, The analysis of examples, and topic-based demonstrations; Discussions during lectures and exercises; Writing narrative ideas, synopses, treatment and scenarios for colloquial exercises; Oral and written exercises and training in analytic and dramaturgical work; Establishing the collaboration with students of dramaturgy.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	40	written exam	20
Workshops	30	oral exam	10
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film and TV Dramaturgy II			
Lecturer (Last name, avonymic, name): Srdjan Koljevic, associate professor; Milena Markovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the required year of the undergraduate academic studies and fulfilled exam obligations in The Basics of Film and TV Dramaturgy I			
Goal of the course: The goal of the course is that students learn and adopt the basic concepts in the field of film and television dramaturgy, which will enable the further development of the active creative knowledge in this field on one hand, and which will be sufficient craft basis and means to overcome the scenario duties on the other (both independently and in cooperation with students of dramaturgy), within the exercises required by the program of main subjects at this stage of studies.			
Outcome of the course: Upon course completion, students are able to independently or in creative collaboration with colleagues devise and write a scenario for directing exercises required by the program, and to have the basics of analytic dramaturgical skills and thinking as a basis for further development in this area.			
Content of the course: Dramaturgical analysis of the films which were made for the purposes of colloquium; Dramaturgical sign and film sign; Cooperation screenwriter - director - director of photography; Ideas for joint exercise of students of directing, camera and dramaturgy; Synopses for the exam film; The dialogue, the basics and functions; Film and television dialogue; Dramaturgical bases of genres; The structure and composition of scenarios - analysis of the film; Treatments for the exam film; Synopses of joint exercises; Scenarios for the exam film; Treatments of joint exercises; Scenarios of joint exercises; Final analysis.			
Literature: - Michel Chion: Ecrire un scénario - Lewis Herman: A practical manual of screen playwriting : for theater and television films - Andrew Horton: Writing the Character-Centered Screenplay - John Huston: An Open Book - Roberto Rossellini: Frammenti e battute - David Cook: A History of Narrative Film - Dragan Jelacic i Nebojsa Pajkic (pr): Novi Holivud - Srdjan Koljevic (pr): Na putu do filma			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures - dramaturgical workshops; Writing a series of dramaturgical exercises, The analysis of examples, and topic-based demonstrations; Discussions during lectures and exercises; Writing narrative ideas, synopses, treatment and scenarios for colloquial exercises; Oral and written exercises and training in analytic and dramaturgical work; Establishing the collaboration with students of dramaturgy.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	40	written exam	20
Workshops	30	oral exam	10
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film and Television Dramaturgy with the Theory of Screenwriting I			
Lecturer: Djordje Milosavljevic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of undergraduate academic studies and, for the students of FTV directing, fulfilled exam obligations in The Basics of Film and TV Dramaturgy I and II			
Goal of the course is that students learn and adopt the basic concepts in the field of film and television dramaturgy, which will enable the further development of the active creative knowledge in this field on one hand, and which will be sufficient craft basis and means to overcome the scenario duties on the other (both independently and in cooperation with students of dramaturgy), within the exercises required by the program of main subjects at this stage of studies.			
Outcome of the course: Upon course completion, students are expected to be fully qualified to independently design and write a synopsis for a full-length feature film, as well as a comparative dramaturgical analysis of the full-length film scenario and the scenario based on it.			
Content of the course: Structuralist approach to scenario. The story and the film story. The plot and the type of plot (archplot, miniplot, multiplot). The premise, the control idea and counter idea. The division in acts. Functions of acts (by model of Robert Mac Kee). Function of acts (by model of Christopher Vogler). Characters and features of characters. Dramaturgical bases of genres. Genres and sub-genres. The structure and composition of scenarios - comparative analysis of the scenario and the film. Narrative idea for a full-length feature film. Synopsis for a full-length feature film. Film-story for a full-length feature film. The final analysis.			
Compulsory literature: - Aristotle: Poetics - Truffaut: Hitchcock - Michel Chion: Ecrire un scénario - Robert McKee: Story - Christopher Vogler: The Writer's Journey - Lajos Egri: The Art of Dramatic Writing - Dan O'Bannon: Guide to Screenplay Structure - Syd Field: The Foundations of Screenwriting			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures - dramaturgical workshops; Writing a series of dramaturgical exercises, The analysis of examples, and topic-based demonstrations; Discussions during lectures and exercises; Writing narrative ideas, synopses, treatment and scenarios for colloquial exercises; Oral and written exercises and training in analytic and dramaturgical work.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	20
Workshops	40	oral exam	10
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film and Television Dramaturgy with the Theory of Screenwriting II			
Lecturer: Milena Markovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of undergraduate academic studies and, for the students of FTV directing, fulfilled exam obligations in The Basics of Film and Television Dramaturgy with the Theory of Screenwriting I			
Goal of the course is that students of FTV directing and Camera learn and adopt the basic concepts in the field of film and television dramaturgy, which will enable the further development of the active creative knowledge in this field on one hand, and which will be sufficient craft basis and means to overcome the scenario duties on the other (both independently and in cooperation with students of dramaturgy), within the exercises required by the program of main subjects at this stage of studies.			
Outcome of the course: Upon course completion, students are expected to be fully qualified to independently design and write a synopsis for a full-length feature film, as well as a comparative dramaturgical analysis of the full-length film scenario and the scenario based on it.			
Content of the course: Structuralist approach to scenario. The story and the film story. The plot and the type of plot (archplot, miniplot, multiplot). The premise, the control idea and counter idea. The division in acts. Functions of acts (by model of Robert Mac Kee). Function of acts (by model of Christopher Vogler). Characters and features of characters. Dramaturgical bases of genres. Genres and sub-genres. The structure and composition of scenarios - comparative analysis of the scenario and the film. Narrative idea for a full-length feature film. Synopsis for a full-length feature film. Film-story for a full-length feature film. The final analysis.			
Compulsory literature: - Aristotle: Poetics - Truffaut: Hitchcock - Michel Chion: Ecrire un scénario			
Recommended literature: - Robert McKee: Story - Dan O'Bannon: Guide to Screenplay Structure - Syd Field: The Foundations of Screenwriting - John Truby: The Anatomy of Story - Lajos Egri: The Art of Dramatic Writing - Christopher Vogler: The Writer's Journey			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures - dramaturgical workshops; Writing a series of dramaturgical exercises, The analysis of examples, and topic-based demonstrations; Discussions during lectures and exercises; Writing narrative ideas, synopses, treatment and scenarios for colloquial exercises; Oral and written exercises and training in analytic and dramaturgical work.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	20
Workshops	40	oral exam	10
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film Editing I			
Lecturer: Goran S. Terzic, tenured professor			
Status of the course: Elective			
Number of ECTS: 2			
Condition: Attending the required year of studies			
Goal of the course: Introduction to the grammar and syntax (editing) of film language			
Outcome of the course: Mastering the methods of building the articulated filmic structure, and the procedures creatively employed by its individual elements - with the goal of practical use of acquired knowledge.			
Content of the course: Parameters of space: Framed shot, Plane and Sharp focus, Camera angle and Perspective; Filmic space and time; Continuity/Camera angles; Filmic units: Scene/Sequence/Passage; Orientation and analytical film frames; Types of shots (camera distance and its movement around an axis, parallel and contact angles, complementary angles, counter-shots); Editing transition based on scenic elements - Action/Spectators point of view; Punctuation; Types of editing - Parallel/Retrospective/Associative editing (creative, polyphonic, leit-motif, analogous, antiithesis);			
Recommended Literature: - Jerzy Plazewski: Język filmu I - Daniel Arijon: Grammar of the Film Language - Dusan Stojanovic: Montazni prostor u filmu			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with topic-based demonstrations;			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film Editing II			
Lecturer: MGR Dimitrijevic, C. Andrija, tenured professor			
Status of the course: Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: Students acquire basic knowledge for editing of filmic forms and develop analytical, synthetic and creative skills for construction of simple and complex filmic forms in editing.			
Outcome of the course: Students gain basic knowledge about editing techniques of different film genres relevant to the process of creating a film, scenario and production planning.			
Content of the course: All types of editing methods such as technical, dramaturgical and creative in construction and design of the film: 1. Analytic and integral narration, 2. Direct and indirect narration, 3. Types of scenes and sequences, simple and complex scene, 4. Opening and descriptive sequence, 5. Types of scenes and sequences, Visual optical transition, 6. Action and dialog sequence, 7. Editing and condense sequence, 8. Film stylistic devices: ellipsis, metonymy and synecdoche, metaphor, symbol, hyperbole, allegory, repetition, leit-motif, gradation... 9. Audiovisual counterpoint, vertical wipe transition, dialogue, sound effects and music editing, 12. The functions of film music 13. Editing techniques of montage sequences: American, analytical, analogy, antithesis, a posteriori, a priori, asynchronous, associative, dialectical, dialogical, dynamic, discontinuous, dramaturgical, expressive, elliptical, formalistic, factual 14. Editing techniques of montage sequences: upper tonal, hyper montage, hip-hop, Hollywood, horizontal, conceptual, intellectual, combined, constructive, continuous, counterpoint, contrastive, creative, collage, leit-motif, linear, mechanical, metric, music, invisible... 15. Editing techniques of montage sequences: parallel, poetic, polyphonic, in form, in substance, by causality, flashback, rhythmic, Russian, symphonic, synchronous, syncope, jumping, spiral, staccato, legato, subjective, subliminal, structural, tonal, accelerated, assembling shots within the frame, in-camera, cross-cutting, fast-paced, vertical, of sound...			
Literature: - Jerzy Plazewski: <i>Język filmu I, II</i> , Film Institute, Belgrade, 1972, 1979 - Karel Reisz and Gavin Millar: <i>The Technique of Film Editing</i> , University of Arts, Belgrade 1983 - Daniel Arijon: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998			
Recommended literature: - Ljev Felonov, <i>Savremene montazne forme</i> , Belgrade, FDA, 1984 - Marvin Kerner, <i>The Art of the Sound Effects Editor</i> , FDA, Belgrade, 1988 - Milton Lustig, <i>Music Editing for Motion Pictures</i> , FDA, Belgrade, 1988			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with topic-based demonstrations. Engaging in dialogue during lectures. Verbal and written student explications on topics assigned; Editing of self-chosen short filmic sequences			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	30	written exam	
Workshops	10	oral exam	60
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts				
Course title: The Basics of Film Directing I				
Lecturer: Pavlovic P. Milos, tenured professor				
Status of the course: Compulsory/Elective				
Number of ECTS: 2				
Condition: Attending the required degree and year of studies				
Goal of the course: Students are introduced to basics of designing space in the film through lectures, demonstrations and examples.				
Outcome of the course: Students know the basic rules of film language in space buiding.				
Content of the course: Lectures: On the concept of directing and specifics of film directing. Specifics of the director's personality - who can be a director? The difference between the physical and the film space. Film shot - definition. A shot as an element of editing. Different of the shot types. The concept of camera angle. On the concept of the 180 rule. What is framing? Blocking systems. Film lenses. Classification and application principles. Film photography. Static and dynamic in the photographic and film expression. Movement on film - basic clasification. Types of camera movement. The concept of mise-en-scène and specifics of film mise-en-scène. Mise en scene and film blocking. Mise-en-scène and TV blocking. Mise-en- scène and the one shot sequence.				
Recommended Literature: - Roze, Z.: <i>Filmska gramatika</i> , Film Institute, Belgrade, 1960 - Martin, M.: <i>Le Langage cinematographique</i> , Film Institute, Belgrade, 1966 - Plazewski J.: <i>Język filmu I, II</i> Film Institute, Belgrade, 1971-1972 - Kler, R.: <i>Od ideje do knjige snimanja</i> , lectures and discussions, Film Institute, Belgrade, 1966 - Boskovic, B.: <i>Osnovi filmske rezije</i> , University of Arts, Belgrade, 1981 - Arijon, D.: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998 - Reisz, K., Millar, G.: <i>The technique of film editing</i> , University of Arts, Belgrade 1982				
No. of active teaching classes: 2		Lectures: 2	Workshops: 0	
Teaching methods: During lectures and demonstrations with examples students independently analyze directors' methods in overcoming space. They write analysis of particular scenes or sequences of the given film. At the end of the semester students take the exam according to the material from lectures and given literature and they read the analysis.				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final exam	50 points
Activity during the course		20	oral exam	50
Workshops		30		

Study program: Undergraduate Studies Drama and audio-visual arts				
Course title: The Basics of Film Directing II				
Lecturer: Pavlovic P. Milos, tenured professor				
Status of the course: Compulsory/Elective				
Number of ECTS: 2				
Condition: Attending the required degree and year of studies; Completed attendance of The Basics of Film Directing I				
Goal of the course: Mastering the basic knowledge of time categories setting in directing a film.				
Outcome of the course: Students know how to use elements of space and time in the construction of the narrative in the film.				
Content of the course: Lectures: Students learn the basics of the construction of filmic time through lectures, demonstrations and examples. Filmic time - differences as opposed to physical time. The concept of rhythm and tempo of the film. The concept of film punctuation. Classical methods of punctuation. Contemporary methods of film punctuation. Overlapping, types and usage. The sound on the film - basic classification. Types of spoken text in a film. The classification of sound effects in a film. The silence. Music in a film - classification. Why do we write a scenario? Location scouting, cast, director's explication and other elements of shooting preparation. Storyboard. Directing the team, function and relation with the other members of the team. Genre in films - within the historical and production context. Genre as a codified means of expression.				
Literature: - Roze, Z.: <i>Filmska gramatika</i> , Film Institute, Belgrade, 1960 - Martin, M.: <i>Le Langage cinematographique</i> , Film Institute, Belgrade, 1966 - Plazewski J.: <i>Język filmu I, II</i> Film Institute, Belgrade, 1971-1972 - Kler, R.: <i>Od ideje do knjige snimanja</i> , lectures and discussions, Film Institute, Belgrade, 1966 - Boskovic, B.: <i>Osnovi filmske rezije</i> , University of Arts, Belgrade, 1981 - Arijon, D.: <i>Grammar of the Film Language</i> , University of Arts, Belgrade, 1998 - Reisz, K., Millar, G.: <i>The Technique of Film Editing</i> , University of Arts, Belgrade 1982				
No. of active teaching classes: 2		Lectures: 2	Workshops: 0	
Teaching methods: During lectures and demonstrations with examples students independently analyze directors' methods in overcoming space. They write analysis of particular scenes or sequences of the given film. At the end of the semester students take the exam according to the material from lectures and given literature and they read the analysis.				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final exam	50 points
Activity during the course		20	oral exam	50
Workshops		30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film Directing III			
Lecturer: Pavlovic P. Milos, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required degree and year of studies; Completed attendance of The Basics of Film Directing II			
Goal of the course: Students learn about the process of creating short film forms through lectures, demonstrations, examples and exercises.			
Outcome of the course: Student can actively analyze written templates - scenario and explicates directing vision based on it.			
Content of the course: Lectures: Stages of directing work on the film. The first reading of the scenario. Topics and ideas. Dramaturgical work of directors. Basics of narration. The characters, conflicts. The main plot. Style and genre. Work on the extension - text adaptation. Directors' work on characters. The functions and tasks. Counter plot. Units. Breakpoints. The dramatic rhythm and visual rhythm. Overlapping and differences. Preparations for shooting. Work on the sound. <i>Workshops:</i> Exercises. Other forms of teaching. Study research paper.			
Literature: - Aristotle: <i>Poetics</i> - Rabiger, M.: <i>Directing: Film techniques and aesthetics</i> , Focal Press, Oxford, 2008 - Block, B.: <i>The Visual Story</i> , Focal Press, Oxford, 2007 - Bunjuel, L.: <i>Moja labudova pesma</i> , Hinaki, Belgrade, 2004 - Kurosawa, A.: <i>Something Like an Autobiography</i> , Film Institute, Belgrade, 1986			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: During lectures and demonstrations with examples students independently analyze directors' methods in overcoming space. They write analysis of particular scenes or sequences of the given film. At the end of the semester students take the exam according to the material from lectures and given literature and they read the analysis.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	oral exam	50
Workshops	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Film Directing IV			
Lecturer: Pavlovic P. Milos, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required degree and year of studies; Completed attendance of The Basics of Film Directing III			
Goal of the course: Mastering the basic craft knowledge in film directing.			
Outcome of the course: Students know how to use the elements of space and time construction.			
Content of the course:			
Lectures:			
Work on the image in the preparation and shooting. Director of photography. Set designer. Costume designer. Mask. The elements of creating visual rhythm. The third dimension, perspective and movement. Working with the actor. Different techniques and methods (Stanislavsky, Brecht, contemporary methods). The work in the team. Working with the actor before the camera. Shooting and improvisation. Unplanned factors. Screenwriting work on the set. The director in post-production. Image editing. Different approaches depending on the shooting method. Working on the post-production of images. Work on the sound.			
<i>Workshops:</i>			
Exercises. Other forms of teaching. Study research paper.			
Literature:			
- Aristotle: <i>Poetics</i> , Zavod za udzbenike i nastavna sredstva, Belgrade, 1990			
- Stanislavski, K.S.: <i>System</i> , Partizanska knjiga, Belgrade, 1982			
- Brecht, B.: <i>Dialectical Theatre</i> , Nolit, Belgrade, 1979			
- Rabiger, M.: <i>Directing: Film techniques and aesthetics</i> , Focal Press, Oxford, 2008			
- Nacache, J.: <i>L'acteur de cinema</i> , CLIO, 2008			
- Strasberg, L.: <i>A dream of passion (The Development of the Method)</i> , FDA, Belgrade, 2004			
- Chekhov, M.: <i>Acting Technique</i> , NNK Internacional, Belgrade, 2005			
- Truffaut, F.: <i>Hitchcock</i> , Film Institute, Belgrade, 1987			
- Murch, W.: <i>In the Blink of an Eye: A Perspective on Film Editing</i> , Filmski centar Srbije, 2008			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: During lectures and demonstrations with examples students independently analyze directors' methods in overcoming space. They write analysis of particular scenes or sequences of the given film. At the end of the semester students take the exam according to the material from lectures and given literature and they read the analysis.			
Mark (max. no. of points 100)			
Pre-exam obligations		50 points	Final exam
Activity during the course		20	oral exam
Workshops		30	50

