



**University of Arts in Belgrade**  
**Faculty of Applied Arts**

## UNDERGRADUATE STUDIES

Study program **Applied Arts**

Modules:    **Applied Sculpting**  
              **Applied Painting**  
              **Ceramics**  
              **Stage Costume**  
              **Fashion Design**  
              **Scenography**  
              **Printmaking and Book Design**  
              **Photography**  
              **Animation**

Name of study program	APPLIED ART
Independent higher education institution in which study program is organized	University of Arts in Belgrade
Higher education institution in which study program is organized	Faculty of Applied Arts in Belgrade
Field of scientific/artistic education	Arts
Scientific, professional or artistic field	Applied arts and design
Type of studies	Undergraduate studies
Volume of studies in ECTS credits	240 ECTS
Professional title, abbreviation (According to the list of titles of National Council)	Bachelor of applied arts BAA
Duration of studies	4 years (8 semesters)
The year during which the study program started	2008/2009
The year during which the study program will start	2014/2015
Number of students on this study program	
Planned number of students to be enrolled to this study program	82
Date on which program has been approved by competent body	By decision of Academic and Artistic Council of FAA of 24 March 2014 By decision of the Senate of University of Arts in Belgrade of 27 March 2014
Language of the study program (please specify if program is also carried out in another language)	Serbian
Year during which the program has been accredited	
Website containing information about the study program	<a href="http://www.fpu.bg.ac.rs">www.fpu.bg.ac.rs</a>

## Structure of the study program

The name of the four-year **undergraduate** study program is **APPLIED ARTS**. The academic title acquired after completing the studies is **BACHELOR OF APPLIED ARTS**, abbreviated as BAA.

Detailed specification of acquired professional competences and awarded qualifications is provided in the appendix to a diploma and refers to one of nine possible modules, i.e. narrower artistic field: **Applied Sculpting, Applied Painting, Ceramics, Stage Costume, Fashion Design, Scenography, Printmaking and Book Design, Photography and Animation**.

By completing the undergraduate studies a student collects **240 ECTS**. Graduate thesis is not required to complete the study program. School year consists of 2 semesters, each semester has 15 work weeks, and **1 ECTS represents 30 work hours** of student workload.

The program includes compulsory and optional subjects: **compulsory common subjects, compulsory artistic subjects, set of optional subjects and optional subjects**.

Each module is represented with a total of **240 ECTS** and exists on all four years of study. By selecting certain module a student opts for one of four possible specializations. Each module has **main artistic subjects**, characteristic for the specialization, i.e. for the specific artistic field. Modular structure and flexible study rules allows students to change specialization or study program, as well as to expand their study program by selecting additional module. Transfers from other study programs or specializations, as well as expansion of a study program are regulated by the Rulebook on Undergraduate and Master Studies of the Faculty of Applied Arts in Belgrade.

Compulsory common subjects teach theoretical and practical artistic knowledge and skills.

Main artistic subjects teach students practical and artistic knowledge and skills, while other subjects teach theoretical, artistic, professional and methodological knowledge.

Optional sets and optional subjects allow students to expand their knowledge depending on their personal preferences and provide them with experience of joint work with students from other study programs or modules. Optional subjects are defined by the plan of study program.

The procedure of selecting optional subjects is provided by the Rulebook on Undergraduate and Master Studies of the Faculty of Applied Arts in Belgrade.

All subjects last for two semesters and each subject has a defined structure explained in the subject specification which includes: number of ECTS credits, requirements for enrolment, goals, outcomes, theoretical and practical contents, literature, weekly number of active teaching classes and other classes of mandatory practice, teaching methods and the continuous grading method. Detailed description of credits awarding and final grading is defined in the Belgrade. Conditions and procedure of enrolment to undergraduate study program of APPLIED ART are defined by the Rulebook on Aptitude and Ability Tests for Enrolment to First Year of Undergraduate Studies at the Faculty of Applied Arts in Belgrade.

## Purpose of the study program

Applied art studies, being an academic and intellectual activity, incite development of abilities related to aesthetics, ethics and social context of human experience. The ability to see the world from different

perspective is a precious life skill of an individual, but is not inherent to human nature, so studying of applied arts can be seen as an effort to improve quality of both personal and cultural experience of other people. These basic human characteristics are expressed by designing and creating artefacts, mostly intended for human consumption. This is why applied art studies represent a professional response to the already existing creative potential of an individual. Acquired abilities, creative and practical skills of applied artists of today are becoming increasingly necessary, because with every day the world in which we are living becomes more culturally complex, sophisticated, and being such, it requires more complex solutions and results.

The program has been developed in accordance with long-term tradition of art education of the parent institution, modern theory and practice of applied arts and is adjusted to the needs of domestic labour market for highly educated applied artists - designers, whose professional activity increases competitiveness in the economy, culture and education.

The purpose of the program is to develop a modern, creative, artistically and technically educated, responsible, professionally specialized individual, who is competent and qualified for creative and artistic work from the field of applied arts. Knowledge and skills acquired during technical and practical classes contribute to cultural and economic development of both individuals and society as a whole.

The purpose of the **undergraduate studies of applied arts** is to acquire necessary competences and professional qualification required for career in applied arts. Students who successfully complete the studies acquire the academic title of: **Bachelor of applied arts**, which allows them to, in accordance with selected specialization (Applied Painting, Applied Sculpting, Ceramics, Scenography, Stage Costume, Printmaking and Book Design, Photography, Animation, Fashion Design), continue with education or further professional development by applying the knowledge and skills acquired in addition to their creative ability and to dedicate themselves to their professional careers. They have the following opportunities:

- to get employed as participants and associates on research and development teams in research/marketing/advertising departments in appropriate fields of applied arts;
- to get employed as participants and associates in research and development teams, agencies, institutions, design studios and companies that provide design services in the field of applied arts;
- to work as independent artists on personal or ordered projects;
- to continue education on **master studies** on parent or any other faculty in country or abroad;
- to continue their professional development (apply for scholarships, student exchange programs and other activities and jobs).

## Objectives of the study program

Modular study program of **undergraduate studies of applied art** includes complex and diverse set of disciplines or narrow artistic fields which have a series of common essential characteristics. These