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Photographic Image			
Lecturer: Branko V. Sujic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: The course aims at introducing students to contemporary technological and creative basics of photography.			
Outcome of the course: Upon successfully mastered program, students are expected to know the basics of photographic processes, as well to be able to realize simple photographic works.			
Content of the course:			
<i>Lectures:</i>			
The genesis and development of photography; The nature of light; Photographic camera-anatomy; Photographic camera-visual systems; Photographic-camera formats; The lens-focal length and angle of view; Lens-relative aperture; Lens-resolution; The light sources; Exposure; Classic photographic materials; Digital sensors; Chemical image processing; Digital image processing			
<i>Workshops:</i>			
Camera obscura; creating images; lenses; focal length; stand point; the relations between space and protagonists; exposure; relation of sensitivity; aperture and the duration of exposure; Depth of field; The balance of the white; Raw image; Flash lighting; Problems of focal shutter.			
Literature:			
- Dragoljub Kazic, Elementarna tehnika fotografije			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with corresponding examples. The analysis of individual exercises. Joint exercises with demonstrations.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	10	written exam	30
Workshops	20	oral exam	
Colloquium/colloquia		exam projects	40
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Sound Editing			
Lecturer: Ognjen Popic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: The goal of the course is to enable students to perform editing of dialogues, through the integration of theoretical and practical approach to editing and sound design in audiovisual media.			
Outcome of the course: Upon course completion, students are expected to be familiar with all processing of dialogue editing, to successfully design and edit the sound for simple dramatic AV forms, as well as to be aware of the possibilities and limitations of different media.			
Content of the course: First semester: Combining the theoretical and practical approaches to dialogue editing on film and other audiovisual media. Studying the issues that arise during the editing process of a dialogue recorded in the field, as well as the one subsequently recorded, along with the creative aspects of such work. Second semester: Combining the aesthetic and practical approaches to sound design on film and television, and other audiovisual media. Studying the issues that arise during sound design and editing along with the creative aspects of such work.			
Literature: - Michael Chion, <i>Audio-Vision</i> , Columbia University Press, 1994 - John Purcell, <i>Dialogue Editing for Motion Pictures</i> - David Lewis Yewdall, <i>The Practical Art of Motion Picture Sound</i> , Focal Press, 2003 - David Sonnenschein, <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i> - Tomlinson Holman, <i>Sound for Film and Television</i> - Ashley Shepherd, <i>Pro Tools for Video, Film, and Multimedia</i>			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with topic-based demonstrations, discussions during lectures and workshops; sound editing for short AV form.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops	30	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Sound Post-production			
Lecturer: Art.D. Zoran Maksimovic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: Mastering the terminology and all technological processes in the sound post-production. Understanding the creative potential of sound as a means of expression in the audiovisual media.			
Outcome of the course: Students should be able to consider all the possibilities and limitations of the technique and technology of sound recording and post-production, and to creatively think about sound as a means of expression of dramatic artists.			
Content of the course: Sound as a means of expression. Sound directing. Types of sound in the AV work. The processes and phases of work in sound post-production in films. Professions related to sound post-production. The role of sound designers. Configuration of sound editing studios. Monitoring in the studio for sound editing. Hardware and software systems for sound editing. Editing dialogues. Sound effects editing. Editing and creating sound atmosphere. Post-synchronous dialogue recording - post sync. Post-synchronous recording of sound effects - foley. Music editing: treatment of immanent and transcendent music, temp music, look-alike music, problems in the implementation of music scenes. Configuration of sound mixing studio. Monitoring in the sound mixing studio. Conditions of reproduction and work environment. Hardware and software systems for sound mixing. The role of the designer - sound editing supervisor and preparation for the process of sound mixing. The process of sound pre-mixing. Establishing relative relations between elements of sound image. Creating stems. The process of final mixing. Establishing absolute relations between elements of sound image. Making final decisions. Creating a master and adaptation to different formats of sound (and image) reproduction in the media. Dolby standards and DCP. TV and other standards. Premiere and distribution. IT tapes (M&E). Archiving.			
Literature: - John Purcell: Dialogue Editing for Motion Pictures - David L. Yewdall: Practical art of motion picture sound - Rihard Merc: A, B, C... zvuka u AV delima - Ivo Blaha: Dramaturgija zvuka u AV delu			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Monologic (lectures), dialogic (heuristic) and the method of practical activities			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	final project	
Workshops	30	oral exam	50
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Theatre and Radio Dramaturgy I			
Lecturer (Last name, avonymic, name): Koprivica V. Stevan, tenured professor; Biljana D. Srbijanovic, associate professor; Danica M. Pajovic, assistant			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of undergraduate studies			
Goal of the course is to introduce students through lectures to the most important elements of classical dramatic theories that are the basis for the understanding of contemporary thinking about drama.			
Outcome of the course: Students have mastered the theoretical and practical knowledge about the dramatic theories which enable their application in the work on the play.			
Content of the course:			
<i>Lectures</i>			
Basic elements of the techniques of the drama, Characters, Dialogues, Dramatic situations, Dramatic plot, Dramatic forms, Review and the analysis of dramatic texts; Aristotle, Poetics - Aristotle's Poetics as a latent controversy against Plato's idealistic theory of art, Contemporary importance of Aristotle's Poetics, The definition of a tragedy, The difference between historiography and poetry, Tragic plot (completion, unity, and size, the simple and intertwined plot), Tragic story (typicality of the content, probability and the necessity of sequence of events), Parts of tragedy (quantitative and qualitative), Tragic characters, The analysis of characters and their opposites, Four ways to cause fear and pity, Five ways of recognition, The composition technique of a tragedy, Plot and denouement, Four types of tragedies, Thoughts, Speech, Eight parts of linguistic expression, An epic as a pattern for the unity of action.			
<i>Exercises – practical lectures</i>			
During the course, students do exercises by segment of drama techniques: the story, the character, the dialogue, the dramatic situation, and write reviews of the current theatre repertoire.			
Literature:			
- Aristotle: <i>O pesnickoj umetnosti</i> , translated by PhD Milos Djuric, multiple editions – Zavod za izdavanje udzbenika SRS ili Rad, Belgrade			
- Platon: <i>Drzava</i> (II, III i X knjiga), translated by PhD Milos Djuric, Kultura, Belgrade, 1969			
- Teofrast: <i>Karakter</i> , Mono and Mañana Press, translation from ancient Greek language by PhD Gordan Maricic, Belgrade, 2002			
- Jovan Hristic: <i>O tragediji</i> , deset eseja, Filip Visnjic, Belgrade, 1998			
- Kulundzic, Josip, <i>Primeri iz tehnike drame</i> , Belgrade, 1963			
- Djokic, Ljubisa, <i>Osnovi dramaturgije</i> , University of Arts, Belgrade, 1989			
- Acrher, W.: <i>Play-making</i> , Play-Making, Belgrade, 1964			
- Volkenshtejn, V. M.: <i>Dramaturgy</i> , Novi Sad, 1966			
- E. Souriau, <i>Les deux cent mille situations dramatiques</i>			
- Gustav Freytag, <i>Der Schriftsteller und Literaturwissenschaftle</i> ,			
- Baker, <i>Dramatic technique</i>			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with demonstrations and exercises by determined lecture units.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	15
Workshops	20	oral exam	15
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Theatre and Radio Dramaturgy II			
Lecturer (Last name, avonymic, name): MGR Bosko S. Milin, tenured professor, Nenad Z. Prokic, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of undergraduate studies and fulfilled exam obligations in The Basics of Theatre and Radio Dramaturgy I			
Goal of the course is to study the theory of drama of the 18th and 19th centuries and to introduce students to theatre and dramatic genres and directions of the 20th century.			
Outcome of the course: Upon completion of the semester, students should be able to evaluate and recognize the potential of contemporary and classic dramatic texts, in order to be able to work on direction of the particular dramatic text in an informed and thorough way in future.			
Content of the course: The first semester: The overview of historical, social and aesthetic features of the epoch of Baroque and Enlightenment, Denis Diderot, G. E. Lessing, J. V. Goethe, F. Schiller, F. Hebel, A. Schlegel, V. Hugo, E. Zola. The second semester: Theatre genres, dramatic directions of the 20th century: avant-garde drama, expressionism, epic theater, theatricality, philosophical drama, symbolic and poetic drama, the new ritual theatre, post-dramatic theater.			
Literature: - Vladimir Stamenkovic: Teorija drame 18. i 19. veka - Zdenko Lesic: Teorija drame 1- 3 - Northrop Frye: Anatomy of Criticism - Georg Lukács: History of the Modern Drama - Jovan Hristic: Pozoriste, pozoriste 1 i 2 - Jovan Hristis: Pozorisni referati 1 i 2 - Slobodan Selenic: Dramski pravci 20. Veka - Raymond Williams: Drama from Ibsen to Brecht - Mirjana Miocinovic: Moderna teorija drame - Mirjana Miocinovic: Drama - Vladimir Stamenkovic: Kraljevstvo eksperimenta - Mirjana Miocinovic: Surovo pozoriste - Antonin Artaud: The Theatre and its Double - Jerzy Grotowski: Towards a Poor Theatre - Richard Schechner: Ka postmodernom pozoristu			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with topic-based demonstrations. Discussions during lectures. The analysis of literature.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	40	written exam	10
Workshops		oral exam	20
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Theatre Directing			
Lecturer: Mihajlovic K. Darijan, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of Undergraduate Studies Drama and audio-visual arts, Module Dramaturgy			
Goal of the course is to introduce students to the process of creating a theatre play from a dramatic text, directing concept to the exit in front of the audience.			
Outcome of the course: Training students to consider the dramatic text in terms of the stage, as a part of the complex process of creating the play within the directing concept.			
Content of the course: The process of director's formation of a play.			
Literature: - Rober Pinjar, <i>Istorija pozorisne rezije</i> , University of Arts, Belgrade, 1993 - K. S. Stanislavski, <i>System</i> , Partizanska knjiga, Belgrade, 1982 - Hugo Klajn, <i>Osnovni problemi rezije</i> , University of Arts, Belgrade, 1995 - Miroslav Belovic, <i>Umetnost pozorisne rezije</i> , University of Arts - Zavod za udzbenike i nastavna sredstva, Belgrade 1994			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures on directing system with their specific. Video and film materials - documents about the quests of certain poetics. Research on directing poetics through sketches, drawings, directing books and all documentary material. Discussion.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	20	written exam	
Workshops, analysis, discussion	40	oral exam	40
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Radio Directing			
Lecturer: Stefanovic T. Branislava, tenured professor, Igor Vuk Torbica, expert associate			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of Undergraduate Studies Drama and audio-visual arts, Module Recording and sound design			
Goal of the course: The analysis of the phenomenon of sound and sound directing.			
Outcome of the course: Training students for directing a simple sound unit.			
Content of the course: The basic elements of directing method in the realization of radio-dramas. 1/2. The art of sound - sound directing 3/4. The basic elements of sound unit composition - the voice of 5/6. Sound recording studio- the path of a signal - microphone - mise-en-scène 7/8. Voice recording - plans - choice of doubles 9/10. Editing two sound (dramaturgic) lines - music and text 11/12. Music/selection/composition - sound effects 13/14. Sound processing 15/16. Radio-drama/genres: documentary radio-drama; feature - radiophonic essay 17/18. Feature radio-drama - a selection of the text and directing method 19/20. Feature radio drama/sound editing and dramaturgy 21/22. Text analysis - voice selection 23/24. The division into blocks and editing 25/26. Fine Cut and mix 27/28. The art of sound - Answers 29/30. Ars acoustica			
Literature: A. Hemon - Alfons Kauders, S. Markovic - Traganje po pepelu i Vece u Pomazu kod Ignjata Cobana, Maja Mohar, Darko Tatic - Zaudni vir, Alvin Lucier - I Am Sitting In A Room (1970), Boyd Rice & Friends - Music, Martinis and Misanthropy (1990), Crass - Acts of Love 50 Songs To My Other Self (1985), Daniil Kharms - Elizaveta Bam, Aleksandar Protic - Kosmar jednog drveta, Mike Patton - Adult Themes For Voice (1996), Miranda July - 10 Million Hours In A Mile (1997), Robert Ashley - Improvement, Don Leaves Linda (1985), Scott Walker - The Drift (2006), Live At The Ear - Language Anthology of Poetry 1974-1993 (1994)			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures on directing system with their specific. Video and film materials - documents about the quests of certain poetics. Research on directing poetics through sketches, drawings, directing books and all documentary material. Discussion.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course		written exam	
Workshops	20	oral exam	50
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Sound Recording and Design for Radio			
Lecturer: D.A. Slobodan D. Stankovic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: is that students learn the basic principles of shooting and editing of voice and voice-music programs, the realization of programs outside the studio and recording modes and design of radio-dramatic, experimental and artistic radiophonic programs.			
Outcome of the course Upon course completion, students are expected to be able to apply the acquired knowledge in recording and sound design in all forms of radio broadcasts and programs.			
Content of the course: The course The Basics of Sound Recording and Design for Radio combines theoretical and practical approaches to recording and sound design for radio. It deals with working with sound in local and national radio stations. It studies all forms of radiophonic expression, both in the studio and on the set.			
Literature: - A. Nisbett: <i>Audio techniques for Radio, Television, Film and Recording</i> , University of Arts, Belgrade, 1990 - Osnovic, Fece, Tibai: <i>Akustika i tonsko snimanje</i> , JRT, 1990 - M. Singler, C. Viringa: <i>Radio</i> , CLIO, Belgrade, 2000 - S. Alten: <i>Audio in Media</i> , Wadsworth PC, Albany, NY 1999			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Topic-based lectures. Discussion during lectures. The analysis of the played examples of radio broadcasts.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Sound Recording			
Lecturer: Dragutin Cirkovic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: Introducing students to the phenomena associated with the sound spreading, technical and creative aspects of the sound recording and reproduction in different media, terminology and problems in the recording process.			
Outcome of the course: Students should acquire knowledge on the possibilities and limitations in working with sound in A-V media and basic application of audio devices for sound recording and reproduction.			
Content of the course: <i>Lectures:</i> Basic acoustic phenomena in sound spreading, in the exterior and interior. The principle of microphone operation and characteristics, setting the microphone for the required purposes. Stereophony, the concept, basic principles. Types of sound recording medium, the features. Measuring the sound level, application of sound level control for related occupations (editing, camera ...). The principle of sound recording in different media. Consideration of specifics in terms of other sectors (management, production, editing, camera...) <i>Workshops</i> consist of examples, which are discussed in class, for better understanding of the function and application possibilities of sound in the A-V work. A presentation of sound recording methods is also performed, in order to approach the subject and explain it to the colleagues of related occupations.			
Literature: - A. Nisbett: <i>Audio techniques for Radio, Television, Film and Recording</i> , University of Arts, Belgrade, 1990 - Ivo Blaha, <i>Osnove dramaturgije zvuka u filmskom i TV delu</i> , Dom kulture Studentski grad, 2008 - Bruce Bartlett, <i>Stereo microphone techniques</i> , Focal Press 1991 - PhD Miomir Mijic, <i>Audio sistemi</i> , Akademska misao, 2011 - Rihard Merc, <i>ABC...zvuka u audio-vizuelnim medijima</i> , RTS publishing, 2012			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with corresponding examples of sound recording and use in A-V works,			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops		oral exam	50
Colloquium/colloquia	40	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Theory of Music and Music Notation			
Lecturer: Boris Despot, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Recording and Sound Design			
Goal of the course: Introducing students to the basic elements of music theory and literacy.			
Outcome of the course: Introduction to music notation and theory of music so that the musical scores are easily dealt with and the ability to communicate with established musical performers, composers and producers is developed.			
Content of the course: Knowledge about the characteristics of sound, tones, tone system, stave, keys, notation system, scales, degrees, intervals, the duration of tones, pauses, metrics, rhythm, melody, signs, modes, accords, tonality, dynamics, tempo, different terms, articulation, additional signs and abbreviations.			
Literature:			
- Baronijan, V. (1981): <i>Muzika kao primenjena umetnost</i> , University of Arts, Belgrade			
- Despic, D. (1998): <i>Muzicki instrumenti</i> , University of Arts, Belgrade			
- Despic, D. (1997): <i>Teorija muzike</i> , Zavod za udzbenike, Belgrade			
- Snimjanovic, Z. (1993): <i>Primenjena muzika</i> , Bikic studio, Belgrade			
- Tajcevic, M. (1962): <i>Osnovna teorija muzike</i> , Prosveta, Belgrade			
- Pericic, V. and Skovran, D. (1991): <i>Nauka o muzickim oblicima</i> , University of Arts, Belgrade			
- Maksimovic, R. (2000): <i>Osnovi notnog pisma</i> , Institute for Theater, Film, Radio i television, FDA, Belgrade			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Monlogic (lectures), dialogic (heuristic) and the method of practical activities.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	written exam	
Workshops		oral exam	50
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Television Industry I			
Lecturer: Sibalic, D. Vanja, assistant professor, Popovic, Z. Zorana, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year and semester of the studies			
Goal of the course: The lecture tasks are realized through processing methodical units that will define television as a medium, a production instrument and television industry. Acquiring the necessary knowledge and basic essentials which are prerequisites for professional work in the field of AV sector and TV industry.			
Outcome of the course: The ability to understand the phenomena of television, its history and genesis, as well as the importance and impact of technique and technology to all aspects of television and its industry. Acquiring the necessary knowledge, and basic essentials which are prerequisites for professional work in the field of video and television industry.			
Content of the course:			
<i>Lectures:</i>			
Defining the television medium from multiple points of view; Features of the program functions through the introduction to the basic program types and their characteristics, through a brief overview of the development and the conventions of the genre, as well as of the production specifics.			
Literature:			
- Popovic, Zoran, Osnovi televizijske produkcije, FDA, 2003			
- McQueen, David: Television, CLIO, 2000			
- Blumental, Howard, This Business Of Television, Billboard Books, New York 2006			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and case study analysis. Discussions during lectures; Analysis of the different program contents related to specific methodological units, with the active participation of students.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops		oral exam	40
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of Television Industry II			
Lecturer: Sibalic, D. Vanja, assistant professor, Popovic, Z. Zorana, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year and semester of the studies			
Goal of the course: The lecture tasks are realized through processing methodical units that will define television as a medium, a production instrument and television industry. Introduction to the technological process of the production of television programs. Acquiring the necessary knowledge and basic essentials which are prerequisites for professional work in the field of AV sector and TV industry.			
Outcome of the course: Ability to work in TV team on tasks that require the application of a broad spectrum of knowledge. Introduction to the technological process of production of television shows. Acquiring the necessary knowledge, and basic essentials which are prerequisites for professional work in the field of video and television industry.			
Content of the course:			
<i>Lectures:</i>			
Analysis of performance of basic production checkpoints on television - definition, content of the work, functioning, collaboration with other production structures, a way of fitting into the technological process, organizational connections to other points. Stages of labor in the production of television programs (planning, creative and operational-technical preparation, implementation, finalization and broadcasting). A television crew (characteristics compared to the production structure of a project) and television professions.			
Literature:			
- Popovic, Zoran, Produkcija televizijskih emisija, FDA, 2003			
- Blumental, Howard, This Business Of Television, Billboard Books, New York 2006			
- Zettl, Herbert, Television Production Handbook, San Francisco State University, 2006			
No. of active teaching classes: 2		Lectures: 2	Workshops:
Teaching methods: Lectures and case study analysis. Discussions during lectures; Analysis of the different program contents related to specific methodological units, with the active participation of students.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	
Workshops		oral exam	40
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of TV Directing I			
Lecturer: Velinovic M. Predrag, tenured professor; PhD Veselinovic D. Dragan, tenured professor; Stefanovic M. Ivan, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required level and year of the studies			
Goal of the course: Acquisition of basic knowledge about the origin and essence of TV media. Understanding the basic technological, technical and artisan specifics of a TV process. Acquiring knowledge about the creative tasks in complex (feature) forms taking into account the specifics of a TV process.			
Outcome of the course: Upon completion of the course Basics of TV Directing I, student acquired the basic theoretical knowledge of the essence and the history of television, as well as creative mastering and organization of filmic time and space in specifics of a TV process. The emphasis is on the feature structure and stages of its production.			
Content of the course: Introduction - the origin and essence of TV media, the main features of television. Types of TV networks - ownership, financing, editorial policy. The relation between television and other media. Facilities - equipment of TV stations – TV crew. OB truck - specifics. The TV director - art and craft. The work of the director in preproduction the text analysis, topics, ideas, protagonists, antagonists, the goal of the character, plot, counter plot, critical point, conflicts. The rhythm, the atmosphere, the genre, the characters, the cast. Specifics of working with actors on television. Cold rehearsals, the differences between film, TV and theatre acting. Working with the TV crew, set designer, costume designer, light designer. Decor and lighting setting, hot rehearsals. Advantages and disadvantages of two methods - film and TV (multi cameras). Specifics of the rhythm of television shows, feature and non-feature structures.			
Literature: - Mc Quin, D.: <i>Television</i> , CLIO, Belgrade, 2000 - <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997 - Diran Z.: <i>Ekipa TV režije</i> , Belgrade Television, 1971 - Ilic, M.: <i>Radjanje televizijske profesije</i> , CLIO, Belgrade, 2006 - Klajn, H.: <i>Osnovni problemi režije</i> , University of Arts, Belgrade, 1995			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: Theoretical lectures with topic-based demonstrations. Projections of video materials and their analysis. Exercises (on the board in the TV studio). Working in TV studio on simple television contents. Visits to professional TV and graphic studios.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	oral exam	70

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Basics of TV Directing II			
Lecturer: Velinovic M. Predrag, tenured professor; PhD Veselinovic D. Dragan, tenured professor; Stefanovic M. Ivan, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required level and year of the studies			
Goal of the course: The combination of aesthetic and practical approach to television medium with the emphasis on all professions on TV; and enabling students to participate in simpler and technologically easier television types and genres, as participants and contributors in the process.			
Outcome of the course: Upon completion of the course Basics of TV Directing II student are expected to be able to participate in the design and implementation of television shows of simpler dramatic and technological structure.			
Content of the course: First video effects, video mixette, key. Other video effects, 3D video graphics. Computer animation, virtual reality, virtual studio, virtual character. Short form on television, marketing and advertising, working in the agency. Marketing communication, TV ads, advertising goals, research, target audience, creative team, advertising, media planning, campaign results. Introduction to TV genres - news, educational, fiction, children. Introduction to TV genres - sports, entertainment, music, media in medium, broadcast, adaptations, reality TV, formats. Fusion of the media, television, film, IT, interactive television, the future of television. Interactive TV.			
Literature: - Mc Quin, D.: <i>Television</i> , CLIO, Belgrade, 2000 - <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997 - Diran Z.: <i>Ekipa TV rezije</i> , Belgrade Television, 1971 - Ilic, M.: <i>Radjanje televizijske profesije</i> , CLIO, Belgrade, 2006 - Klajn, H.: <i>Osnovni problemi rezije</i> , University of Arts, Belgrade, 1995 - Kaufman, W.I.: <i>How to write for television</i> , Belgrade Television, 1970 - Chion, M.: <i>Ecrire un scénario</i> , Naucna knjiga, Film Institute, Belgrade, 1989			
No. of active teaching classes: 2	Lectures: 2	Workshops: 0	
Teaching methods: Theoretical lectures with topic-based demonstrations. Projections of video materials and their analysis. Exercises on the board. Working in TV studio on simple television contents. Visits to professional televisions, virtual studios and television sets.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	oral exam	70

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Business Communication			
Lecturer: PhD Marina Markovic, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Fulfillment of conditions for enrollment in the required year and the corresponding semester of Undergraduate Studies, of the required study program.			
Goal of the course: The goals of the theoretical and practical approach to business communication are: understanding, voluntary adoption and implementation of codes of conduct in the business environment and in society; the adoption of high set, generally accepted standards of business communication and business etiquette rules.			
Outcome of the course: Students are capable of working in a team; develop individual potentials and independence in all aspects of business communication. They develop creativity within the framework of the planned business and social activities. Students understand the generally accepted standards of behavior and business operations, and give them a distinctive character. Students acquire knowledge, skills and abilities that can be applied in business.			
Content of the course: <i>Lectures:</i> The concept of business communication. Business communication - interdisciplinary approach. Business communication skills. The main forms of business communication - situational analysis. Leadership - successful leader. <i>Workshops:</i> Techniques and methods for public speaking. Techniques and skills of presentation. Business correspondence. Introduction to business etiquette. Ethical behavior, business ethics.			
Literature: <i>Compulsory</i> - Marina Markovic, Poslovna komunikacija sa poslovnim bontonom, CLIO, Belgrade, 2008 - Tijana Mandic, Komunikologija. Psihologija komunikacije, CLIO, Belgrade, 2003 <i>Recommended</i> - Morris, Desmond, <i>Manwatching: A Field Guide to Human Behaviour</i> , Yugoslavia, Belgrade, 1979 - David Robinson, <i>Business Etiquette-Your Complete Guide to Correct Behaviour in Business</i> , Grmec-Privredni pregled, Belgrade, 2000			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Topic-based lectures. Discussions during lectures. Pre-exam paper up to 5 pages. Oral elaboration of the pre-exam paper. Individual mentor-guided work – presentation preparation. Methods: theoretical, practical, empirical.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	10	oral exam	40
Colloquium/colloquia	25	.....
Pre-exam paper	15		

Study program: Undergraduate Studies Drama and audio-visual arts			
Type and level of studies: Undergraduate Academic Studies			
Course title: Theatre and Radio Dramaturgy I			
Lecturer: Stevan M. Koprivica, tenured professor; Danica M. Pajovic, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts Module Dramaturgy			
The goal of the course is for the students to master basic concepts in the field of theatre dramaturgy, basic elements of drama techniques, adopt instruments for critical reading and evaluation of dramatic works and to learn to apply all of the above in writing of their own dramatic texts under the supervision of the subject professor.			
Outcome of the course: Upon course completion, students are enabled to write short theatre forms, one-act play, and more complex forms of drama based on the literary premise from a fairy tale, legend or myth.			
Content of the course During the course, students master the technique of writing theatre one-act play, create exercises based on the particular elements of drama techniques (plot, character, dialogue, dramatic situation), write newspaper criticism of the current theater repertoire during the first semester, which is verified through taking a mandatory colloquium, and in the second semester they write a theater play based on the literary premise from a legend, fairy tale or myth.			
Literature - Kulundzic, Josip, Primeri iz tehnike drame, Belgrade, 1963 - Djokic, Ljubisa, Osnovi dramaturgije, Univerzitet umetnosti, Belgrade, 1989 - Archer, W: Play-Making, Belgrade, 1964 - Wolkenstein V. M.: Dramaturgy, Novi Sad, 1966 - E. Souriau, Les deux cent mille situations dramatiques - Gustav Freytag, Technique of the Drama - Baker: Dramatic technique - Bruno Bettelheim: The Uses of Enchantment: The Meaning and Importance of Fairy Tales - Propp Vladimir: Morphology of the Folktale			
No. of active teaching classes: 7		Lectures: 3	Workshops: 4
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, ideas and original synopses; Oral and written analysis and training in the analytical and creative dramatic work; Analysis of papers and exercises, and topic-based demonstrations; Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	30	written exam	30
Workshops		oral exam	10
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theatre and Radio Dramaturgy II			
Lecturer: Biljana D. Srbijanovic, associate professor; Danica M. Pajovic, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts Module Dramaturgy and fulfilled exam obligations in Theatre and Radio Dramaturgy I			
The goal of the course is for the students to master the techniques of a full-length play dramatization of a selected novel. Students are also introduced to Aristotle's Poetics as the basis of classical dramaturgy, through theoretical lectures and practical exercises.			
Outcome of the course: Upon completion of two semesters of lectures and exercises, students are taking an exam before a committee with their own full-length theatre play - dramatization of a novel, explication of the topic and ideas of the aforementioned novel and in-depth knowledge base of Aristotelian dramaturgy (which is verified orally in the exam).			
Content of the course			
<i>Classes – lectures</i>			
Aristotle, On the Art of Poetry/Poetics - Aristotle's Poetics as latent controversy against Plato's idealism of art theory, Contemporary importance of Aristotle's Poetics, Definition of tragedy, Difference between historiography and poetry, Tragic plot (completion, wholeness, unity, and magnitude; the simple and intertwined plot), tragic action (typicality of the content, probability and necessity of sequence of events), Sections of tragedy (quantitative and qualitative), Tragic characters, Processing characters and their opposites, Four ways of causing fear and pity, Five ways of recognition, Tragedy composition technique, Plot and resolution, Four types of tragedy, Thought, Speech, Eight parts of linguistic expression, Épopée as a pattern for the unity of action.			
<i>Exercises – workshops</i>			
Exercises: application of the studied theoretical lecture units on specific dramatic works, identifying a unique and rounded action in novels that students considered for dramatization, identifying the original topic and idea of the novel that is subject of dramatization, the selection of the author's approach to dramatization, composition of synopsis and dramatization plan of selected novels, writing explication and dramatization of the novel in the form of the full-length theatre play with a joint discussion of each stage of dramatization writing.			
Literature			
- Aristotle: <i>Poetics</i> , translated by PhD Milos Djuric, multiple editions – Zavod za izdavanje udzbenika SRS ili Rad, Belgrade			
- Plato: <i>Republic</i> (II, III and X book), translated by PhD Milos Djuric, Kultura, Belgrade, 1969			
- Theophrastus: <i>On Characters</i> , Mono and Mañana Press, translated from Greek by PhD Gordan Maricic, Belgrade, 2002			
- Jovan Hristic: <i>O tragediji</i> , 10 essays, Filip Visnjic, Belgrade, 1998			
No. of active teaching classes: 7		Lectures: 3	Workshops: 4
Teaching methods: All lectures and practical exercises are carried out with the active participation of students, with the discussion moderated so as to encourage the development of informed critical thinking, analytical apparatus and creative potential of each student.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia	30	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theatre and Radio Dramaturgy III			
Lecturer: Bosko S. Milin, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts Module Dramaturgy and fulfilled exam obligations in Theatre and Radio Dramaturgy II			
The goal of the course is that students master all the elements necessary for writing radio dramas, as a more developed dramatic form in relation to the nature of media and full-length theatre drama.			
Outcome of the course: Upon course completion, students are able to write complex theatre forms - radiophone dramatic work and full-length radio drama as well as theater reviews, and have gained knowledge about the most important dramatic theories of the 18th and 19th century.			
Content of the course During the course, students master the technique of writing original full-length drama, do the exercises on segments of techniques for writing radio plays in all the phases, a series of short exercises for certain phases (story position, latency, hierarchical sequence of motives, time constraints).			
Literature - Goethe, <i>On Shakespeare</i> , University of Dramatic Arts, Belgrade, 1986 - Schiller, <i>The Theatre as a Moral Institution</i> , University of Dramatic Arts, Belgrade, 1986 - Hugo, <i>Preface to Cromwell</i> , University of Dramatic Arts, Belgrade, 1986 - Hebbel, <i>Maria Magdalena</i> , University of Dramatic Arts, Belgrade, 1986 - Zola, <i>Le Naturalisme au théâtre</i> , University of Dramatic Arts, Belgrade, 1986 - Wagner, <i>On Music And Drama</i> , University of Dramatic Arts, Belgrade, 1986			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, analyses, ideas and synopses; Oral and written analysis and training in the analytical dramatic work; Analysis of papers and exercises, and topic-based demonstrations; Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theatre and Radio Dramaturgy IV			
Lecturer: Nenad Z. Prokic, tenured professor; Biljana Srbljanovic, associate professor; Danica M. Pajovc, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 13			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts Module Dramaturgy and fulfilled exam obligations in Theatre and Radio Dramaturgy III			
Goal of the course: Acquisition of complete knowledge of practical aspects of contemporary dramatic achievements and taking a stance on them.			
Outcome of the course: Upon course completion it is expected that students are able to write a full-length drama, as well as to have theoretical basis for analytic dramaturgical thinking as the foundation for further development in this area.			
Content of the course Tragic farce as the dominant form of the 20th century, Introduction to theatrical tendencies in the 20th century and consultations for the final exam (the original theatre drama or theoretical work)			
Literature - Slobodan Selenic: Dramski pravci 20. veka - Raymond Williams: Drama from Ibsen to Brecht - Mirjana Miocinovic: Moderna teorija drame - Mirjana Miocinovic: Drama - Vladimir Stamenkovic: Kraljevstvo eksperimenta - Mirjana Miocinovic: Surovo pozoriste - Antonin Artaud: The Theatre and its Double - Jerzy Grotowski: Towards a Poor Theatre - Richard Schechner: Towards a Postmodern Theatre - Bertolt Brecht, Brecht on Theatre: The Development of Aesthetic - Peter Brook, The Empty Space - Peter Brook, The Open Door - Peter Brook, The Shifting Point - Todd London, An Ideal Theatre - Robert C. Allen, Horrible Prettiness - Burlesque and American Culture - Michael Kirby, Futurist Performance - Jeffrey Schnapp, Staging Fascism - Robert Brustein, The Theatre of revolt: An Approach to Modern Drama			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a series of dramaturgical exercises, analyses, ideas and synopses; Oral and written analysis and training in the analytical dramatic work; Analysis of papers and exercises, and topic-based demonstrations; Discussions during lectures and exercises			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	30
Workshops	20	oral exam	10
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theatre Directing I			
Lecturers: Saletovic R. Slavenko, tenured professor, Savin M. Egon, tenured professor, Vujic A. Ivana, tenured professor, Stojanovic N. Alisa, tenured professor, Petrovic B. Dusan, tenured professor, Mihajlovic K. Darijan, assistant professor, Grinvald D. Filip, teaching assistant, Trisić Ivana, teaching assistant, Igor Vuk Torbica, expert associate			
Status of the course: Compulsory			
Number of ECTS: 20			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts Module Theatre and Radio Directing			
Goal of the course: The goal of course is to examine the phenomenon of concrete stage action and the phenomenon of conflict and its staging.			
Outcome of the course: Enabling students to understand the basic elements of stage language and to set the stage conflict at the basic level and in short forms.			
Content of the course: Analysis and testing of the directing structure basic elements. Analysis and synthesis of the conflict structure and its staging in the work with the actors. The concept of theatre directing and its place in the dramatic arts. The plot as a fundamental element of dramatic structure. Action, obstacle, objective. Facts of stage action. Excerpts. Action and space. Marking the stage action. The thematic and ideological basis. Conflict as a center of dramatic action. Interaction of plot and counter plot. Speech action. Structuring of the conflict through the passages. Preparation and adaptation of materials for the annual staging of practical and artistic work. Working with actors. Designing space for the annual practical work. The synthesis of elements of action and conflict through the realization of the annual practical - artistic work.			
Literature: - PhD Hugo Klajn: Osnovni problemi rezije, UA Belgrade, Belgrade, 1995, - Miroslav Belovic: Umetnost pozorišne rezije, UA Belgrade, Belgrade, 1994, - K. S. Stanislavsky: System, Partizanska knjiga, Belgrade, 1982, - K. S. Stanislavsky: My Life in Art - K. S. Stanislavsky: Creating a Role			
No. of active teaching classes: 9	Lectures: 3	Workshops: 3	OFT: 3
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Preparation and realization of practical tasks.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops	20	oral exam	50
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theatre Directing II			
Lecturers: Saletovic R. Slavenko, tenured professor, Savin M. Egon, tenured professor, Vujic A. Ivana, tenured professor, Stojanovic N. Alisa, tenured professor, Petrovic B. Dusan, tenured professor, Mihajlovic K. Darijan, assistant professor, Grinvald D. Filip, teaching assistant, Trisić Ivana, teaching assistant, Igor Vuk Torbica, expert associate			
Status of the course: Compulsory			
Number of ECTS: 22			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts Module Theatre and Radio Directing and fulfilled exam obligations in Theatre and Radio Directing I			
Goal of the course: The goal of the course is to examine the structure of dramatic text and the character study.			
Outcome of the course: Enabling students to creatively approach the structuring of dramatic text in accordance with their directorial concept. Enabling students to create a character in cooperation with the actors, within the realistic approach.			
Content of the course: Directing structuring of dramatic text. Character in dramatic text, directing concept and working with actors. Selection, analysis of dramatic suggestion. Structuring and realization of directing concept at the center of dramatic character study. Development of completed directing project for the annual practical work and defense before the committee. Staging process of realization of the annual work with a constant analytical, structural, and the corrective analysis with teachers. Staging of a 20-minute exercise in cooperation with the actors, with the structured dramatic text suggestion and dramatic character at the center of the practical exploration, within the realistic approach.			
Literature: - Peter Brook, The Empty Space - Bertolt Brecht: Dialectical theater - Francis Fergusson: The Idea of a Theater			
No. of active teaching classes: 8	Lectures: 3	Workshops: 2	OFT: 3
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Preparation of the project for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops	20	oral exam	50
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theatre Directing III			
Lecturers: Saletovic R. Slavenko, tenured professor, Savin M. Egon, tenured professor, Vujic A. Ivana, tenured professor, Stojanovic N. Alisa, tenured professor, Petrovic B. Dusan, tenured professor, Mihajlovic K. Darijan, assistant professor, Grinvald D. Filip, teaching assistant, Trisić Ivana, teaching assistant, Igor Vuk Torbica, expert associate			
Status of the course: Compulsory			
Number of ECTS: 22			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts Module Theatre and Radio Directing and fulfilled exam obligations in Theatre and Radio Directing II			
Goal of the course: The goal of the course is the director's exploration of a genre design of a stage structure.			
Outcome of the course: Enabling students to design the elements of genre within one-act drama play. Enabling students for the creative stage genre design through all the elements of a one-act drama play structure.			
Content of the course: The elements of genre and style, from dramatic text to the directorial concept. The elements of genre and style, from directorial concept to staging. Designing genre elements within a one-act drama play structure. Creative stage design of the genre, through all the elements of one-act drama plays structure.			
Literature: - Jerzy Grotowski: Towards a Poor Theatre; - Eugenio Barba, Nicola Savarese: The Secret Art of the Performer; - Richard Schechner: Towards a Postmodern Theatre; - Mirjana Miocinovic: Surovo pozoriste; - Josip Kulunzic: Fragmenti o teatru			
No. of active teaching classes: 8	Lectures: 3	Workshops: 2	OFT: 3
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Preparation of the project for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops	20	oral exam	50
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theatre Directing IV			
Lecturers: Saletovic R. Slavenko, tenured professor, Savin M. Egon, tenured professor, Vujic A. Ivana, tenured professor, Stojanovic N. Alisa, tenured professor, Petrovic B. Dusan, tenured professor, Mihajlovic K. Darijan, assistant professor, Grinvald D. Filip, teaching assistant, Trisić Ivana, teaching assistant, Igor Vuk Torbica, expert associate			
Status of the course: Compulsory			
Number of ECTS: 22			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts Module Theatre and Radio Directing and fulfilled exam obligations in Theatre and Radio Directing III			
Goal of the course: The course is aimed at the director's examination of a full-length drama play structure composition. Synthesis of the director's expression elements within the staging of a full-length theatre play.			
Outcome of the course: Enabling students to design a full-length drama play with at least two characters, of up to at least 60 minutes. Enabling students for independent professional directorial work on the staging of a full-length theatre play with at least two characters, of up to at least 60 minutes.			
Content of the course: Enabling students to design a full-length drama play. Elements of director's composition of a full-length drama play. The synthesis of all elements in designing the directorial concept. Selection of the dramatic material for the final exam. Working with artistic associates on the project preparation. Preparation and defense of the final exam full-length drama play. The process of working on the director's staging of a full-length theatre play. Synchronization of a full-length theatre play elements. Fulfillment of the final exam project, performing the full-length theatre play and defense before the Committee.			
Literature: - Antonin Artaud: The Theatre and its Double - V. E. Meyerhold: On Theatre - A. Veinstein: "La mise en scène théâtrale et sa condition esthétique" - R. Pinjar: Kratka istorija pozorisne rezije			
No. of active teaching classes: 8	Lectures: 3	Workshops: 2	OFT: 3
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Preparation of the project for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops	20	oral exam	50
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Accompanying Cinematographic Activities			
Lecturer: MGR Radenko St. Rankovic, tenured professor			
Status of the course: Elective			
Number of ECTS: 2			
Condition: Attending the required year and semester of the studies			
<p>The goal of the course is to introduce students with accompanying cinematographic activities, which constitute any national cinematography. Course tasks are realized through processing of methodological units that are systematized in the industrial, institutional, media and service industries in the accompanying cinematographic activities. Introduction to the entire range of accompanying cinematographic activities and their basic features, as well as with the production specifics. Students are provided with additional knowledge and skills necessary for their professional work in the field of cinematography.</p>			
<p>Outcome of the course: Upon course completion students are expected to be familiar with the whole aspect of accompanying cinematographic activities and to have successfully mastered the significance of the role they have in each national cinematography. In addition to their basic orientation, with the acquisition of these skills students are also expected to be able to successfully involve in some of the existing accompanying cinematographic activities.</p>			
<p>Content of the course <i>Lectures:</i> methodological units include: the formation and development of accompanying cinematographic activities; production of film technique; merchandise products; video games (with film characters); film archives (cinemas); film festivals; film exhibitions; film associations; Cinema and fan clubs and NGOs; publishing (books, textbooks, magazines, etc.); music production; radio and television broadcasts and internet portals; renting technique and studios for image and sound post-production; design and printing of posters, posters, promotional flyers, etc.; marketing, PR and marketing research agencies.</p>			
<p>Literature - Radenko Rankovic, Kinematografija u Srbiji 1995- 2000. Jugoslovenski pregled, Belgrade. no. 2 year XLII - Vanja Popovic, Organizacija i program muzeja jugoslovenske kinoteke 2000-2010, PhD thesis at the Department of FTV production, 2011 - Danilo Jelic, Filmski marketing na primeru serijala Ratovi zvezda Dzorza Lukasa, MGR thesis at the Department of FTV production, 2009 - CD – Leksikon filmskih i TV pojmova, University of Arts and CLIO, Belgrade, 2003</p>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures and case study analysis with discussions during lectures with active student participation			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	points
Activity during the course	10	written exam	
Workshops		oral exam	50
Pre-exam paper	40		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Applied Music			
Lecturer: Boris Despot, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Training students in the field of the basics of music elements and general music history. Training students in the field of the basics of musical forms and the way of meaningful use and application of existing music in the original works, as well as the perception of music styles and specific problems.			
Outcome of the course: Knowledge of the history of music basics and music styles. Knowledge of musical forms basics and understanding the problems of use and application of music in AV works.			
Content of the course: Basic concepts of sound. Spatial and temporal art. Notation. Musical instruments. Musical forms. The types of music. The history of classical music - prehistoric and ancient civilizations music. The history of classical music - music of the Middle Ages. The history of classical music - music of the Renaissance. The history of classical music - Baroque music. The history of classical music - classicism. The history of classical music - romanticism. The history of classical music - music of the XX century. The history of classical music – post-modern. The history of classical music - contemporary music. Contemporary music genres: blues, gospel, jazz, rock and roll, pop and rock, rap and hip-hop, electronic music. Traditional music (world music). Music and Technology. Music in the theatre - opera and ballet. Music in the theatre - musical and operetta. Music in the theatre - contemporary theater. Music and radio - radio drama. Music and radio - radiophonic expression. Music and TV music television program. Music and TV - music television presentation. Film music - silent film. Film music - talkies. Film music - musical film, cartoons.			
Literature			
- Baronijan, V. (1981): Muzika kao primenjena umetnost, University of Arts, Belgrade			
- Despic, D. (1998): Muzicki instrumenti, University of Arts, Belgrade			
- Despic, D. (1997): Teorija muzike, Zavod za udzbenike, Belgrade			
- Simjanovic, Z. (1993): <i>Primenjena muzika</i> , Bikic studio, Belgrade			
- Tajcevic, M. (1962): <i>Osnovna teorija muzike</i> , Prosveta, Belgrade			
- Pericic, V. and Skovran, D. (1991): <i>Nauka o muzickim oblicima</i> , University of Arts, Belgrade			
- Maksimovic, R. (2000): <i>Osnovi notnog pisma</i> , Institute for Theatre, Film, Radio and Television, FDA, Belgrade			
- Taruskin, R. (2009): <i>Oxford History of the Western Music</i> , OUP, USA			
- Taylor, E. (2008): <i>Music Theory in Practice</i> , OUP Oxford			
- Cooke, M. (2008): <i>A History of Film Music</i> , Cambridge University Press			
- Bennett, R. (1987): <i>History of Music</i> , Cambridge University Press			
- Bennett, R. (1992): <i>Investigating Musical Styles</i> , Cambridge University Press			
- Cook, N. (1994): <i>A Guide to Musical Analysis</i> , OUP, Oxford			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Monologic (lectures), dialogic (heuristic).			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	25	written exam	
Workshops		oral exam	50
Colloquium/colloquia	25	.....

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Psychology I			
Lecturers: PhD Tijana Dj. Mandic, tenured professor and PhD Irena J. Ristic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Introducing students to research and issues that have shaped modern psychology, understanding of the key topics of cognitive and social psychology, then the psychology of emotions and motivation, with the possibility of developing critical thinking in historical and cultural context and creative application of the acquired psychological knowledge.			
Outcome of the course: At the end of the course, students are expected to be able to analyze relevant theories and research that have influenced the development of psychological science, to understand the principles and mechanisms that incorporate various aspects of its application, as well as for the contextualization of psychological insight within the field of drama and performing arts.			
Course content consists of postulates from which originate the problems related to questions of the foundation of psychology as a scientific discipline, as well as the presentations of selected studies that have changed thinking throughout the twentieth century and inspired artists throughout the world. The thematic framework of the winter semester: Psychology as a science: who, when, where, how and what is the reason for all of this?/Dilemmas of psychological science: systems and orientations in the 20th century/Observation: whole \neq Σ parts?/Learning: how do we learn?/Memory: Why do we forget?/Structure of intelligence: is there one or more of them?/Critical thinking: on what basis do we judge and conclude?/Creative thinking: how new idea arises?/Share of the unconscious: what lies beneath?/The attitude and expectations: from the Rosenthal effect to projective identification/Individual and group: how much influence can others have?/The situation dictates: from which role do we act?/Attitudes and behavior: when and why do we change them?/Search for an optimal experience: what is happiness?/Psychology and art: the crossing points and disagreements The thematic framework of the spring semester: Introduction to the psychology of motivation (historical background/overview and questions)/Drive theory and instinctual interpretations/Undriven motivation/Personal and social motives/Frustrations and conflicts/Defense mechanisms/Psychology of emotions (basic concepts and questions)/Physiological theories of emotions (James-Lange, Cannon-Bard, Leda...)/Cognitive theories of emotions (Arnold, Lazarus...)/Expression and perceptions of emotions/Altered states of consciousness/Sleeping and dreaming (physiological portrait and research)/Psychological theories of sleep (Freud, Jung, Szondi...)/Cognitive tasks of sleep/Integrative processes: towards the formation of personality			
Literature - Ziropadja, Lj. (2012) Uvod u psihologiju. Third revised edition. Belgrade: Cigoja - Banyard, P. & Grayson, A. (2000). Introducing Psychological Research. (second edition).NY: Palgrave - Ognjenovic, P. i Skorc, B. (2005) Nase namere i osecanja: Uvod u psihologiju motivacije i emocija. Belgrade: Gutenbergova galaksija - PPT, Reader Psychology I			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: lectures, discussions, workshops, seminars, demonstrations of visiting experts, supervised experimental projects. The prevailing mode within lectures is a dialogic method, which involves the active participation of students in conversations on topics that are subject to review. Interactivity in the work on the subject is achieved through the participation of students in workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations		30 points	Final exam
Activity during the course		20	written exam
Workshops		10	oral exam
To take the exam, students should regularly attend classes and actively participate in lectures. Final evaluation is based on knowledge test in written form. Mark is derived from scoring the student engagement during classes (participation in the lectures, discussions and exercises), and evaluating their achievements in a written examination (the ratio of the pre-exam and exam obligations is 30%: 70%).			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Psychology II			
Lecturers: PhD Tijana Dj. Mandic, tenured professor and PhD Irena J. Ristic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies, attending classes in Psychology I			
Goal of the course: Introducing students to constructs of different theories of personality that influenced the development of drama and performing arts in the twentieth century, and developing skills for the application of psychological knowledge in the creative process.			
Outcome of the course: At the end of the course, students are expected to be able to analyze the relevant theories of personality, for the design and creation of dramatic structure and characters, based on the acquired psychological knowledge.			
Content of the course The course is structured through presentation of relevant theories of personality, with reference to the controversy of modern approaches to understanding personality, then through the presentation and analysis of the psychological profiles that can be seen in the dramatic structure, with the possibility of profiling selected characters by students and/or teachers choice. The thematic framework - winter semester: THEORIES OF PERSONALITY - introduction to the principles of classes and expectations/Problems in psychology of personality (from Hippocrates to The Big Five)/Form as an indicator (Gall, Kretschmer, Sheldon)/Classical psychoanalytic theory (Freud)/Voice of neo-Freudian theorists-the departed (Jung, Adler, Reich...)/Further development of psychodynamic ideas (Fromm, Horney, Sullivan)/Ego psychology and object relations theory (Hartmann, Klein, Winnicott)/Transactional analysis (Berne)/Behavioral approach (Skinner)/Humanistic approach (Maslow, Rogers)/Field theory (Lewin)/Role theory (Moreno)/Trait theory (Allport), and factors theory (Cattell, Eysenck...)/The Big Five Model (consensus and controversy)/Personality development (cognitive, emotional and moral) The thematic framework - spring semester: PSYCHOLOGICAL PROFILES - hysterical/cyclic and depressed/obsessive-compulsive/phobic/neurasthenic/narcissistic/multiple personality-two-faced coat/passive-aggressive and sadomasochistic/schizoid/hebephrenic and catatonic/paranoid/psychopath/addictive/PTSD - warrior's return home and the resilient/autonomous and creative			
Literature - Hol, K. i Lindzi, G. (1978) Teorije licnosti. Nolit. Belgrade - Hrnjica, S. (2003) Opsta psihologija sa psihologijom licnosti. Belgrade, Naucna knjiga Nova, - Mandic, T. (2003) Psiholoska sveska, (trece izdanje) FDA, Belgrade - PPT, Reader Psychology II			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods Lectures, discussions, workshops, seminars, demonstrations of visiting experts, supervised experimental projects. The prevailing mode within lectures is a dialogic method, which involves the active participation of students in conversations on topics that are subject to review. Interactivity in the work on the subject is achieved through the participation of students in workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations		30 points	Final exam
Activity during the course		20	written exam
Workshops		10	oral exam
Colloquium/colloquia			.....
Pre-exam paper			
To take the exam, students should regularly attend classes and actively participate in lectures. Final evaluation is based on knowledge test in written form. Mark is derived from scoring the student engagement during classes (participation in the lectures, discussions and exercises), and evaluating their achievements in a written examination (the ratio of the pre-exam and exam obligations is 30%: 70%).			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Radio Production			
Lecturers: PhD Maricic Dj. Nikola, PhD Nikolic M, Mirjana, PhD Martinoli A. Ana			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: The goal of the course is to introduce students to the theoretical and practical basics of radio as a medium and radio production. The course serves as an active support for wider expertise knowledge that students gain from their main courses.			
Outcome of the course: Upon course completion students are expected to have adopted general knowledge about radio and radio production, to be able to examine the basic stages of the production phase and their characteristics, and to be able to define and apply this entire process both practically and theoretically.			
Content of the course: Defining the radio, radio productions; Means of expression for the radio; Expressive forms. Radio functions. Radio production - technical aspects, the production phases and characteristics. Planning and programming. Formatting. Creative - art production. Radio drama. Music production. Marketing and promotion of the radio. Audience Research. History of radio in the world and the Balkans. Contemporary radio.			
Literature			
- Korac, Aleksandar and Popovic, Zoran: Delatnost radija i televizije, Zavod za udzbenike i nastavna sredstva SR Srbije, Belgrade, 1985			
- Anatomija radija, Zbornik, edited by PhD Nikola Maricic, RTS - Radio Belgrade and Institute FDA, Belgrade, 2007			
- Maricic, Nikola: Profili radija, RTS, Belgrade, 1994			
- Martinoli, Ana: Strategije programiranja komercijalnog radija, FDA, Belgrade, 2015			
- Singler, Martin i Viringa, Sindi: Radio, CLIO, Belgrade, 2000			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: lectures, debates and discussions, listening to radio shows and other acoustic radiophonic creations			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	
Workshops		oral exam	60
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Radio Directing I			
Lecturer: Stefanovic T. Bratislava, tenured professor, Igor Vuk Torbica, expert associate			
Status of the course: Compulsory			
Number of ECTS: 8			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts – Module Theatre and Radio Directing and fulfilled exam obligations in Theatre Directing II			
Goal of the course: Examination of the phenomenon of sound and sound directing.			
Outcome of the course: Training students for directing simple sound units.			
Content of the course: The basic elements of the directing process in producing radio drama. 1/2. The art of sound - directing sound 3/4. The basic elements of composing a sound unit - the voice 5/6. Sound Recording Studio – the signal path- microphone - mise-en-scène 7/8. Voice recording - planes - choice of doubles 9/10. Editing two sets of (drama) sound - music and text 11/12. Music/selection/composing - sound effects 13/14. Sound Editing 15/16. Radio-drama/genres: documentary radio-drama; feature - radiophonic essay 17/18. Fictional radio-drama - selection of the text and directing process 19/20. Fictional radio drama/sound editing and dramaturgy 21/22. Text analysis - choice of voices 23/24. The division into blocks and sections, 25/26. Finecut and mix 27/28. The art of sound - answers 29/30. Ars acoustica			
Literature A. Hemon – Alfons Kauders, S. Markovic – Traganje po pepelu and Vece u Pomazu kod Ignjata Cobana, Maja Mohar, Darko Tatic – Zaudni vir, Alvin Lucier - I Am Sitting In A Room (1970), Boyd Rice & Friends - Music, Martinis and Misanthropy (1990), Crass - Acts Of Love, 50 Songs To My Other Self (1985), Daniil Harms – Jelisaveta Bam, Aleksandar Protic – Kosmar jednog drveta, Mike Patton - Adult Themes For Voice (1996), Miranda July - 10 Million Hours In A Mile (1997), Robert Ashley - Improvement, Don Leaves Linda (1985), Scott Walker - The Drift (2006), Live At The Ear - Anthology of Language Poetry 1974-1993 (1994)			
No. of active teaching classes: 4	Lectures: 2	Workshops: 1	OFT: 1
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Preparation of the project for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course		written exam	
Workshops	20	oral exam	50
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Radio Directing II			
Lecturers: Stefanovic T. Bratislava, tenured professor, Grinvald Filip, teaching assistant			
Status of the course: Compulsory			
Number of ECTS: 12			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts – Module Theatre and Radio Directing and fulfilled exam obligations in Theatre Directing III and Radio Directing I			
Goal of the course: Examination of the composition structure and synthesis of the complex sound unit elements.			
Outcome of the course: Training students for directing complex sound units (fictional/documentary/feature/ars acoustic)			
Content of the course: Elements of the directing process in composing – directing sound unit. 1/2. The art of sound - forms, types and genres 3/4. Fictional, fictional-documentary, documentary radio-drama 5/6. Feature - radiophonic essay 7/8. The selection of topics, interlocutors, locations for shooting documentary dramas 9/10. O-tone and "Dogma" 11/12. The choice of music or recording original music 13/14. Analysis of the relation of recorded and used material/sections 15/16. Types, the role and use of sound effects 17/18. Multi-channel editing and dramaturgy 19/20. Sound Editing 21/22. Finecut 23/24. The final mix 25/26. Radio dramas and where to listen to it? 27/28. The documentary drama as an ACTION 29/30. The art of sound and space			
Literature: L. Braun - Zvona Evrope; Branislava Stefanovic, Olivera Djurdjevic - Sanjarenje and Poetika dokolice, Bob Ostertag - Sooner or Later (1991), Scanner - Sound And The City (2005), Toshiya Tsunoda - Extract From Field Recording Archive # 1 (1997), Alvin Lucier - I Am Sitting In A Room (1970), Boyd Rice & Friends - Music, Martinis and Misanthropy (1990), Crass - Acts Of Love, 50 Songs To My Other Self (1985), Alfred Hitchcock & John Allen - Ghost Stories For Young People (1962), Branislava Stefanovic - Ugovor s djavolom			
No. of active teaching classes: 4	Lectures: 2	Workshops: 2	OFT: 1
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Preparation of the project for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	written exam	
Workshops		oral exam	50
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theatre Audience Development			
Lecturer: PhD Maja Ristic, assistant professor			
Status of the course: Elective			
Number of ECTS: 2			
Condition: Attending the required year of studies			
Goal of the course: highlighting the importance of theatre audiences in the creation of a comprehensive theatre process. Theatre audience is not passive observer of the plays, but its active participant. The success and life of a play directly depends on the response and behavior of the audience. The aim of the course is to pinpoint the growing influence the theatre audience has during the play through studying the world's most significant theatre and directing poetics. The audience becomes a character of the play, its writer and actor.			
Outcome of the course: Students should master the most important definitions and theories that explore theatre audience. Based on examples and research of drama, opera and musical audiences, students need to learn to recognize the essential importance of the audience in the theatre process.			
Content of the course <i>Lectures:</i> 1.Theoretical definition of theatre audience; 2.Defining the active audience in the theatre; 3. The development of theatre audiences throughout history; 4. Theatre audiences in the works of most renowned world directors. 3. 1. Audience in the theatre poetics of Stanislavsky, Brecht, Meyerhold, Grotowski, Barba, Schechner; 7. Cultural models, lifestyle of theatre audience in Serbia; 8. Theatre audience (demographic features, interests, lifestyle) as a member of an elite and popular culture; 9. Specific features, profile and peculiarities of the ballet and opera audience of the National Theatre in Belgrade; 10. The relation of the audience towards theatre critics; 11. The audience of a musical as a hybrid audience; 11. The emotional experience of a musical; 12. The importance of motivation and entertainment of the audience; 13. The possibility of creating new audiences: education and audience development (the development of new experiences, knowledge, critical thinking); 14. Marketing sector and development of new audiences; <i>Workshops:</i> Creating and conducting surveys and interviews for an empirical study of theatre audience and conducting research of the audience of theatres in Belgrade;			
Literature - Ristic, Maja, <i>Publika mjuzikla</i> , Zaduzbina Andrejevic, Belgrade, 2014			
No. of active teaching classes: 2		Lectures: 2	Workshops:
Teaching methods: <i>Ex Cathedra</i> teaching. Practical tasks related to drafting surveys and interviews.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	10	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Rhetoric			
Lecturer: Ljiljana Mrkic Popovic, tenured professor, Dijana Marojevic Dilic, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of studies			
The goal of the course is to introduce students to the basic rhetoric theories and enable them to design their own linguistic expression.			
Outcome of the course: Students have mastered the knowledge of rhetoric theory as well as the technique of creating speech unit.			
Content of the course			
<i>Lectures</i>			
The course deals with the analysis of the relationship between theory and speech, written unit structure and the preparation for elocution, forms of communication and rhetoric cycles.			
<i>Workshops</i>			
Practical exercises in the field of rhetoric should direct students towards mastering rhetorical skills.			
Literature			
- Dr Branivoj Djordjevic, <i>Gramatika dikcije</i> , University of Arts, 1984			
- Aristotle, <i>Rhetoric</i> , Belgrade, 1987			
- Quintilian, <i>On Education of an Orator</i> , Veselin Maslesa, 1985			
- J. M. Lotman, <i>The Structure of the Artistic Text</i> , Belgrade, 1976			
- Sreten Petrovic, <i>Retorika</i> , Belgrade, 2002			
- Ljubomir Tadic, <i>Retorika</i> , Belgrade, 1995			
- Emilio Betti, <i>Hermeneutics as the general methodology of the Geisteswissenschaften</i> , Novi Sad, 1998			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The prevailing mode/acquisition of knowledge is a dialogic method or method of interaction between lecturers and students. The interactivity in work is achieved through the participation of students in exercises and creative workshops, which are organized as a form of teaching.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	20	written exam	
Workshops		oral exam	40
Colloquium/colloquia	20	.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Directing			
Lecturers: Darijevic Markovic M. Narcisa, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: in accordance with the general rules of study of the required study program (and other requirements by FDA Statute)			
Goal of the course: The course content provides theoretical knowledge and introduction to the basic elements when creating a sound image of the film. Practical knowledge and guidance in the creation of sound on film.			
Outcome of the course: Students gained basic knowledge in the application of sound on film. They learned to creatively express sound on film.			
Content of the course:			
1. The sound and the sound image creators			
2. The types of the sound in the audio-visual work			
3. The relation of the sound and the image			
4. The concept of the sound image in the audiovisual work			
5. The role of the sound in the creation of the form			
6. Sound atmosphere			
7. Film silence			
8. Hierarchy of means of expression - sound plans			
9. Dramaturgy of music			
10. Dialogue and dramaturgy of sound effects			
11. Measure of stylization			
12. Processing the recorded sound			
13. Sound transition, mixing			
14. Genres			
15. Directing of sound - professional experience			
Literature:			
- Blaha, I.: Dramaturgija zvuka u audio-vizuelnom delu, DKSG, Belgrade, 2008			
- Blaha, I.: Osnove dramaturgije zvuka u filmskom i televizijskom delu, FDU i RTS, 2008			
- Simjanovic, Z.: Primenjena muzika, Bikić Studio, Belgrade, 1996			
- Filipovic, M.: Audio tehnika, Zavod za udzbenike i nastavna sredstva, Belgrade, 1996			
- Leksikon filmskih i televizijskih pojmova 1 i 2, Univ. of Arts in Belgrade, 1993-1997			
- Cook, D: A History of Narrative Film 1, 2 and 3, CLIO, Belgrade, 2005-2007			
- Merc, R. (2013): "A,B,C... zvuka u audio-vizuelnim medijima", Radio-television of Serbia, Belgrade			
- Plazevski, J.: Jezik filma 1 i 2, Film institute, Belgrade, 1971-1972			
- Soundtrack (selection of texts), Filmske sveske, Belgrade, 1981			
- Lustig, M.: Music Editing for Motion Pictures, FDA, Belgrade, 1994			
- Manvel, R. and Huntley J.: The Technique of Film Music, FDA, Belgrade, 1984			
- Mityr, J.: Aesthetics and Psychology of the Cinema, Film institute, Belgrade, 1980			
- Balazs, B. The Culture of Film, Filmska biblioteka, Belgrade, 1948			
No. of active teaching classes: 4	Lectures: 2	Workshops: 0	OFT: 2
Teaching methods: Topic-based lectures with projections. Discussions during lectures. Writing a pre-exam paper.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	30	written exam	30
Pre-exam paper	20	oral exam	20

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Russian Language I			
Lecturer: PhD Enisa Uspenski, associate professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies and high school knowledge of Russian language			
Goal of the course: Students broaden their grammatical knowledge of Russian language and are introduced to the concepts and structures of language of the study field (theatre and film arts).			
Outcome of the course: Students read and translate texts in Russian language on theatre and film arts, and write short papers.			
Content of the course			
<i>Lectures</i>			
Introduction to selected texts from theatre and film arts, reading, translation and grammatical analysis of texts. Development and adoption of the terminology in Russian language on theater and film arts. Writing texts on the assigned topic in the field of film and theatre.			
<i>Workshops</i>			
Reading, translating, writing short papers on assigned topics.			
Literature:			
- R. Marojevic: <i>Gramatika ruskog jezika</i> , Belgrade, 2013			
- Bogoljub Stankovic, <i>Rusko-srpski rečnik</i> , 2011			
- E. Uspenski: <i>Izbor tekstova iz pozorisne i filmske umetnosti I</i>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods			
Lectures with examples. Workshops with students. Preparation of short students' presentations.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	30
Workshops	30	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Russian Language and Culture (Theatre, Film, Music and Fine Arts) I			
Lecturer: PhD Enisa Uspenski, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Students are introduced to Russian culture, history of Russian theatre, film, music and fine arts.			
Outcome of the course: Students apply knowledge acquired in the field of Russian culture, film, theatre, music and fine arts, in the theoretical works of the undergraduate studies.			
Content of the course			
<i>Lectures</i>			
Introduction to selected topics in the Russian theater and film, music and fine arts.			
<i>Workshops</i>			
Writing paper and oral presentation on assigned topics.			
Literature			
- Eikhenbaum, B. M. <i>Kako je napisan Gogoljev Sinjel</i> , 1967			
- Evreinov, N. <i>Teatar u zivotu</i> , Belgrade, 2011			
- Evreinov, N. <i>Nagota na sceni</i> , in: Estetika erotskog teatra (edited by Radoslav Lazic), Belgrade, 2014			
- Mayakovsky V. <i>Kako kinematograf unistava pozoriste</i> , in Drama: radjanje moderne knjizevnosti, Belgrade, 1975 (edited by Mirjana Miocinovic)			
- Moranjak-Bamburac, N. <i>Mejerholjdov teatar</i> , in: Pojmovnik ruske avangarde 4, 1985 (in Latin)			
- Nikoljska, T. <i>Teatralizacija zivota</i> , in: Pojmovnik ruske avangarde 8, 1990 (in Latin)			
- Grojs B. <i>Soc-art</i> , in: Pojmovnik ruske avangarde, 1990 (in Latin)			
- Konstantinovic, Z. <i>Bertolt Breht – ruska avangarda</i> , in: Pojmovnik ruske avangarde 1, 1984 (in Latin)			
- Minc Z. <i>Jelena Guro, Siromasni vitez</i> , in: Pojmovnik ruske avangarde 1, 1984 (in Latin)			
- Uspenski E. <i>Teatar Oberiu na jugoslovenskoj sceni</i> . Almanac of the Faculty of Dramatic Arts. no. 10 Belgrade. 2006 pp. 61-75.			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples. Workshops with students. Preparation of short students' presentations.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	30
Workshops	30	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Russian Language II			
Lecturer: PhD Enisa Uspenski, associate professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of studies and fulfilled exam obligations in Russian Language I			
Goal of the course: Students improve the knowledge of the Russian language in order to a) easily use the literature on theatre and film art b) easily express themselves within the language of the profession.			
Outcome of the course: Students read and translate texts in Russian language about theatre and film art, write papers, make presentation in Russian language on the topics of theatre and film art.			
Content of the course:			
<i>Lectures:</i>			
Introduction to selected texts from theatre and film art, reading, translation, syntactic and semantic analysis of the text. Development and adoption of the terminology in Russian theatre and film arts. Composition of texts on given and free topics in the field of film and theatre.			
<i>Workshops:</i>			
Reading, translating, writing papers and oral presentations on given and free topics.			
Literature:			
- R. Marojevic, <i>Gramatika ruskog jezika</i> , Belgrade, 2013			
- Bogoljub Stankovic, <i>Rusko-srpski recnik</i> , 2011			
- E. Uspenski: <i>Izbor tekstova iz pozorisne i filmske umetnosti 2</i>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples. Workshops with students, preparations of short students' presentations.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	30
Workshops	30	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Contemporary Film Production			
Lecturer: MGR Radenko Rankovic, tenured professor, Jelena V. Mitrovic, art associate			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Film and TV directing			
Goal of the course is to provide students with specialized knowledge about contemporary film production, from concept to final festival placement and distribution. Students learn about the latest developments in project financing and packaging as well as the final placement of the film, through concrete models of contemporary creative production and distribution of feature films.			
Outcome of the course: Students are expected to successfully consider financing and final placements of feature films, documentaries, low-budget and short films.			
Content of the course: <i>Lectures</i> - The course Contemporary Film Production 3 has a task to provide basic theoretical and practical knowledge in film financing film, project packaging, festival placement and distribution of the film. Students engage in more detailed analysis of the problem of film financing from the concept to final placement, through the basic issues related to the realization of a film project. Scenario development stages - from the concept to first-hand scenarios. Creating strategies for project presentation. Different platforms for the promotion of the film. Passing through co-production markets and pitching forums. Pitching. The basic elements of the production package. Funds for project and scenarios development. The budget of the film. Financial resources. Financial plan. Production of documentaries, low-budget, short feature films. Funds in Serbia and ex-YU region, European funds. Co-productions. Placement of the film, festivals and festival strategy. World sale's agents and film sale. Film distribution. Methodological units: Scenario development stages - from the concept to first-hand scenarios. Creating a strategy for project presentations. Different platforms for the promotion of the film. Passing through co-production markets and pitching forums. Pitching. Rules of pitching. Types of pitching. Funds for scenario and project development. Production package. The beginning of feature film budgeting. Relations and determination of fees in budget - above the line and below the line costs. Production of low-budget films. Production of documentary, short and animated films. Financial resources, the structure of the financial construction. Financial plan. Cash Flow Plan. Recoupment plan. Other financial documents related to the production of feature films, Completion bond, film insurance. Co-productions, advantages and disadvantages. The difference between the services (executive production) and co-productions. Concluding international and regional co-productions. The European Convention on Cinematography. Funds in Serbia and ex -Yu region. European funds. Creative Europe/Media. Co-production with TV. Pre-sale and co-production contract with Television. The distribution of the film. Marketing in the distribution of the film. Film festivals. Film markets. World Sale's agent.			
Literature: - Jacqueline Hurt, FILM FINANCING STRATEGY, Conference of Cedomir Kolar "Gde (Smo bili, Smo, Mozemo biti)" 29.10.2002. - Raindance Producers' Lab Lo-To-No Budget Filmmaking - Elliot Grove, Focal Press 2004 - Mark Litwak, RISKY BUSINESS- FINANCING AND DISTRIBUTING INDEPENDENT FILMS, Hampstead Enterprises Ltd 2004 Chimney's Top 100 European Film funds, THE GATEWAY TO EUROPEAN FINANCING, 2014 Chimney Group			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with occasional presence of artists and experts from practice, exercises and analyses of case studies. Discussions during the lectures and creative workshops. Project lectures - creative workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	written exam	
Workshops	40	oral exam	50

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Contemporary Theatre Production			
Lecturer: PhD Colic Biljanovski D. Dragana, tenured professor, PhD Ristic Maja, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: To introduce students to the basic characteristics of theatre art and the role of the theater in culture and society; to introduce students to the basic characteristics of the multidisciplinary nature of theatre; to introduce students to the role of theater in the public, private and civil sectors; to introduce students to the production characteristics of theatre institutions as well as with the characteristics of the technological process of theatre play production and specifics of professions in the theatre: actor, director, set designer, costume designer, theatre director, producer, organizer.			
Outcome of the course: Upon course completion, students are expected to master knowledge related to artistic characteristics and production features of the theatre, as well as to know the technological- productive characteristics of work on theatre plays and theatre institutions, and to know the specifics of theatre professions;			
Content of the course includes the topics: 1. Place and role of theatre in culture - the social function of theatre; 2. The specifics of theatre multi-disciplinary nature; 3. Role of the theater in public, civil and private sector; 4. Basic characteristics of theatre productions; 5. Defining the organization, organizational structure; classical and neoclassical theory of organizations; 6. Modern theories of organization 7. Defining traditional, sector and project organization; 8. Characteristics of the technological process of the work on a theatre play; 9. Rehearsals, as phases in theatre play productions; the role of the art sector 10. The role of the dramaturg in institutional theatres 11. Actors in the theatre play production process; 11. 1. The director as the main creator and concept-maker of the play; 11.2. Organizer/Producer of theatre plays; 11.3. The function of the director of theatre, as the main producer; 11. 4. Set and costume designers in theatre play production; 12. The specifics of the technological process of opera and ballet performances; 12.1 Technical sector and its function in the theatre. 13. Planning in the theatre (leadership, team work); 14. Theatre activities financing; 14. Marketing in the theater; 15. Exam			
Literature: - Byrnes, J. William, Management and the Arts, CLIO, Belgrade, 2009 - Mandzuka, M. D. Projektna organizacija u pozoristu, Institute for Theatre, Film, Radio i Television, Omega plus, Belgrade 2000 (19 – 25)			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: <i>Ex-cathedra</i> teaching, exercises include visits to theatre institutions, panels with significant persons (directors, operating theatre directors)			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	10	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts				
Course title: Contemporary Television Production				
Lecturer: MGR Popovic Zorana, assistant professor, MGR Sibalic D. Vanja, assistant professor				
Status of the course: Compulsory				
Number of ECTS: 2				
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Film and television directing				
Goal of the course: Acquiring basic knowledge in the production of television programs, with the focus on stages and processes of television production and TV professions. Students are introduced to the process of a TV show production, from the concept to the broadcast. The role of the producer as an entrepreneur in TV industry.				
Outcome of the course: Ability to work in a TV team on simple and complex projects that require the application of a broad spectrum of knowledge. Students are expected to be able to apply different methods and techniques in the process of working in a team.				
Content of the course: <i>Lectures:</i> The goal of the course is to provide students with basic knowledge in the production of television programs, with the focus on the stages and processes of television production. Students are introduced to the process of production of a TV show from the idea to the broadcast in a modern environment. The role of the producer as an entrepreneur in the TV industry. Contemporary approach to the conceptualization and production of TV programs - considering TV shows as formats. Methodological units include: Creative production - from the concept to the implementation, The idea and packaging of television formats, Adaptation of TV formats/licenses, Record of test and pilot episodes, The pitch skills for television, Creative collaboration (formation of the team of authors), Casting in creative production, Production "bible", Television production budgets, Legal frameworks (protection, contracts, rights), Production and specifics of contemporary television genres (reality, quiz, talk show programs, sitcom ...) Branding TV programs, Television programming and programming strategies, Modern sales and promotion programs, International market of TV formats and fairs for the sale of television programs, Production on multiple platforms.				
Literature: Popovic Zoran, Produkcija televizijskih emisija, FDA, 2003; Zettl, Herbert, Television Production Handbook, San Francisco State University, 2006; Barnouw, Erik, The Tube Of Plenty, Oxford University Press, 1990; Jean-Pierre Esquenazi, Les séries télévisées, CLIO, Belgrade, 2013; Hill, A., Reality TV – Factual Entertainment and Television Audiences, Routledge, 2005; Debrett, M., Reinventing Public Service For The Digital Future, Intellect Books, 2010; Moran, A. & Malbon, J., Understanding The Global Tv Format, Intellect Books, 2006; Newcomb, H., Encyclopedia Of Television, Museum of Broadcast Communications; Kubey, R. Creating Television: Conversations with the People Behind 50 Years of American TV, Rutgers University, 2004; Landau, N. The Tv Showrunner's Roadmap, Focal Press, 2014; Istman, S., Ferguson, D., Klajn, R., Promocija I Marketing Elektronskih Medija, Clio, 2004; Zoran S. Popovic, Osnovi televizijske produkcije, Faculty of Dramatic Arts, Belgrade, 2005				
No. of active teaching classes: 2		Lectures: 2	Workshops: 0	
Teaching methods: Lectures, exercises and case study analyses. Project lectures - creative workshops. Discussions during the lectures and creative workshops. Preparations of students' presentations during the workshops.				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final exam	50 points
Activity during the course		10	written exam	
Workshops			oral exam	50
Colloquium/colloquia			
Pre-exam paper		40		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Long Forms Scenario			
Lecturer: Nebojsa D. Pajkic, tenured professor			
Status of the course: Compulsory Elective			
Number of ECTS: 4			
Condition: Attending the required year of undergraduate/master academic studies			
Goal of the course: Students learn and adopt the basic concepts in the field of film and television dramaturgy, which will enable further development of creative knowledge in this field and to facilitate cooperation with students of dramaturgy within the exercises required by the program.			
Outcome of the course: Upon course completion, students are expected to be able to cooperate with the play writers regarding screenplays, as well as to independently revise them.			
Content of the course: During the course, students are trained to work together with the play writer on a scenario for a feature film, at all stages (synopsis, storyline, scene sequence, treatment).			
Literature: Individually selected, depending on the topic students will choose in the scenario.			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures and exercises - dramaturgical workshops; Writing a synopsis, storyline, scene sequence; Analysis of papers and exercises, and topic-based demonstrations. Discussions during lectures and exercises; Increasing the cooperation with students of dramaturgy.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	10
Workshops	20	oral exam	20
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Scenario for Long Forms in Other Media			
Lecturer (Last name, avonymic, name): PhD Maja P. Volk, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the required year of undergraduate academic studies			
Goal of the course: Introduction to feature and documentary short forms. Development of creative skills to write scenarios for short forms.			
Outcome of the course: Developing competencies for short forms creation.			
Content of the course: Dramaturgy and aesthetics of short forms. Dramaturgical creation of short forms (the ideas, synopsis, treatment, and scenario), adaptation of the other short forms, songs, jokes, haiku poetry, aphorisms in film forms, the analysis of short films, and dramaturgy of titles in short films, styles and genres in short forms.			
Literature:			
- David McQueen: Television – media handbook, Belgrade: CLIO, 2000			
- Maja Volk Dramaturgija modernog americkog filma, Film Institute, Belgrade, 1996			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures, exercises, practical lectures, preparation and realization of colloquia			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	30
Workshops	20	oral exam	
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Short Film Scenario			
Lecturer: PhD Maja P. Volk, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the required year of undergraduate academic studies			
Goal of the course: Introduction to structural models of short feature films. Creative ability to write the scenario for short feature films.			
Outcome of the course: Developing the competencies to write scenarios for short feature films and dramatic and analytic work on such scenarios.			
Content of the course: Style, genre and dramaturgical structure of short feature films. The work on scenarios for short feature films, at all stages (synopsis, scene sequence, scenario). Problems of adaptation of other art forms in short feature films. Adaptation of comics, jokes, aphorisms, haiku poetry, verses, sayings, writing other short stylistic forms such as haiku, poems, jokes, short stories, aphorism, note. Analysis of short feature films. Dramaturgy of the title in short forms. Double twist. The audience's perception of short feature films. Festival films. Reportages. Video clips. Video blogs. Short feature films in the electronic media.			
Literature: - Marek Hendrykowski: <i>Film jako źródło historyczne</i> , Belgrade, CLIO, 2004 - Branko Vucicevic (edited): <i>Avangardni film 1-2</i> , Belgrade, 1984-1990 - Erik Barnouw: <i>Documentary: A History of the Non-Fiction Film</i> , Belgrade, 1981			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures and exercises – dramaturgical workshops			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	15
Workshops	20	oral exam	15
Colloquium/colloquia	30	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Set and Costume Design I			
Lecturer: Jelisaveta Tatic Cuturilo			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Theatre and radio directing			
Goal of the course: The introduction to the meaning and possibilities of using visual components in theatre acts.			
Outcome of the course: Students learn to use sets and costumes as equal factors in theatre plays.			
Content of the course: The analysis and possibilities of using visual components in creating theatre acts. The notion of set and costume design, relation to directing, a place in theatre acts and in drama and art in general. Space and stage space. Architecture, painting, set design. Historical costumes, fashion costumes, stage costumes. Modes of expression of set and costume designers. Elements of form, harmony and contrast. Designing visual signs of interior space. Designing the visual signs of exterior space. Designing visual sign of the state space. Architectural and technical types of scenes. Technical elements of the scene box.			
Literature: - Zak Kucic, Skripta za predmet scenografija i kostimografija - Meta Hocevar, Prazan prostor - Vladimir Marenic, Moja scenografija - Forewords from exhibition and monography catalogues - Miodrag Tabacki, Monografija, CLIO, Belgrade, 2005 - Authorized lecturer's materials			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Project preparation for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	25	written exam	
Workshops	25	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Set and Costume Design II			
Lecturer: Selection of the teacher B on-going			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Theatre and radio directing and fulfilled exam obligations in Set and Costume Design I			
Goal of the course: The introduction to the meaning and possibilities of using visual components in theatre acts			
Outcome of the course: Students learn to use sets and costumes as equal factors in theatre plays. Introduction to technology and production of décor and costume.			
Content of the course: The analysis and possibilities of using visual components in creating a theatre act, as well as the introduction to the technology in the production of décor and costumes. Technical elements of the scene box. Set and costume design elaborate. Décor plan, specification. Financial estimate. Theatre workshops. Achieving conflict theater by using visual components. Establishing the dominant in the composition. Movement. Measuring rehearsals, editing rehearsals, confrontation. Stage light. Lighting devices. Technical rehearsal. Confrontation décor costume.			
Literature: - Zak Kucic, Skripta za predmet scenografija i kostimografija - Meta Hocevar, Prazan prostor - Vladimir Marenic, Moja scenografija - Forewords from exhibition and monography catalogues - Miodrag Tabacki, Monografija, CLIO, Belgrade, 2005 - Authorized lecturer's materials			
No. of active teaching classes: 2		Lectures: 2	Workshops: 1
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Project preparation for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	25	written exam	
Workshops	25	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Set and Costume Design II			
Lecturer: Selection of the teacher B on-going			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Theatre and radio directing and fulfilled exam obligations in Set and Costume Design II			
Goal of the course: The introduction to the meaning and possibilities of using visual components in theatre acts			
Outcome of the course: Students learn to use sets and costumes as equal factors in theatre plays. Introduction to technology and production of décor and costume.			
Content of the course: The analysis and possibilities of using visual components in creating a theatre act. Décor plan with the specification (the example of personal exercise). Costume design work. Stylization of historical and fashion costumes to the stage one. Stylization for optical reasons. Stylization to the character and genre. The costume as a means of creating a character. Characters. Historical costume today. Possible characterization of historical costumes. Greece. Rome. Hairstyle as a means of creating a character. The costume form as a means of creating a character. Crete. Egypt. Line S in costume. Costume material and characterization by the choice of materials. Headgear and the possibilities. Middle Ages. T line. Renaissance costume. Materials. Baroque, Rococo and Classicism. The importance of details and costume stylization of historical details to the preferred genre and character.			
Literature: - Zak Kucic, Skripta za predmet scenografija i kostimografija - Meta Hocevar, Prazan prostor - Vladimir Marenic, Moja scenografija - Forewords from exhibition and monography catalogues - Miodrag Tabacki, Monografija, CLIO, Belgrade, 2005 - Authorized lecturer's materials			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Project preparation for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	25	written exam	
Workshops	25	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Set and Costume Design IV			
Lecturer: Selection of the teacher B on-going			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Theatre and radio directing and fulfilled exam obligations in Set and Costume Design III			
Goal of the course: The introduction to the meaning and possibilities of using visual components in theatre acts			
Outcome of the course: Students learn to use sets and costumes as equal factors in theatre plays. Introduction to technology and production of décor and costume.			
Content of the course: The analysis and possibilities of using visual components in creating a theatre act, as well as the introduction to the technology in décor and costume production. The Modern period, costume and movement. Mask and makeup. Genres. Choice opportunities. The choice. Creative reading of the text, by the director, set designer and costume designer. The effect of décor and costumes in the creation of the genre. Basic genres and research of set and costume designer in the preparatory work. Realism in visual solutions as a means of avoiding genre solutions. Poetic realism. Chekhov. Modern fragmentary dramaturgy and visual resolution of space and costume. Stage conditionality in Shakespeare. Different stylizations of Elizabethan stage. Machines for the dance. Kinetic décors. Metaphors. Symbols.			
Literature: - Zak Kucic, Skripta za predmet scenografija i kostimografija - Meta Hocevar, Prazan prostor - Vladimir Marenic, Moja scenografija - Forewords from exhibition and monography catalogues - Miodrag Tabacki, Monografija, CLIO, Belgrade, 2005 - Authorized lecturer's materials			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Lectures with practical demonstrations. Discussions during lectures and exercises. Project preparation for the annual exam play.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	25	written exam	
Workshops	25	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Stage Combat a			
Lecturer: PhD Aleksandar Taskovic, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Methodical training of students for bio-mechanical and combat movement adaptation			
Outcome of the course: Students are qualified for stage use of basic falls, hits and for resolving combat dynamics (stage combat) with and without the use of props. Methodical training of students for bio-mechanical and stage movement adaptation.			
Content of the course: Training students to perform stage falls (from movement). Training students for biomechanical and stage movement adaptation through basic falls. Training students for cooperation and coordination between the partners during stage hits combats, with the non-verbal covering the plot. Solving combat dynamics (stage combat) with the use of props and weapons.			
Literature: - Jovanovic, S, Karate 1 – teorijska polazista, Sports World, Novi Sad, 1992 - Koprivica, J. V, Osnove sportskog trninga, Zemun-Arkade, Belgrade, 1997 - Arlov, D, Alati samoodbrane, SIA, Novi Sad, 2004 - Zulic, M. with co-authors, Borilacke vestine, Zavod za izdavanje udzbenika i nastavna sredstva, Belgrade, 1990 - Milosevic, M. i sar., Modeliranje i upravljanje sistemom samoodbrane, Naucna knjiga, Belgrade, 1998			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Individual and group work with students. Projection of video materials.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Stage Combat I			
Lecturer: PhD Aleksandar Taskovic, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Basic stage falls, basic stage hits, stage wrestling in the conflicts on the scene, the movement as a means of inflicting pain (levers, pressures ...).			
Outcome of the course: Students are qualified for stage use of basic falls, hits and for resolving combat dynamics (stage combat) with and without the use of props.			
Content of the course: Methodical training of students for bio-mechanical and stage movement adaptation through basic falls. Training students for cooperation and coordination during stage hits, with the non-verbal covering the plot. Methodical training of students for bio-mechanical and stage movement adaptation through wrestling. Training students for cooperation and coordination between the partners during pain infliction and posture in pain with the non-verbal covering the plot.			
Literature:			
- Dopsaj, M, Metodolgija pripreme vrhunskih ekipa u sportskim igrama, Naucna knjiga, Belgrade, 1993			
- Eremija, M, Biologija razvoja coveka sa osnovama sportske medicine (practicum), Faculty of Sport and Physical Education, Belgrade, 1997			
- Kukulj, M. with co-authors, Opsta antropomotorika, Faculty of Sport and Physical Education, Belgrade, 1996			
- Lazarevic, LJ, Psiholoske osnove fizicke kulture, Faculty of Sport and Physical Education, Belgrade, 1994			
- Peric, B.D, Uvod u sportsku antropomotoriku, Author edition, Belgrade, 1997			
- Ugarkovic, D, (1999): Osnovi sportske medicine, College of Sports and Health, Belgrade			
- Jaric, S.(1992): Biomehanika humane lokomocije sa osnovama biomehanike sporta, Sport's world, Novi Sad			
- Hisitaka, M, Scientific Karate - Do, Japan Publications, Inc., Tokyo, 1976			
- Jovanovic, S, Karate 1 – teorijska polazista, Sports World, Novi Sad, 1992			
- Koprivica, J. V, Osnove sportskog trninga, Zemun-Arkade, Belgrade, 1997			
- Malacko, J, Osnove sportskog treninga-kiberneticki pristup, SIA, Novi Sad, 1991			
- Arlov, D, Alati samoodbrane, SIA, Novi Sad, 2004			
- Zulic, M. with co-authors, Borilacke vestine, Zavod za izdavanje udzbenika i nastavna sredstva, Belgrade, 1990			
- Milosevic, M. with co-authors, Modeliranje i upravljanje sistemom samoodbrane, Naucna knjiga, Belgrade, 1998			
No. of active teaching classes: 2		Lectures: 1	Workshops: 1
Teaching methods: Individual and group work with students, lectures, projection of video materials.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Stage Dances k			
Lecturer: Pujic Branka, tenured professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Lectures and exercises should introduce students to the history of dance, to show the importance of dance as a social form of entertainment; to facilitate understanding and presentation of the spirit of a certain era and enable students to apply a variety of dance forms in the theatre - dance as a directing method.			
Outcome of the course: Students acquired knowledge about the dances of various epochs; they are trained to understand the specifics of folklore of other nations; they are familiar with various dance genres and are able to apply their knowledge in professional work in theatre.			
Content of the course: Introducing students to the socio-historical games, the dances of the 20th century, Serbian folk dances and dances of other nations, with the basics of contemporary dance, the history of musicals, methodology of creating choreographies in drama plays, musicals and choreodramas. Application of aesthetics of Pina Bausch on choreographic solutions and settings of dramatic scenes through dance improvisation. Research on motivation and character movement and dance genres.			
Literature: - Maga Magazinovic, Istorija igre, Prosveta, Belgrade, 1951 - N.Bazarova - V.Mej, Principles of Classical Ballet, Belgrade, 1973 - LJiljana Micic, Osnovi scenske igre, University of Novi Sad - LJiljana Micic, Kultura pokreta, Academy of Arts, Novi Sad, 1999 - Dragan Jocic, Plesovi, Faculty of Physical Education, University of Belgrade,1995 - A. Maletic, Pokret i ples, Zagreb, 1983			
No. of active teaching classes: 2		Lectures:	Workshops: 1
Teaching methods: Group and individual tutoring. Seminars. Watching video materials (dance shows and films). Visit to the dance festival.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	20	oral exam	40
Colloquium/colloquia	20	.....
Pre-exam paper	10		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Stage Speech I			
Lecturer: PhD Ljiljana Mrkic Popovic, tenured professor; Dijana Marojevic Diklic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: Mastering the elements and standards of stage speech, the adoption of techniques for the formation of speech units, monologue parts in verse and dialect formation.			
Outcome of the course: Students are able to show: the adopted forms of accent standards; the mastered technique of creating speech units; the mastered technique of verse pronunciation; adopted dialect formation in speech.			
Content of the course:			
<i>Lectures</i>			
Lectures should introduce students to the accentual standard of literary language, elements of versification and dialect formation of stage speech.			
<i>Workshops</i>			
Overcoming articulation obstacles, text processing in preparation for pronunciation, mastering the basic forms of communication, verse processing and the recognition of functionality of dialect nuances in preparing texts for stage expression.			
Literature:			
- PhD Branivoj Djordjevic, <i>Elementi dikcije</i> , University of Arts, Belgrade, 1996			
- PhD Branivoj Djordjevic, <i>Srpsko-hrvatski pozorisni jezik</i> , University of Arts, Belgrade, 1974			
- Aristotle, <i>Poetics</i> , Belgrade, 1988			
- Zarko Ruzic, <i>Srpski jamb i narodna metrika</i> , Belgrade, 1975			
- Tiodor Rosic, <i>O pesnickom tekstu</i> , Belgrade, 1989			
- Y. M. Lotman, <i>The Structure of the Artistic Text</i> , Belgrade, 1976			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods:			
Group tutoring. Lectures and exercises (group and individual work).			
Students work on the tasks in Stage Speech with the teacher's help.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	10	oral exam	40
Colloquium/colloquia	40	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Stage Movement – the basics			
Lecturer: Ferid Karajica, tenured professor; Marija Milenkovic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
Goal of the course: Introducing students to the different use of movements in the theatre, depending on the genre, writer, epoch, and directors' poetics. In addition to the direct connection with the course Acting, Stage Movement provides information on the relation movement-voice and motion-speech, their inspiring collaboration and intertwining.			
Outcome of the course: Students are able to create and show their own creation in the domain of awakened stage expression. Students acquire awareness on the use of movement in the abstract plot; learn the differences between rhythm and tempo, the use of natural, liberated and economical movement. This course significantly helps students to release their own imagination and achieve bold and free dance.			
Content of the course: Introduction to the term, concepts, importance, historical development, prominent representatives and directions. The course develops the students' ability to convert a random physical involvement in a clear and deliberate stage action; it teaches them bodily expression of a character, a dance with the mask, different genre requirements and results in meaningful dance in the non-verbal theatre as well as the laws of different genre conventions.			
Literature: - Anne Dennis, <i>The Articulate Body</i> , Institute for theater, film radio and television, FDA, Belgrade, 1997 - Eugenio Barba, Nicola Savarese, <i>A dictionary of theatre anthropology</i> , Institute for theater, film radio and television, FDA, Belgrade, 1996 - Jerzy Grotowski, <i>Towards a poor theatre</i> , Izdavacko-informativni centar studenata, Belgrade, 1976 - Peter Brook, <i>The Empty Space</i> , Lapis, Belgrade, 1995 - Antonin Artaud, <i>The Theatre and its Double</i> , Prometej, Novi Sad, 1992 - Mario Apollonio, <i>Povijest Komedije dell arte</i> , Cekade, Zagreb, 1985 - Edward Gordon Craig, <i>O umjetnosti kazalista</i> , Cekade, Zagreb, 1996 - Apart from the stated literature, the teacher provides watching video and film recordings, arranges watching plays and organizes meetings with prominent artists.			
No. of active teaching classes: 3		Lectures: 2	Workshops: 1
Teaching methods: Lectures, watching plays, video and film recordings, and meetings with prominent artists form the course domain are also a part of teaching methods.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	
Workshops	10	oral exam	60
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Parallel editing			
Lecturer: MGR Dimcic S. Dragan, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Editing			
Goal of the course: Introducing students to the aesthetic and practical elements of the process of making complex audio-visual forms recorded with multiple cameras, live broadcasts, improvised audio-visual performances and music videos.			
Outcome of the course: Students are able to analyze the procedures applied and they have the skills to work on audio-visual forms in the process of parallel editing, post-production of the contents recorded with multiple cameras and music videos.			
Content of the course:			
<i>Lectures:</i>			
1. Historical development of recording techniques with multiple cameras on film and television.			
2. Direct broadcast, characteristics and the creative process.			
3. Technological process, studio and field work. TV team.			
4. Pre-production of the process of recording with multiple cameras.			
5. Production of programs with the use of multiple cameras.			
6. Post-production of programs recorded with multiple cameras. Software and hardware.			
7. Rhythm in different audio-visual forms.			
8. Music videos and dance videos.			
9. Live Cinema. Audio-video performance in real time. Software and hardware.			
10. The use of video in theatre and artistic performances.			
11. The technique and style of editing in a live broadcast: theatre, ballet, opera, concert.			
12. The technique and style of editing in a live broadcast: sport.			
13. Direct broadcast of spectacles: Opening of the Olympic Games.			
14. The technique and style of editing in different TV genres: news program, talk show, music program.			
15. The technique and style of editing in different TV genres: TV drama, sitcom, soap opera, reality show.			
16. The techniques of camera recording in studios. Composition and mobile cameras.			
17. The role of the video mixer.			
18. Video mixette: features and operation.			
19. Video mixette: Transitions, effects, chroma key, luminance keying.			
20. Parallel editing and the future of television.			
<i>Workshops:</i>			
1. Parallel editing of music videos from the concert recorder with multiple cameras.			
2. Parallel editing of feature structures of up to 3 minutes.			
3. Parallel editing of a theatre play from the stage "Mata Milosevic".			
4. Parallel editing of feature structures of up to 6 minutes.			
5. TV drama (joint exercise of FTV direction).			
Literature:			
- Mitch Jacobson - Mastering MultiCamera Techniques: From Preproduction to Editing and Deliverables, Focal Press, 2010			
- Zivojin Lalic – Simultana elektronska montaza, Belgrade, 1993			
- Moma Martinovic – Rezija programa uzivo, RTS, Belgrade, 1997			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures with examples. The analysis of templates for practical works. Practical operation and manipulation of devices (mixettes, cameras). Making exercises in the studio under the supervision of professors.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	30	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Design and Recording for Film and Television I			
Lecturer: D.A. Maksimovic Zoran, associate professor, Spegar Ljubisa, tenured professor, Dolnicar Dino, assistant			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Sound Design and Recording			
Goal of the course: Introduction to the environment and the principles of work in the sector of sound on film and television, artistic and technological recording processes and the sound implementation for television, as well as artistic and technological processes of sound recording on film.			
Outcome of the course: Students successfully independently realize the recording of a joint TV exercise of students of FTV direction. Students successfully independently realize the recording of joint film exercises of students of FTV direction.			
Content of the course: Lectures: Sound and its place in the television program. Sector sound on TV and distribution by departments. Composition of television teams for recording and realization of TV programs - sectors, tasks and hierarchy in the field and in the studio. The path of an audio signal from the source to the TV. Digitization of television and delivery standards, distribution and broadcasting of audio signals. Configuration of TV studios and OB trucks. Devices for studio and field recording and broadcasting of TV programs. Processes in the preparations of mobile teams for recording and the realization of TV programs. Realization of the sound image in live program and TV broadcast. The composition of the film crew, sectors, tasks and hierarchy. Sound sector on film. The tasks of sound recorders and processes in preparations for feature AV forms. The audio-system and all audio-devices in the sector of sound on film. Recording modes of feature AV forms. The tasks of sound recorders in the process of sound recording for films. Connecting and distribution of audio signals. Evaluation of audio signals (objective and subjective). <i>Workshops:</i> The recording of joint exercises of students. Individual field and study exercises.			
Literature: - Merc, R. (2013): A, B, C... zvuka u audio-vizuelnim medijima, Radio-television of Serbia, Belgrade. - Merc, R. (1996): Zvuk kao izrazajno sredstvo filma i televizije, Radio-television of Serbia, Belgrade - Mijic, M. (2011): Audio sistemi, Nova misao, Belgrade - Purcell, J. (2006): Dialogue Editing for Motion Pictures, RASTA internacional - Alten, R.S. (2013): Audio in Media, Cengage Learning. - Holman, T. (2010) Sound for Film and Television, Focal Press. - Rose, J. (2007): Producing Great Sound for Digital Video, CMP Books			
No. of active teaching classes: 8		Lectures: 4	Workshops: 4
Teaching methods: Lectures with topic-based demonstrations. Discussions during the lectures and exercises. Exercise involve the detailed knowledge and work with devices for sound recording for film/TV. Individual work on the exam film.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	written exam	
Workshops	30	oral exam	50
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Design and Recording for Film and Television II			
Lecturer: Kokotovic Nikola, associate professor, Spegar Ljubisa, tenured professor, Dolnicar Dino, assistant			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Sound Design and Recording and fulfilled exam obligations in Sound Design and Recording for Film and Television I			
Goal of the course: Combined aesthetic and practical approach to sound recording and mixing for film and TV in studio and field conditions.			
Outcome of the course: Successful realization of studio recording and sound processing for AV works and successful realization of all kinds of complex sound recording and mixing in a live broadcast for the purposes of television programs.			
Content of the course:			
<i>Lectures:</i> Studio recording and sound processing for AV works: atmosphere - sound image. Foley effects - studio for creating Foley-effects, the division of labor, preparation for making Foley-effects, recording, editing and processing of recorded Foley-effects, review and preparation of Foley-effects for mixing. Dubbing dialogues for AV works: job preparation, work with actors - performers and listening to the selection of doubles, editing and processing of studio recorded dialogue and preparations for mixing. Sound recording and mixing: the purposes of the daily program, talk shows, music TV shows. Sound recording and mixing: for TV dramas and TV series, animated films on TV, short TV forms, recording and designing of image sounds for TV films, recording/adaptation of theatre plays, recording and design of specific TV formats (reality show), sports broadcast, live broadcast of concerts and performing music live, sound design for live broadcasts of large manifestations, mixing audio signals for TV programs in a multi-channel surrounding sound format.			
<i>Workshops:</i> Work on individual and joint exercises.			
Literature:			
<ul style="list-style-type: none"> - Ament, V. (2014): Foley Grail: The art of Performing Sound for Film, Games and Animation, Focal Press - Ballou, G. (2008): Handbook for Sound Engineers, Focal Press - Baxter, D. (2012): Surround Sound for Television, Focal Press - Berger, M. (1999): Recording Foley, CAS Forum - Blaha, I. (2008): Dramaturgija zvuka u AV delu, Dom kulture Studentski grad, Belgrade - Holman, T. (2000) 5.1 Surround Sound Up and Running, Focal Press - Holman, T. (2010) Sound for Film and Television, Focal Press - Merc, R. (1996): Zvuk kao izrazajno sredstvo filma i televizije, Radio-television of Serbia, Belgrade - Merc, R. (1999): Gluma pred mikrofonom, Alamanc FDA no. 3, Belgrade - Mijic, M. (2011): Audio sistemi, Nova misao, Belgrade - Nisbet, A. (2004): Sound Studio - Audio Techniques for Radio, Television, Film & Recording, Focal Press - Rose, J. (2008): Audio postproduction for Digital Video, Focal Press - Sterne, J. (2010): The Sound Studies Reader, Routledge - Zettl, H. (2011): Sight, Sound, Motion: Applied Media Aesthetics, Cengage Learning 			
No. of active teaching classes: 8	Lectures: 4	Workshops: 4	
Teaching methods:			
Lectures with topic-based demonstrations. Discussions during the lectures and exercises. Exercise involve the detailed knowledge and work with devices for sound post-synchronization and processing for film/TV. Individual work on the exam film.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	written exam	
Workshops	30	oral exam	50
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Design and Recording for Film and Television III			
Lecturer: D.A. Maksimovic Zoran, associate professor, Kokotovic Nikola, associate professor			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Sound Design and Recording and fulfilled exam obligations in Sound Design and Recording for Film and Television II			
Goal of the course:			
Outcome of the course: Introduction to the final step of sound post-production, final mixing, and technological process of mastering for all current formats of sound reproduction of AV works. Introduction to the entire technological process of making distributing copies of films and rendering mode.			
Content of the course:			
<i>Lectures:</i> Technology of work in the studio for film sound mixing. Creative and technical concepts of film sound mixing. Creative interaction in the process of mixing the film sound: director-sound designer-composer-sound mixer. Making the final mix of feature audiovisual work. Production of final stems and IT-tape (M&E). Mastering the final mix: Dolby and other formats and standards. The principle of photographic recording and sound reproduction, laboratory processing, the influence of photographic parameters. International standards, the chain A and chain B, analog format matrix (de)coding. Basic noise reduction unit Dolby A and Dolby SR, Dolby devices in studio and in cinema, the X-filter, academy filter. Digital soundtrack on the film - single system - CDS, SR.D Dolby (Dolby Digital) SDDS; double - DTS system. Variations of existing systems for playing in cinemas and home conditions: IMAX, THX, DCI and Home Cinema. Mastering for television and other formats of sound and image reproduction.			
<i>Workshops:</i> Work on individual and joint exercises.			
Literature:			
<ul style="list-style-type: none"> - Abel, R., Altman, R. (2001): The Sounds of Early Cinema, Indiana University Press - Chion, Michel: AudioVision (1994) Columbia University Press, New York - Altman, R (2004): Silent Film Sound, Columbia University Press - Sonnenschein, David: Sound Design - The Expressive Power of Music, Voice, and Sound Effects in Cinema (2001) Michael Wiese Productions - Kutan, P. A. (1991): Reprodukcija zvuka u bioskopu, FEMIS - Yewdall, David L: The Practical Art of Motion Picture Sound (2007) Focal Press - Holman, Tomlinson: Surround Sound up and running, (2007) Focal Press, Oxford - Ramsey, Frances: Spatial Audio (2001) Focal Press - DCI (2008): DigitalCinema System Specification, version 1.2, DCI LLC 			
No. of active teaching classes: 8		Lectures: 4	Workshops: 4
Teaching methods:			
Lectures with topic-based demonstrations. Discussions during the lectures and exercises. Exercise involve the detailed knowledge and work with devices for mixing, mastering and sound reproduction for film/TV. Individual work on the exam film.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	written exam	
Workshops	30	oral exam	50
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Recording and Design for Radio I			
Lecturer: D.A. Slobodan D. Stankovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 12			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts, Module Sound Recording and Design and fulfilled exam obligations in Sound Recording			
Goal of the course: The course Sound Recording and Design for Radio should enable students to explore, learn and master different forms of recording and sound recording and processing: recording and editing of talk and talk-music shows, recording programs outside the studio and recording and design of radio drama, experimental-artistic and radiophonic programs. The goal of the course is that students learn the basics of sound recording in radio, as well as the creative use of the device in the production radio studio.			
Outcome of the course: Upon course completion and exam fulfilled, students are expected to be enabled to record sound in basic segments of radio programs and that they are able to creatively use the acquired knowledge for sound recording and design in radio-drama works.			
Content of the course:			
<i>Lectures:</i> The course Sound Recording and Design for Radio I is supposed to combine theoretical and practical part of sound recording. The phenomena which are being studied are drama studio acoustics, devices which to be handled and modes of critical listening to radio dramas.			
<i>Workshops:</i> Practical performance of all types of radio programs and project implementation of less complex radio-drama forms.			
Literature:			
- A. Nisbet: <i>Sound Studio: Audio Techniques for Radio, Television, Film and Recording</i> , University of Arts, Belgrade, 1990			
- Osnovic, Fece, Tibai: <i>Akustika i tonsko snimanje</i> , JRT, 1990			
- B. Bartlett: <i>Stereo microphone techniques</i> , Focal Press, London – Boston, 1991			
- S. Alten: <i>Audio in Media</i> , Wadsworth PC, Albany, NY 1999			
- M. Singler, C. Viringa: <i>Radio</i> , CLIO, Belgrade, 2000			
- D. M. Huber: <i>Modern Recording Techniques</i> , Focal Press, Boston, 2005			
- D. Sonnenschein: <i>Sound Design</i> , Michael Wiese Productions, California, 2001			
- Radoslav Lazic: <i>Estetika radiofonske rezije</i> , RTS, Belgrade, 2008			
- D. M. Huber: <i>Professional Microphone Techniques</i>			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Topic-based lectures. Discussion during lectures and exercises. The analysis of the radio-dramatic examples. Recording of short forms for the current radio program. Recording of radio advertisements. Writing a pre-exam paper. Taking the colloquium. Recording, editing and mixing short of radio-dramatic projects.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	10	written exam	
Workshops	30	oral exam with the paper presentation	30
Colloquium/colloquia	15	.....
Pre-exam paper	15		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Recording and Design for Radio II			
Lecturer: D.A. Slobodan D. Stankovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Sound Recording and Design and fulfilled exam obligations in Sound Recording and Design for Radio II			
Goal of the course: The course Sound Recording and Design for Radio II should enable students to explore, learn and master different forms of recording and sound recording and processing: recording and editing complex forms of radio-drama, experimental-artistic and radiophonic programs.			
Outcome of the course: Upon course completion and exam fulfilled, students are expected to be enabled to record sound in basic segments of radio programs and that they are able to creatively use the acquired knowledge for sound recording and design in radio-drama works.			
Content of the course:			
<i>Lectures:</i> The course Sound Recording and Design for Radio I is supposed to combine theoretical and practical part of sound recording. The phenomena which are being studied are all forms of directed radio dramas and the ways of their realization.			
<i>Workshops:</i> Adoption of the project proposal for radio dramas. Control of the first stage of the radio-drama project (the recorded text, sounds and their processing). Control of the second stage of radio drama project (the overview of the already finished work). Listening to the exercises.			
Literature:			
- A. Nisbet: <i>Sound Studio: Audio Techniques for Radio, Television, Film and Recording</i> , University of Arts, Belgrade, 1990			
- Osnovic, Fece, Tibai: <i>Akustika i tonsko snimanje</i> , JRT, 1990			
- B. Bartlett: <i>Stereo microphone techniques</i> , Focal Press, London – Boston, 1991			
- S. Alten: <i>Audio in Media</i> , Wadsworth PC, Albany, NY 1999			
- M. Singler, C. Viringa: <i>Radio</i> , CLIO, Belgrade, 2000			
- D. M. Huber: <i>Modern Recording Techniques</i> , Focal Press, Boston, 2005			
- D. Sonnenschein: <i>Sound Design</i> , Michael Wiese Productions, California, 2001			
- Radoslav Lazic: <i>Estetika radiofonske rezije</i> , RTS, Belgrade, 2008			
- D. M. Huber: <i>Profesional Microphone Techniques</i>			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures will be based on lectures and the analysis of radio drama examples. The analysis of different radio-dramatic contents, which is related to specific methodological units, with the active participation of students. Writing and implementation of the project of sound design of complex forms of radio drama.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	50	project presentation	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Music Recording			
Lecturer: Dejan Pejovic, assistant professor, Dino Dolnicar, assistant			
Status of the course: Compulsory			
Number of ECTS: 12			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts, Module Sound Recording and Design			
Goal of the course: Introducing students to the basic problems related to sound reproduction in the non-purpose work space. Training students for the creative process of recording of musical instruments and instrumental groups as well as the introduction to the processors for sound processing which are used in music production.			
Outcome of the course: Upon course completion, students are expected to be able to creatively apply the acquired theoretical and practical knowledge in the process of music recording and in processing the recorded musical material.			
Content of the course: <i>Lectures:</i> Acoustics of non-purpose work space and the factors that affect the quality of sound reproduction in it. Monitor loudspeakers and their categorizations. The production of music console, external devices for audio signal processing and sound processing within different computer applications for music production. Input acoustic environment and creative processes of recording of musical instruments. <i>Workshops:</i> Students are required to independently record multiple vocal, instrumental and vocal-instrumental ensembles, art, jazz and popular music; and to process the recordings by using different sound processors.			
Literature: - Gervais, R. (2006): Home Recording Studio - Build it Like the Pros, ArtistPro - Pohlmann, K.(2012): Handbook of Sound Studio Construction: Rooms for Recording and Listening, McGraw-Hill - Newell P. (2006): Loudspeakers: For music recording and reproduction, Focal Press - Kim, P. (2005): Real World Digital Audio, Peachpit Press - Gibson, B. (2011): Microphones & Mixers, 2nd Edition – Recording Method, Hal Leonard - Gibson, B. (2011): Instrument and Vocal Recording, 2nd Edition – Recording Method, Hal Leonard - Miles Huber, D. / Williams, P. (1999) : Professional Microphone Techniques, MIX Books - Owsinski, B. (2013): The Recording Engineer's Handbook, 3rd Edition, Cengage Learning - Lubin, T. (2009): Getting Great Sounds: The Microphone Book, Cengage Learning - White, P. (2006): Creative Recording 1: Effects and Processors: Second Edition, Music Sales America - Izhaki, R. (2012): Mixing Audio, 2nd Edition, Focal Press - Merc, R. (2013): A,B,C... zvuka u audio-vizuelnim medijima, Radio-television of Serbia, Belgrade - Mijic, M. (2011): Audio sistemi, Nova misao, Belgrade			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures, listening and analysis of the examples, the method of practical activities.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	20	final project	30
Workshops	30	oral exam	20
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Sound Recording			
Lecturer: Dragutin Cirkovic, associate professor			
Status of the course: Compulsory			
Number of ECTS: 16			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Sound Design and Recording			
Goal of the course: Educating students in the technical and creative approach to the field of sound recording in theoretical and practical domain.			
Outcome of the course: The acquisition of basic knowledge and sense for application of adequate microphones in regular and specific conditions of recording.			
Content of the course: <i>Lectures, first semester:</i> The study of titles and obligations in sound sectors in A-V works, gaining knowledge about sound sources and their characteristics, microphones, characteristics, types, purpose... Clarifying the terms of audio connections, sound level control and quality, microphone setting for sound effects recording and speech contents in different media, to achieve better quality of sound recordings. <i>Lectures, second semester:</i> Basic rules of the stereophonic sound recording, different recording procedures, sound players, types, ways of logging, characteristics. Multi-channel sound recording, double system recording, synchronization of sound and images. <i>Workshops</i> begin with the exercise of listening and commenting audio content on the adequate examples from usual practice. It develops with the application of knowledge to practical individual and joint exercises, during speech recording, sound effects and other simple audio contents. The work will continue during sound processing in the acquisition of criteria for recording and selection of high-quality sound material. The condition for taking the exam includes successfully completed individual and joint students' exercises and the adoption of presented material by the teacher.			
Literature: - Alek Nisbett, <i>Sound Studio: Audio Techniques for Radio, Television, Film and Recording</i> , University of Arts, 1990 - Stanley Alten, <i>Audio in media</i> , Thomson Wadsworth, 2005 - Ivo Blaha, <i>Osnove dramaturgije zvuka u filmskom i TV delu</i> , Dom kulture Stari grad, 2008 - Rihard Merc, <i>Zvuk kao izrazajno sredstvo filma i televizije</i> , RTS Centar za istrazivanje, 1993 - Bruce Bartlett, <i>Stereo microphone techniques</i> , Focal Press, 1991 - PhD Miomir Mijic, <i>Audio sistemi</i> , Akadenska misao, 2011 - Rihard Merc, <i>ABC...zvuka u audio-vizuelnim medijima</i> , RTS Publishing, 2012			
No. of active teaching classes: 8	Lectures: 4	Workshops: 4	
Teaching methods: Lectures with topic-based demonstration. Discussions during lectures and exercises. Writing a pre-exam paper. Preparation presentation for sound recording. Individual exercises include recording of sound effects and speech (off text). The boom operator's work is necessary on joint exercises of students of FTV direction.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	20	written exam	
Workshops	15	oral exam	30
Colloquium/colloquia	15	.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Special Visual Effects			
Lecturer: Ivan Sijak, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, Module Camera			
Goal of the course is that students learn the art and craft, planning and filming of Special visual effects for the extended cinematography for productions with the highest aesthetic and production demands. The emphasis is on developing creative approaches and methodology of work in the contemporary film technology and combining pre-production, production and post-production stages in the art of extended Cinematography.			
Outcome of the course: Upon completion of the lectures and exercises in Special Visual Effects, students are expected to be able to successfully encompass all aspects of film production from the position of a Cinematographer and visual effects supervisor.			
Content of the course:			
<i>Lectures:</i>			
History of visual effects, original stage and film effects.			
1. Subcategories of visual effects. 2. Basic principles of optical effects. 3. Effects before the camera. 4. Glass painting and matte painting. 5. Front projection and rear projection. 6. Inclination of the camera. 7. Perception. 8. Definition of spatial relations between elements in a composition based on shadows. 9. The rhythm and tempo of the visual effects. 10. The terms of the size and volume in visual effects. 11 Relation of micro and macro elements in the image. 12. Relativity of the size and concept of three-dimensionality. 13. Effects and light. 14. Speed and time information. 15. Special recording techniques. 16. Digital compositing of images. 17. Computer programs. 18. The parameters of digital images in software for digital compositing. 19. The mask, alpha channel and transparency. 20. Layering. 21 Luma key and that difference key. 22. Chroma key. 23. The overview of filters and plug-in modules. 24. Digital motion tracking. 25. Interpolations and transformations. 26. Planning visual effects. 27. Visualization. 28 Storyboard. 29 Animatic. 30. Special Visual effects directing. The exercises are based on the basic principles and techniques of Special Visual effects for films.			
<i>Workshops:</i>			
The exercises are based on the basic principles and techniques of special visual effects for films.			
Recommended Literature:			
Techniques of Special Effects of Cinematography, First Edition by Raymond Fielding. Visual Effects in A Digital World: A Comprehensive Glossary of over 7,000 Visual Effects Terms (The Morgan Kaufmann Series in Computer Graphics) by Karen Goulekas. Industrial Light & Magic: The Art of Special Effects by Thomas G. Smith. Industrial Light & Magic: Into the Digital Realm by Patricia Rose Duignan. Special Effects: The History and Technique by Richard Rickitt. Special Effects: An Oral History--Interviews with 37 Masters Spanning 100 Years by Pascal Pinteau. Digital Domain: The Leading Edge of Visual Effects by Piers Bizony. The Art and Science of Digital Compositing,by Ron Brinkmann. Digital Compositing in Depth by Doug Kelly. Prepared readers in PDF format and online forums.			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Lectures with topic-based demonstrations. Discussions during lectures and exercises. Exercises include a larger number of different recordings of different Visual Effects. A planned visit to professional studios for post-production and hosting prominent experts. Students are required to perform two short exercises in various techniques during the year.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	20	written exam	
Workshops	20	oral exam	60
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Electronic Media Technology			
Lecturer: Popovic T. Petar, associate professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Acquisition of basic knowledge of technical and technological electronic media systems			
Outcome of the course: Understanding of modern technical and technological design of digital media and creating opportunities for students to optimize the application of technical knowledge to work. Special emphasis is placed on analog-to-digital transition and application of IT technologies.			
Content of the course, Lectures			
I Introductory lecture, Television technical and technological chain; II Analog television, technical history of television; III Analog TV, generation of TV images, TV systems, image reproduction; IV Analogue television, electronic image processing, coding of the complex colour signal; V Digital TV, analog-to-digital transition, pixel and its values, measurement and quantization of the signal; VI Digital television, digital video recording types, spatial and time signal compression; VII Typology and characterization of video files, containers for Apple and PC; VIII Basics of computer engineering and computer science, media for recording data and their characteristics; IX Digital television, IT technologies, software-intensive television; X Digital television, production information systems, automation of broadcasting; XI Digital television, technological formats, archiving; XII Multimedia systems and services, interactive television; XIII Systems for TV signal transmission; XIV Systems for broadcasting and reception of TV signal, digitization; XV IP technology; XVI High definition television - HDTV; XVII Image sensors, the history of development, types, characteristics; XVIII Digital television and digital radio, the basics of design of contemporary television and radio projection, electronic media and communications legislation; XIX Systems for the analysis and management of process of work in contemporary digital media - Workflow; XX Internet media; XXI Systems for distributed editing, archiving and broadcasting - Cloud broadcast technology; XXII Technologies for mobile and broadband communications (4G-LTE, Wi-Fi, Bluetooth, DLNA); XXIII The basis of measurements of electronic signal, the signal quality (QoS) and service availability (AOS); XXIV Video displays and monitors, technology, features, interfaces; XXV Image projectors, standards, characteristics; XXVI Predicting the development of technical and technological systems of digital media, potential directions of systems and technologies development;			
Workshops – demonstrative lectures			
XXVII Mobile Technology Systems - RTS, Prva TV; XXVIII intelligent inserting systems and automation of broadcasting - Prva TV, Pink TV; XXIX IPTV and IP MPLS system - Telekom Serbia; XXX Internet television and radio, the Internet portal - RTV B92.			
Literature:			
<i>Broadcast Engineering</i> , Prism Business Media, www.broadcastengineeringworld.com; G. Milerson, <i>The Technique of Television Production</i> , Focal press; A.F.Inglis, A. C. Luther, <i>Video Engineering</i> , McGraw-Hill; A.C.Luther, <i>Using digital video</i> , AP Profesional, Boston; J. Keyes, <i>The McGraw-Hill Multimedia Handbook</i> , McGraw-Hill; M. Topalovic, B. Nastic, <i>Televizija</i> , RTS Belgrade, Belgrade; <i>TV Technology Magazine</i> , Miller-Freeman PSN, New York; European Broadcas Union (EBU): http://www.ebu.ch .			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with demonstrations at FDA. Visits to television stations and telecommunication companies (RTS, Prva TV, RTV B92, TV Pink, Telekom Serbia) in order to get acquainted with the technical and technological systems.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	5	oral exam	40
Colloquium/colloquia	40	.....
Pre-exam paper	5		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Technology I			
Lecturer: Pavlovic P. Milos, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required level and year of the studies			
Goal of the course: Introduction to directing tasks in film production as well as the mode of communication with other members of the film crew.			
Outcome of the course: Introduction to the development of film technology and current processes in preparation, recording and post-production.			
Content of the course:			
<i>Lectures:</i>			
A short history of motion picture development. The principle of creating the illusion of motion. Basic constructions and principles of technical aids operation in the film. Pre-history: technological breakthroughs, from the discovery of eye inertia to Lumiere. Cameras. Film tape, emulsions, formats cb and colour. Lenses, marks, classification. Lenses filters. The nature of light, lighting equipment and power supplies. Light filters.			
Sound. Recorders, microphones, connections, processing devices.			
Film and electronic editing, linear.			
The digital revolution. History, principles, Sampling. Digital, non-linear systems for editing. Digital sound, the principle, differences from the image digitization. The principles of encoding and decoding in the recording and transfer. Formats.			
<i>Workshops:</i>			
Demonstration of light setting and camera and microphone setting in a studio.			
Literature:			
- Cook, D.: <i>A History of Narrative Film I</i> , CLIO, Belgrade, 2005			
- Brown, B.: <i>Cinematography: Theory and Practice</i> , Focal Press, 2002.			
- Campbell, D.: <i>Tehnickal Film and TV for Nontehnickal People</i> , Allworth Press, 2002			
- Medigovic, M.: <i>Digitalni film</i> , FDA, Belgrade, 1999			
- Lukic, V.: <i>Uzani film</i> , Arts Academy in Belgrade, Belgrade, 1970			
- Ziro, T.: <i>Film i tehnologija</i> , CLIO, 2003			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with practical examples. Solving the task of production of students' films as well as simulated situations.			
Mark (max. no. of points 100)			
Pre-exam obligations	50points	Final exam	50 points
Activity during the course	20	written exam	30
Workshops	30	oral exam	20

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Technology II			
Lecturer: Pavlovic P. Milos, tenured professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 2			
Condition: Attending the required level and year of the studies; Completed lectures in Film Technology I			
Goal of the course: Introduction to directing tasks in film production as well as the mode of communication with other members of the film crew.			
Outcome of the course: Students will learn the procedures and how to establish adequate relations with other participants in film production. They will be able to apply their knowledge in the development of exam films in core subjects.			
Content of the course:			
<i>Lectures:</i>			
The relation of the director with the production conditions. The procedures and methods that will most effectively lead to the successful realization of the film project. Film: art and merchandise. Preliminary preparation, from the synopsis to the final scenario. Work of a screenwriter. Production package, finances. General preparations, recruitment of the director, making of a director's concept, recruitment of team staff. Production elaboration. Direct preparations: The team together for the first time, forming a sector, field research, preparation by sectors, defining calculations. Recording. Procedures and documents. Working with actors, associates, camera and sound. Technical processing. Laboratory. Many variants of the recorded material to copies. Image editing. Sound processing. Music. The first sound copy. Premiere. Distribution. Trade, festivals, art trends. The present and future of film storytelling. Perspectives, cinemas, primary and secondary distribution, television, Internet...			
<i>Workshops:</i>			
During the course students elaborate specific stages in the preparation of their exercises. At the end of the semester, students take the exam from the material from lectures and submit elaborates for their exam films in core subjects.			
Literature:			
- Klajn, H.: <i>Osnovni problemi rezije</i> , University of Arts, Belgrade, 1995			
- Brown, B.: <i>Cinematography: Theory and Practice</i> , Focal Press, 2002			
- Solaroli, L.: <i>Cómo se organiza un film</i> , University of Arts, Belgrade, 1992			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: The group is made of up to 7 students. Lectures with practical examples. Solving the task of students' film production as well as the simulated situations.			
Mark (max. no. of points 100)			
Pre-exam obligations	50points	Final exam	50 points
Activity during the course	20	written exam	30
Workshops	30	oral exam	20

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Technology of Photo Cinematography Image			
Lecturer: Branko V. Sujic, assistant professor			
Status of the course: Compulsory/Elective			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
Goal of the course: Introduction to technological processes, tools, systems and standards for creating and processing of photographic, cinematographic and digital images (static and moving images), for the adequate choice of methods of artistic work, to achieve appropriate results and creative applications.			
Outcome of the course: Upon the successful completion of the program The Technology of Photo Cinematography Image, students are able to properly select and apply appropriate technology systems in order to achieve certain aesthetic, applied and corresponding results in terms of production, in the field of analog and digital methods, or to a achieve the required target with the combination of these methods.			
Content of the course: Lectures: Registration systems of photo images. Registration systems of cinematography images. Registration systems of digital images. The essential differences between analogue and digital technologies for image registration. The light-sensitive medium of film. Processing photo and cinema materials. The light-sensitive medium-sensor. Digital image processing. Analogue-digital conversion. Exponometers-basic parameters. Test of materials for the image registration. Equipment and tools for image registration. Photo camera. Film camera. Digital camera. Test of devices for image registration. Image reproduction systems-theoretical aspect. Systems for photo images reproduction. The background of photo reproductive processes. Cinematography images reproduction systems. Non-standard cinematographic methods. Digital images reproduction systems. The relation between image registration and reproduction. Tonal reproduction. Reproduction of details. The colour reproduction. Display and image projection. Direct reproduction, television, interactive systems. Workshops: Some of the technological processes are practically implemented, tested and applied during the classes.			
Literature: - Burum H. Stephen (Author, Editor) <i>American Cinematographer Manual</i> , American Cinematographer; 9th edition, 2007, - Stroebel, Leslie and Compton, John and Current, Ira and Zakia, D. Richard - <i>Basic Photographic Materials and Processes</i> , Focal Press, 2nd edition, 2000 - Prnjat Srecko – <i>Tehnologija filmske slike</i> , University of Arts, Belgrade, 1990, - Milan Miletin – <i>Osnove tonske reprodukcije u fotografiji</i> , University of Arts, Belgrade, 1994 - Brown, Blain, <i>Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers</i> , Focal Press, 2002. - Wheeler, Paul, <i>High Definition Cinematography</i> , Focal Press, 2nd edition, 2007 - Relevant web pages			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Theoretical lectures with demonstrations. Workshops within regular classes.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	40	written exam	
Workshops		oral exam	60
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts				
Course title: Television Production I				
Lecturer (last name, avonymic, name): MGR Dejanovic M. Velimir, tenured professor				
Status of the course: Compulsory				
Number of ECTS: 13				
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts, Module Film and television production				
Goal of the course Providing theoretical and practical knowledge in the field of television and its organizational forms in the world. Preparation for professional work in the environment of local TV stations in terms of organization, legal regulations, as well as the production specifics of each of the station. Introduction to the phenomenon of television and TV industry from different viewpoints. Processing the methodical units that will define television as a medium. Acquiring the basics which are prerequisites for production operation in the field of video and TV industry				
Outcome of the course The ability to understand the forms of television, its history and genesis, as well as the importance and impact of techniques and technology to all aspects of television and its activities. Application of acquired knowledge through active participation in less complex individual video - TV projects. Ability to work in TV teams on simple projects, as well as active participation in creative-production analysis of joint projects.				
Content of the course: A certain number of classes will be conducted in a professional TV station. Lectures: Genesis of television in the world and Serbia; Introduction to the development of organizational and program-production forms of TV industry in the world and in Serbia; Definition of television and television industry; Television and society; Television as a medium; Television and education; Television and propaganda; Types of programs and their characteristics; A critical analysis of the existing literature on the television; TV industry and TV production; The main production points on television - definition, content of the work, functioning, collaboration with other production structures, a way of fitting into the technological process, organizational connections to other points, personnel solutions. Individual exercise From the image to the story in duration of one to two minutes. The task of the exercise is that students transfer the topics from everyday life, using static or moving images and sound to the form of video. The goal of the exercise is that students acquire the basic steps in screening program ideas during the process of realization, and to gain first experiences and knowledge about the obstacles and opportunities that they will encounter during this procedure.				
Literature: - Popovic, Zoran, Osnovi televizijske produkcije, FDA, 2003; - Popovic Zoran, Produkcija televizijskih emisija, FDA, 2003; - Dejanovic Velimir, Vreme bez slike, TV Belgrade, 2003; - McQueen David, Television, CLIO, 2000; - McLuhan, Marshall, Understanding Media. The extensions of man, Prosveta, 1971 - Leksikon filmskih i televizijskih pojmova, volume 1, Naucna knjiga, UA 1993 - Leksikon filmskih i televizijskih pojmova, volume 2, University of Arts, Belgrade, 1997				
No. of active teaching classes: 6		Lectures: 3	Workshops: 3	
Teaching methods: Lectures, exercises and pre-exam papers				
Mark (max. no. of points 100)				
Pre-exam obligations		50 points	Final exam	50 points
Activity during the course		10	oral exam	40
Workshops		40	pre-exam paper(s)	10

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Television Production II			
Lecturer: MGR Popovic Zoran, tenured professor, MGR Popovic Zorana, assistant professor, MGR Sibalic D. Vanja, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 15			
Condition: Fulfilled all exam obligations from the first year of the studies, in accordance with the FDA Statute and study program			
Goal of the course - Acquisition of basic knowledge in the field of production of television programs, with the focus on the stages and processes of television production and television professions. Students are introduced to the process of production of TV shows from the concept to broadcast. The role of the producer as an entrepreneur in the TV industry. In the second semester, students are introduced to the basic characteristics of television genres, through a brief historical overview, aesthetic and production specifics. Students independently produce a short creative television non-feature form.			
Outcome of the course - Ability to work in a TV team on both simple and complex projects that require the application of a broad spectrum of knowledge. Students are expected to be able to apply different methods and techniques in the process of working in a team.			
Content of the course:			
<i>Lectures:</i>			
Definition of TV production; Planning the production of television shows; Creative preparation of production of television shows; Operational-technical preparation of production of television shows; Realization of production of shows (ENG, EFP, studio, virtual studio, OB truck); Final works in the production of television shows; TV team - composition, formation and tasks of the organizers; TV occupations; Set and costume design and props for the TV show - from preliminary sketches to the adopted elements;			
Introduction to television genres (feature and non-feature); Television feature program (classifications, sub-genres); Feature series and serials - the beginnings of television; Feature series and serials - development and adulthood; Feature series and serials - contemporary production; Television news; Television quiz; Television talk show programs; Documentary television programs; Reality television; Hybrid genres; Educational and scientific-popular shows; Children, music, sports programs, cultural and art programs; Television advertisements; Other contents on television.			
<i>Workshops:</i> The analysis of scenarios and completed shows of different structures, making a recording plan and cost estimation, the analysis of the production documents. Visits to the productions of TV shows. Students perform an individual task - shadowing, and then write a pre-exam paper on the topic "The production analysis of TV shows." Part of the classes will take place in the TV studio of FDA; a certain number of classes will be realized in a professional TV station.			
<i>Individual exercise:</i> <u>A short television documentary form of up to 7 minutes</u>			
In the second semester during the exercises, students consider the basic characteristics and production methods of documentary TV forms, with an emphasis on production control of contents. A special focus is on documentary and reality genre and hybrid varieties.			
Literature: Popovic Zoran, Produkcija televizijskih emisija, FDA, 2003; Zettl, Herbert, Television Production handbook, San Francisco State University, 2006; Barnouw, Erik, The Tube Of Plenty, Oxford University Press, 1990; Mittell, Jason, Genre And Television – From Cop Shows To Cartoons In American Culture, Routledge 2004; Eskenazi, Zan-Pjer, Televizijske serije, CLIO, Belgrade, 2013; Bernard, S.C, Documentary Storytelling, Focal Press, 2011; Rabiger, M., Directing The Documentary, Focal Press, 2004; Newcomb, H., Encyclopedia Of Television, Museum of Broadcast Communications; Kubey, R. Creating Television:Conversations with the People Behind 50 Years of American TV, Rutgers University, 2004; Landau, N. The Tv Showrunner's Roadmap, Focal Press, 2014			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures, exercises and case study analyses. Project lectures based on creative workshops. Discussions during lectures and creative workshops. Preparations of students' presentations during the workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	10	written exam	
Workshops	20	oral exam	30
Colloquium/colloquia	20	.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Television Production III			
Lecturer: MGR Pekovic Goran, tenured professor, MGR Popovic Zorana, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 13			
Condition: Fulfilled all exam obligations from the second year of the studies, in accordance with the FDA Statute and study program			
<p>Goal of the course is to provide students with highly specialized knowledge in the field of management and programming of television stations as well as the development of creative potential in the production of feature television programs. Introduction to the marketing and management strategies of television starting from market positioning, re-positioning, forming corporate identity, to the strategy relating to raising the rating level.</p> <p>Developing creativity and mastering the procedures and operations of television production of a feature program.</p>			
<p>Outcome of the course - This course is a key connection between the knowledge about management and marketing of television, programming strategies and the development of creative potential of students. Upon course completion students are expected to be able to examine the strategic phenomenon of television stations, as well as to be able to apply television strategies with the high level of theoretical and professional preparation. At the same time, students are able to independently design and creative lead complex television projects of a feature structure as a show runner, ie, the creative producer.</p>			
<p>Content of the course:</p> <p><i>Lectures:</i></p> <p>The goal of the lectures is to provide basic theoretical and practical knowledge in the field of television marketing and program strategies. Marketing and management approach to the management of television in relation to the strategic concepts, corporate identity, as well as the basic strategies is the content of this course. Programming and positioning of television and the promotion of its programs is the basis of this course.</p> <p><i>Workshops: Group exercise:</i> A television work of feature structures of up to 30 minutes realized in the studio with 3 camera-chains (Sitcom).</p> <p>In the theoretical part of the exercises, students overcome the basic characteristics and manufacturing methods of a feature television program on the example of one format - sitcom.</p> <p>During the first term, students within the workshop and teamwork explore ideas and work on the creation of a synopsis, then scene sequence and scenario for the feature television show. In the second semester, divided into smaller teams (production, direction, equipment, casting, set design, costume design, credits and music) they produce a television show.</p>			
<p>Literature:</p> <ul style="list-style-type: none"> - Menadzment komercijalne televizije; Pekovic, Goran; FDA, 1995 - Programming For Tv, Radio, And The Internet, Strategy, Development, And Evaluation; Philippe Perebinosoff, Brian Gross, Lynne S. Gross; Elsevier Inc. 2005 - Media Today - Mass Communication In A Converging World, Joseph Turow, Routledge, 2014 - Producing For Tv And New Media: A Real-World Approach For Producers, Cathrine Kellison. Focal Press, 2009 - Studio Television Production And Directing, Andrew H. Utterback, Elsevier, 2007 - The Business Of Tv Production, Craig Collie, Cambridge University Press, 2007 - This Bussines Of Television, Howard Blumental, Oliver Goodenough, Billboard books, 2006 - Media Promotion & Marketing for Broadcasting, Cable & the Internet, edited by Eastman Tyler, Susan, Ferguson A. Douglas and Klein A. Robert, CLIO, 2004 - Television Writing, The Ground Rules Of Series, Serials And Sitcom, Linda Aronson, Southwood Press Pty Ltd, 2000 			
No. of active teaching classes: 6		Lectures: 3	Workshops: 3
Teaching methods: Lectures, exercises and case study analyses. Project lectures based on creative workshops. Discussions during lectures and creative workshops. Preparations of students' presentations during the workshops. Application of the principle of active and collaborative learning, creating a team spirit and work on the principle of brainstorming teams.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	40	oral exam	40
Colloquium/colloquia	5	.....
Pre-exam paper	5		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Television Production IV			
Lecturer: Pekovic D. Goran, tenured professor, Sibalic D. Vanja, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 14			
Condition: Fulfilled all exam obligations from the third year of the studies, in accordance with the FDA Statute and study program			
Goal of the course - Mastering the various forms of contemporary TV marketing in the media convergent environment. Studying the professional procedures within the complex relations of advertising and television industries. Introduction to the forms of marketing communications on television, as well as specific forms of TV production in conditions of multi-platform content availability. The development of the creative potential within the short forms of advertising, as well as specific formats for distribution on multiple technical platforms (music video, a purpose content, etc.).			
Outcome of the course - Ability to work independently within the industry of television marketing. The high level of preparedness for different levels of tasks and responsibilities in the production of content for marketing communications - the ability to make a successful professional involvement in the production of advertisements (particularly in the context of the creative sector of advertising agencies and AV production).			
Content of the course:			
<i>Lectures:</i> Methodical units include: the relation between marketing and TV advertising through the evolution of television advertising spot; communication strategy and planning of TV campaigns; the flow of the creative process (selection of communication tone and format, the work in the creative team, testing techniques of the concept); stages of the production process in the execution of the communication strategy; specifics of PSA campaigns.			
<i>Workshops:</i> Winter semester: The applied research of marketing activities in the form of commercial or socially responsible advertising campaign - advertising TV spot format or a viral video; independent students' works (if exercise has a sponsor/client) or a collective exercise. Spring semester: The applied research of specific forms of television content - music video spot; independent students' works (if exercise has a sponsor/client) or a collective exercise.			
Literature:			
- <i>Ad Land - A Global History of Advertising</i> , Mark Tungale, Kogan Page, London, Philadelphia, 2007			
- <i>Confessions of an Advertising Mind</i> , David Ogilvy, Southbank publishing, London			
- <i>The Practice of Advertising</i> , ed. Adrian Mackay, Elsevier, London, 2005			
- <i>Advertising Account Planning</i> , Larry Kelle, Donald Jugenheimer, M.E. Sharpe, London, 2006			
- <i>Hey Whipple Squeeze This - A Guide to Creating Great Ads</i> , poglavlje Some Advice on Making TV Commercials, AdWeek Media, Wiley, 2008			
- <i>Life After the 30 Second Spot</i> , Joseph Jaffe, AdWeek Media, Wiley, 2005			
- <i>Handbook of Product Placement in the Mass Media</i> , ed. Mary-Lou Galician, Best Business Books, Hawort Press, 2004.			
- <i>Interactive Television Production</i> , Mark Gawlinski, Focal Press, London, 2003.			
No. of active teaching classes: 7		Lectures: 3	Workshops: 4
Teaching methods: Lectures, exercises and case study analyses. Project lectures based on creative workshops. Discussions during lectures and creative workshops. Preparations of students' presentations during the workshops.			
Mark (max. no. of points 100)			
Pre-exam obligations	60 points	Final exam	40 points
Activity during the course	10	written exam	
Workshops	40	oral exam	40
Colloquium/colloquia	5	.....
Pre-exam paper	5		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Television Directing I			
Lecturer: Veselinovic D. Dragan, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts Module Film and Television Directing			
Goal of the course: Combining the aesthetic and practical approach to the television medium, with emphasis on the profession of a television director; and training students to participate in all TV program forms and genres, both as a participant and associate in this process, or through the independence and responsibility of a directing profession.			
Outcome of the course: Upon completion of the course Television directing I, students have acquired the basic skills of creative mastering and organizing filmic time and space in specifics of the multi cameras work. Students are able to direct short TV form in a rational and creative way, with minimum three cameras simultaneously.			
Content of the course			
<i>Lectures:</i>			
Introduction - the origin and essence of TV media, the main features of television. Types of TV networks - ownership, ways of financing, editorial policy. The relation between television and other media. Marketing communications, TV ads, advertising objectives, research, target group, creative team, advertising, media planning, campaign results. The director - skills and creations. The work of directors in pre-production. Text analysis, topic, idea, protagonists, antagonists. Character's objective, plot, counteraction, critical point, conflicts. Rhythm, atmosphere, genre, characters, division. Specifics of working with actors at television. Cold rehearsals, the differences between film, TV and theatre acting. Working with TV crew, set designer, costume designer, light designer, recording film log. Setting the décor and lighting, hot rehearsals. Advantages and disadvantages of the two procedures, film and television. Specifics of the television shows' rhythm, fictional films and non-fictional structures. Economy of television means of expression, contraindications. Rooms at the TV station - equipment. TV studio – crew. Outside Broadcast truck.			
<i>Workshops:</i>			
Production of TV advertisement for humanitarian campaign.			
Literature			
- McQueen, D: <i>Television</i> , CLIO, Belgrade, 2000			
- <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997			
- Diran, Z: <i>Ekipa TV režije</i> , Television of Belgrade, Beograd, 1971			
- Ilic, M.: <i>Radjanje televizijske profesije</i> , CLIO, Belgrade, 2006			
- Klajn, H: <i>Osnovni problemi režije</i> , University of Arts, Belgrade, 1995			
No. of active teaching classes: 7		Lectures: 5	Workshops: 2
Teaching methods: Topic-based lectures with demonstrations. Projections of video materials and their analysis. Exercises (on the board, in TV studio). Work on a script for television advertisement and final feature TV pieces for next semester. Cold rehearsals for the final TV project. Filming and editing a TV ad for the non-profit campaigns.			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	oral exam	20
Workshops	30	TV ad	40

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Television Directing II			
Lecturer: Veselinovic D. Dragan, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the third year of Undergraduate Studies Drama and audio-visual arts Module Film and Television Directing and fulfilled exam obligations in Television Directing I			
Goal of the course: Combining the aesthetic and practical approach to the television medium, with emphasis on the profession of a television director; and training students to participate in all TV program forms and genres, both as a participant and associate in this process, or through the independence and responsibility of a directing profession.			
Outcome of the course: Upon completion of the course Television directing II, students have acquired the basic skills of creative mastering and organizing filmic time and space in specifics of the multi cameras as well as mastering the creative use of 3D graphics. Students are able to successfully design and create TV shows of any structure, even those with emphasis on more significant artistic range. Students are able to direct a fictional TV structure in a rational and creative way, with serious post-production operations.			
Content of the course <i>Lectures:</i> First video effects, video mixette, key. Other video effects, 3D video graphics. Computer animation, virtual reality, virtual studio, virtual character. Interactive television, TV on demand. Introduction to TV genres - informative, educational, fictional, children. Introduction to TV genres - sports, entertainment, music, transmission, adaptation, reality, fusion of television, film, informatics, interactive television, the future of television. <i>Workshops:</i> Production of a fictional TV project (multi cameras).			
Literature - McQueen, D: <i>Television</i> , CLIO, Belgrade, 2000 - <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997 - Diran, Z: <i>Ekipa TV rezije</i> , Television of Belgrade, Beograd, 1971 - Ilic, M.: <i>Radjanje televizijske profesije</i> , CLIO, Belgrade, 2006 - Klajn, H: <i>Osnovni problemi rezije</i> , University of Arts, Belgrade, 1995 - Kaufman, V. I: <i>Kako rezirati za televiziju</i> , Television of Belgrade, 1970 - Chion, M: <i>Écrire un scénario</i> , Naucna knjiga, Film Institute, Belgrade, 1989			
No. of active teaching classes: 7		Lectures: 5	Workshops: 2
Teaching methods: Topic-based lectures with demonstrations. Projections of video materials in their analysis. Exercises on the board. Visiting professional television studios and 3D graphics studios. Observation of professional work in television practice. Directing a short, feature Multi camera TV project. Analysis of the recorded exercises, post-production and preparation for the exam.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	10	oral exam	20
Workshops	20	Multi camera TV project	50

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Television Directing III			
Lecturer: Velinovic M. Predrag, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 12			
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts – Module Film and Television Directing			
Goal of the course: Full professional development and mastering all technological and creative tasks. Educating and creating experts to perform directing tasks of the artistic programs - drama, TV films, series, serials, live broadcasts.			
Outcome of the course: Students are expected to have the knowledge of the historical development of television in the world, the ability to successfully design and direct, giving their significant creative contribution to television programs of all structures and genres, especially artistic drama programs. Additionally, they are expected to independently create program structures and overall profile of televisions.			
Content of the course			
<i>Lectures</i>			
Theoretical classes: Television genre as media specialty. Directorial approach and concept in relation to the TV genre. The definition of the genre in the preparation phase. The technological approach and the power of a particular genre. Genre in relation to the scenario and storyboard. Detailed introduction to the form and content of all television genres. Feature structures in different genres. Documentary programs and forms of displaying. Live broadcasts. News. Dramas. Series and serials. Sitcoms. Entertainment music programs. Advertising types. Marketing forms in the genre and in general. Contemporary TV aesthetics and the expected development of television compared to new media and fast communication.			
<i>Workshops</i>			
Realization of live broadcast.			
Literature			
- Kaminsky, S. M: <i>American Television Genres</i> , Prometej, Jugoslovenska kinoteka, Belgrade, 1995			
- McQueen, D: <i>Television</i> , CLIO, Belgrade, 2000			
- Helford, P, Medoff, N, Tanquary, T: <i>Creating TV projects</i> , Focal Press, Oxford, 1994			
- Bailly, R., Roche, A: <i>Dictionnaire de la télévision</i> , Larousse, Paris, 1967			
- Cury, I: <i>Directing and Producing for Television</i> , Focal Press, Oxford, 2007			
- Martinovic, M: <i>Rezija programa uzivo</i> , 1997			
- Djukic, A: <i>Televizija</i> , Cigoja stampa, Belgrade, 2007			
- <i>Leksikon filmskih i televizijskih pojmova 1 i 2</i> , University of Arts, Belgrade, 1993-1997			
- <i>Anthology of TV dramas</i> , Radio Television Belgrade, Belgrade			
No. of active teaching classes: 7		Lectures: 4	Workshops: 3
Teaching methods: Topic-based lectures with demonstrations of examples. Analysis and discussion within the taught genre and their video examples. Video and DVD examples of historical development of each TV genre. The use of the studio FDA TV capacity and correlation with areas for recording. Hosting a director and genre analysis with examples. Text, storyboard, realization plan, working with the team in the practice exercise of working with the cameras in the system. Recording and live broadcast of the signal. Studio exercise for the work of music, ballet, mise-en-scène, broadcasting theatre plays from the chamber scene.			
Mark (max. no. of points 100)			
Pre-exam obligations	50 points	Final exam	50 points
Activity during the course	10	test	10
Workshops	10	final exam – live broadcast	40
Colloquium/colloquia	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Television Image I			
Lecturer: Nebojsa Basic, Aleksandar Pavlovic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the first year of Undergraduate Studies Drama and audio-visual arts Module Camera			
<p>The goal of the course is for students to gain knowledge of the technical characteristics and the use of electronic and digital cameras, equipment and accessories; To gain knowledge of visual language and general rules of visual expression, professional standards of moving images, as well as of specific rules on telecommunications media; To improve their creative skills and critical judgment through practical authorial works and to present these works to a wider audience with the intention of developing an objective evaluation of the author's responsibility.</p>			
<p>Outcome of the course The ability to create professional telecommunication images; Training in the professional handling of electronic and digital cameras; The ability to create authorial works that meet the professional and artistic standards.</p>			
<p>Content of the course <i>Lectures:</i> Theoretical introduction to the basics of technical parameters and use of electronic and digital cameras. Electronic and digital camera: sensors. Optical system. Individual task analysis 1. The basic qualitative parameters. Exposure. Colour temperature. Setting up and connecting the camera. TV recording - standards and rules. ENG, television genres. Survey. News. Reportage 1. Reportage 2. Individual task analysis 2. A press release. Documentary program. Task Analysis no.3. The single camera interview. Live program. Task analysis 4. Test - characteristics and comparison of cameras. Digital image. Analog-to-digital conversion. Compression-quality of image. HD. Display and projections. <i>Workshops:</i> Visiting TV studio. Workshops and exercises within regular classes.</p>			
<p>Literature - Negropont, Nikolas: <i>Biti digitalan</i>, CLIO, Belgrade, 1998 - McQueen, David: <i>Television</i>, CLIO, Belgrade, 2000 - Ward, Peter: <i>Picture Composition for Film and Television</i>, Focal Press, 2nd edition, 2003, - Todorovic, Aleksandar Louis: <i>Television Technology Demystified</i>, Focal Press, 2006, - Wheeler, Paul - <i>High Definition Cinematography</i>, Focal Press, 2nd edition, 2007, - Mirabito, M. Michael and Morgenstern, L. Barbara - <i>The New Communications Technologies</i>, Focal Press, 5th edition, 2004 - Relevant websites on the Internet.</p>			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
<p>Teaching methods: Lecture with demonstrations. Workshops and exercises within regular classes. Recording the assigned works outside of the classroom and their analysis. TV shows, film and clips projections. One-week practice on TV B92. Visits to professional institutions, workshops and professionally significant cultural events.</p>			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Television Image II			
Lecturer: Nebojsa Basic, Aleksandar Pavlovic, expert associate			
Status of the course: Compulsory			
Number of ECTS: 10			
Condition: Attending the second year of Undergraduate Studies Drama and audio-visual arts Module Camera and fulfilled exam obligations in Television Image I			
Goal of the course The goal of the course is to enable students to perform artistic lighting of basic television forms and creative control of electronic camera image.			
Outcome of the course: Upon course completion students are expected to be the creators of image by applying knowledge of the electronic camera and knowledge of lighting.			
Content of the course <i>Lectures:</i> Electronic camera in the role of creating digital images, features of various sensor formats, the comparison with the film strip. Tone reproduction of electronic cameras and scene contrast control. Colour temperature. Colour reproduction. Electronic image monitoring. Electronic cameras sensitivity and exposure. Developing digital images. Basic features of modern cameras. Interview with two cameras. Drama program with three cameras. Recording complex TV forms. Light in the service of artistic lighting of television forms. Errors in illumination. Lighting for the interview in the mixed light conditions. The specificity of the location. Lighting for TV in the existing ambient light. Lighting for chroma-key. Lighting of industrial products - pack shot. Exterior - Day. Structure of daylight, the character of the light flow. <i>Workshops:</i> Visiting TV studio. Workshops and exercises within regular classes.			
Literature - Lighting for Television & Film, Gerald Millerson, Focal Press, ISBN 0 24051582 X - Location Lighting for Television, Alan Bermingham, Focal Press, ISBN 0 240 51937 X - Digital Cinematography, Paul Wheeler, Focal Press, ISBN 0 240 51614 1 - Light - Science&Magic, Fil Hunter, Steven Biver, Paul Fuqua, Focal Press, ISBN 0 240 80819 3 - Motion Picture and Video Lighting, Blain Brown, Focal Press, ISBN 978-0-240-80763-8 - The Little RED book, Geoff Boyle, David Walpole, CML, ISBN 978-1-4452-1351-4 - High Definition and 24P Cinematography, Paul Wheeler, Focal Press, ISBN 0-240-51676			
No. of active teaching classes: 4		Lectures: 2	Workshops: 2
Teaching methods: Topic-based lectures with demonstrations. Discussions during lectures and exercises. Group exercises, analyses. Visiting recording sites. Visiting leading studios with professional technique. Hosting lecturers.			
Mark (max. no. of points 100)			
Pre-exam obligations	70 points	Final exam	30 points
Activity during the course	30	written exam	
Workshops	40	oral exam	30
Colloquium/colloquia		.....
Pre-exam paper			

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Theory I			
Lecturer: PhD Nevena M. Dakovic, tenured professor; PhD Aleksandra V. Milovanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
<p>The goal of the course is to enable students to learn the basic concepts of film theory, give them synchronic and diachronic insight into the historical development of theoretical thought about the film, as well as into basic movements to the emergence and constitution of Film Studies. The emphasis is on the contextualization of theoretical field development and its relation with other theoretical trends and the development of art.</p>			
<p>Outcome of the course: Upon course completion, students should be able to:</p> <ul style="list-style-type: none"> - define basic concepts of film theory and develop theoretical and analytical way of thinking; - engage in independent theoretical problematization and criticism; - establish models of the historical development of the discipline; - conceptualize the applicability of the theory in contemporary film practice. <p>Namely, like few theoretical subjects, this one should ensure the development of a theoretical design of rich and dispersed practices, personal poetics formulation, as well as the transition and rationalization of analysis and criticism to a higher/academic level.</p>			
<p>Content of the course</p> <p><i>Lectures:</i> Subject defines the basic concepts of Film Theory and provides a diachronic introduction to their development, phases and transformation during 1895-1947. Special attention was paid to the avant-garde film theories that are a hybrid form of the general theory and art history and creative practice, as well as to the division on the formative and realist theory. Subject points to the analytical and critical applicability and validity of the concepts and theories, and to the necessity of theoretical conceptualization of criticism and film history.</p>			
<p>Literature:</p> <ul style="list-style-type: none"> - PhD Dusan Stanojevic (editor). <i>Teorija filma</i>. Belgrade: Nolit, 1978 - Dusan Stanojevic/Nevena Dakovic. <i>Leksikon filmskih teoreticara</i>. 2nd edition; CD rom; Belgrade: FDA/CSUB, 2001 - J. Dudley Andrew. <i>The Major Film Theories</i>. Belgrade: Film Institute, 1980 - Jacques Aumont et al. <i>Esthétique du film</i>, Belgrade: CLIO 2005 - Pavle Vujic. <i>Najnoviji fotografski iznalazak kinematograf</i>. Belgrade: JK 1996 - Branko Vucicevic (editor). <i>Avangardni film 1895-1939</i>, Belgrade: SCC, 1984 and 1990 - Bosko Tokin. <i>Pionir</i>. Belgrade: Film Institute, 1981 - Munitic, Ranko (editor). <i>Beogradski filmski kritičarski krug, tom 1, 1896-1960</i>, Nis: Niski kulturni centar, 2002, pp. 17-138 			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples (film inserts), Workshops with students, Preparation of short students' presentations			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	60
Workshops		oral exam	
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Film Theory II			
Lecturers: PhD Nevena M. Dakovic, tenured professor; PhD Aleksandra V. Milovanovic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 6			
Condition: Attending the required year of the studies			
<p>The goal of the course is to enable students to learn the basic concepts of further development of the Film Theory - so-called Modern Film Theory and thus gain an overall diachronic perspective, and understand the possibility of multiple comparative synchronic considerations. The course is an introduction to the dominant theoretical models, explanation of the nature of film language, and also of the elementary structures and functions of a filmic story. Theoretical thought of a film is positioned in relation to other social theories and scientific disciplines, which opens the way for the formation of comprehensive Cultural Studies, Media and Communications Studies to which Film Studies belong.</p>			
<p>Outcome of the course: Upon course completion, students should be able to:</p> <ul style="list-style-type: none"> - define basic concepts of film theory and develop theoretical and analytical way of thinking; - engage in independent theoretical problematization and criticism; - establish models of the historical development of the discipline; - conceptualize the applicability of the theory in contemporary film practice. <p>Namely, like few theoretical subjects, this one should ensure the development of a theoretical design of rich and dispersed practices, personal poetics formulation, as well as the transition and rationalization of analysis and criticism to a higher/academic level.</p>			
<p>Content of the course</p> <p><i>Lectures:</i> Defining the basic concepts of Film Theory, monitoring their historical development from the creation of Film Studies to half of the "second semiotics", that is, the threshold of academic institutionalization of Film Studies, from the development of semiotics to the Studies. Semiology and narratology (diachronic perspective and synchronic periodical cross-section of the terms) are in the focus, and the linguistic and character-reading of the film(ic) text. The emphasis is on analytical and pragmatic application of theory in the study of contemporary practice, and conceptualization of analysis and criticism of the film.</p>			
<p>Literature:</p> <ul style="list-style-type: none"> - Dusan Stanojevic/Nevena Dakovic. <i>Leksikon filmskih teoreticara</i>. 2nd edition; CD rom; Belgrade: FDA/CSUB, 2001 - PhD Dusan Stojanovic. <i>Film kao prevazilazenje jezika</i>. Beograd: UU, IF, 1984 - PhD Dusan Stojanovic. <i>Film: teorijski ogledi</i>. Sarajevo: Veselin Maslesa, 1986 - Jacques Aumont et al. <i>Esthétique du film</i>, Belgrade: CLIO 2005 - J. Dudley Andrew. <i>The Major Film Theories</i>. Belgrade: Film Institute, 1980 - G. Cohen-Seat. <i>Essai sur les principes d'une philosophie du cinéma</i>. Belgrade: Film Institute, 1971. - Laffay, Albert. <i>Logique du cinéma</i>. Belgrade: Film Institute, 1971, pp. 39-71 - P. P. Pasolini. <i>Jezik pisan akcijom</i>, <i>Filmske sveske</i>, no. 10, 1969 - P. P. Pasolini. <i>Rasprava o kadru-sekvenci ili film kao semiologija stvarnosti</i>, <i>Filmske sveske</i>, no. 5. May 1969 - Mez, Kristijan. <i>Jezik i kinematografski medij</i>, Belgrade: Film Institute, 1975 			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures with examples (film inserts), Workshops with students, Preparation of short students' presentations			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	60
Workshops		oral exam	
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Theory and Practice of Digital Media a			
Lecturer: PhD Martinoli, A. Ana			
Status of the course: Elective			
Number of ECTS: 2			
Condition: Attending the second semester of Undergraduate academic studies			
Goal of the course: The aim of the course is to introduce students to the contemporary media environment changes, new forms of media production under the influence of digitalization, identifying new audience habits and consumption patterns of media content.			
Outcome of the course: Upon the completion of the course students should be able to critically analyze contemporary media trends, to understand the changing role of media producers and media audiences, as well as to be familiar with new forms of media, production and distribution of media content.			
Content of the course: 1-3. The concept of digital media, a new media theory 4-6. The current media trends, globalization and trans-nationalism, audience fragmentation, financial consolidation, the concept of media convergence 7-9. The basic characteristics of digital media, interactivity, hypertext, virtuality 10-11. Digital media and content production, digital radio, Internet radio, podcasting, blog, vlog, transmedia storytelling 12-13. The audience in the digital media environment, active audience, the prosumer phenomenon, participation 14. Social networks, the concept of user identities 15. Exam			
Literature: - Castells Manuel, <i>Communication power</i> , CLIO, Belgrade, 2013 - Joseph Tarrow, <i>Media today 1</i> , CLIO, Belgrade, 2012 - Richard Rooke, <i>European Media in the Digital Age</i> , CLIO, Belgrade, 2012 - Dovey, Grant, Kelly: <i>New Media Reader</i> , MIT Press, 2003			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: <i>Ex-cathedra</i> lectures, debates, pre-exam papers			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	10	written exam	
Workshops		oral exam	60 points
Colloquium/colloquia		.....
Pre-exam paper	30		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Theory of Culture			
Lecturers: PhD Divna Vuksanovic, tenured professor; PhD Vlatko Ilic, assistant professor			
Status of the course: Compulsory			
Number of ECTS: 4			
Condition: Attending the required year of the studies			
<p>The goal of the course is to critically examine and problematically (re)define various interpretive models that treat the theory of culture - from the definitions of culture which originate from antique period, through the interpretation that dominate the contemporary cultural theories (Frankfurt school of thought, the British cultural studies, post-structuralism and postmodernism, et al.), up to the relation between the defined culture in the traditional sense and the so-called phenomenon of new cultures arising in VR, Internet or cyber space.</p>			
<p>Outcome of the course: In terms of expected learning outcomes, what is emphasized is the development of the ability for theoretical, critical, and creative thinking of the world of culture in general, as well as encouraging the development of skills for problem reading of variety of cultural phenomena from different interpretative, theoretical and personal (subjective) positions of interpretations.</p>			
<p>Content of the course: <i>Lectures:</i> the subject is designed so that its content and methods of presenting, so to say, coincide. This means that culture, as a subject of knowledge, represents a basic postulate for presentation of the reference topics. Hence, the culture of dialogue, for example, becomes a dialogue about the topic, and game and/or creativity become the ways of foundation the subject by practical application of knowledge about the culture as creative space for play and creativity. Also, the subject describes different VRs, cyber and network phenomena as they occur, are determined and recognized in the context of the growth of information and post-information society and technically and technologically generated social, economic and cultural environments, in which former cultural processes and phenomena face the abolition/implementation, transfiguration and strong generic transformation. <i>Workshops:</i> practical part of lectures will be carried out within the students' research projects monitored by mentors (in the form of author video works or essays on the topic: Cultural phenomena: problem solving approach), whose presentations are part of the exam obligations of course attendants.</p>			
<p>Literature: - <i>Umetnost u kulturi</i>, Almanac of Serbian Society of Aesthetics, Belgrade, 2008 - Adorno, Horkheimer <i>Culture industry, Dialectic of Enlightenment</i>, Veselin Maslesa, Svjetlost, Sarajevo, 1989, pp. 126-172 - Caillois, <i>Man, Play and Games</i>, Nolit, Belgrade, 1979 - Sucnjic, <i>Dijalog i tolerancija</i>, Cigoja, 1997, pp. 33-238 - Baudrillard, <i>Simulacra and Simulations</i>, Svetovi, Novi Sad, 1991 - Jones, Internet and Social Environment, <i>Virtual Culture: The Identity of Communications in Cybersociety</i>, Cigoja, pp. 17-59</p>			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
<p>Teaching methods: The prevailing mode/acquisition of knowledge is a dialogic method, which includes maieutic abilities of the lecturer on one side, and the active participation of students in conversations that are subject to review, on the other. Other methods of teaching include research, as well as the method of presenting student papers.</p>			
Mark (max. no. of points 100)			
Pre-exam obligations	40 points	Final exam	60 points
Activity during the course	30	project presentation	30
Attendance	10	oral exam	30

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: The Theory of New Media: from electronic to digital a			
Lecturers: PhD Nevena Dakovic, tenured professor, PhD Aleksandar S. Jankovic, associate professor; PhD Aleksandra V. Milovanovic, assistant professor; MGR Zorana Z. Popovic, associate professor			
Status of the course: Elective			
Number of ECTS: 4			
Condition: Undergraduate studies enrollment			
Goal of the course: The aim of the course is to introduce students to the theories and concepts of new media from electronic (radio and television) and screen media (film, television, video) to digital media (video games, websites, internet), including their numerous hybrid forms. The starting point is concerning individual media and their textual, narratological and ontological specificity, with the final goal in the cross-media links and the convergence of a large number of media. The course provides a unified view of narratology, intertextuality, transtextuality, inter- and transmediality, history, philosophy, ontology, epistemology, perception and reception of new media.			
Outcome of the course: Upon completing the course, the student is expected to: a) master the versatile and comprehensive definition of new media from different theoretical positions; b) master the analysis and the interpretation of new media texts and audiences, as well as basic analytical protocols.			
Content of the course: Lectures Lecture topics: (1) Introduction and basic concepts of The theory of new media; (2) Genre and new media; (3) Transmedia storytelling, and mega saga and franchise; (4-5) The text and the new media, from intertextuality to digitextuality; (6-7) The convergence of the media and the economic exploitation; (8-9) The participatory role of modern viewer, from consumer to participatory culture; (10) Video games; (11) Series - television, film, web series; (12) New media ethics; (13-15) Reading homework assignments and discussion on exam paper.			
Literature: - Bolter, Jay and Grusin, Richard. Remediation: Understanding New Media. Cambridge: MIT Press, 2000 - Jenkins, Henry. Convergence culture where old and new media collide, NY University Press, 2006 - Bolter, Jay and Grusin, Richard. Remediation: Understanding New Media. Cambridge: MIT Press, 2000 - Ryan, Marie-Laure, Storyworlds across Media, Toward a Media-Conscious Narratology, University of Nebraska, 2014 - Briggs, Adam and Cobley, Paul. The Media: An Introduction, Belgrade: CLIO, 2005 - Everett, Anna and Caldwell, John T. (Ed.) New Media: Theories and Practices of Digitextuality, New York: Routledge, 2003			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Lectures, discussions, research paper Student hands in pre-exam paper up to 3.000 words. The pre-exam paper is to be defended orally. Student obtains maximum 100 points after all obligations are fulfilled.			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	10	written exam	40
Workshops		oral exam	30
Colloquium/colloquia		.....
Pre-exam paper	20		

Study program: Undergraduate Studies Drama and audio-visual arts			
Course title: Introduction to Sound Design			
Lecturer: Ljubisa Spegar, tenured professor			
Status of the course: Compulsory			
Number of ECTS: 2			
Condition: Attending the required year of the studies			
Goal of the course: Detailed knowledge about the principles, possibilities and artistic potential of sound as a means of expression.			
Outcome of the course: Upon course completion, students are expected to be familiar with the main requirements, problems and opportunities in the process of sound design; and to be familiar with the artistic potential of sound as a means of expression in dramatic AV works.			
Content of the course: Elements of sound image and their basic characteristics. Subjective feeling of a man for sound pitch depending on the volume of sound. The importance of audio-monitoring used for listening to AV work on TV and in the cinema. Possibility of sound influence on the sub consciousness, depending on the frequency of sound content within an audiovisual work. Directing viewers' attention to a specific event or personality using individual elements of sound image. The influence on the viewers' sub consciousness by omission of sound effects that should accompany the picture. A figure of speech - Movie silence: the use in the construction of certain unpleasant feelings and tension in the viewer. Establishing the continuity of film plot, time and space using a sound. Positioning in the space and time of film plot using ambient sound and other elements of the sound image. The influence of music and its use in building dramaturgy of the audiovisual work. Creating a final audio-image for an AV work. Establishing balance between the individual elements of the sound image based on their volume. Determination of balance between the elements of the sound image based on their frequency content. Setting the sound elements in multi-channel reproduction systems and their effect on the sound dramaturgy. Virtual movement of sound source in horizontal and vertical level and the influence on viewers' sub-consciousness.			
Literature: - Ivo Blaha: Osnove dramaturgije zvuka u filmsko-televizijskom delu - Rihard Merc: ABC zvuka - Rihard Merc, Zvuk izrazajno sredstvo filma i televizije, 1996 - Michel Chion: Audio-vision, CLIO, Belgrade, 2006 - Bärbel Neubauer and William Moritz: The Influence of Sound and Music on Images, Animation World Magazine, June 1999. - Sonnenschein, David: Sound Design-The Expressive Power of Music, Voice and Sound Effects in Cinema (2001) Michael Wiese Productions			
No. of active teaching classes: 2		Lectures: 2	Workshops: 0
Teaching methods: Monologic (lectures), dialogic (heuristic)			
Mark (max. no. of points 100)			
Pre-exam obligations	30 points	Final exam	70 points
Activity during the course	30	written exam	
Workshops		oral exam	70
Colloquium/colloquia		.....
Pre-exam paper			

Table 5.2B Specification of professional practice

Course title: Undergraduate Studies Drama and audio-visual arts (module Theatre and Radio Directing)
Lecturer(s) responsible for the organization of professional practice: Savin M. Egon, tenured professor, Vujic, A. Ivana, tenured professor, Stojanovic, N. Alisa, tenured professor, Petrovic B. Dusan, tenured professor, Mihajlovic K. Darijan, associate professor, Grinvald D. Filip, assistant professor, Trisic Snezana, assistant professor, Tara Manic, expert associate;
Number of ECTS: 8
Condition: Attending the fourth year of Undergraduate Studies Drama and audio-visual arts, module Theatre and Radio Directing
Goal: Training and enabling students to work in professional theatre or professional recording and sound design studio.
Expected outcomes: Ability to create theatre and radio drama in professional conditions.
Content of the professional practice: Working as an assistant director on complex stage task or audio form in professional productions.
No. of active teaching classes: around 90 hours
Teaching methods: Work experience in professional theatre or professional recording and sound design studio.
Mark (max. no. of points 100) Successfully completed contract with a professional institution is worth 100 points.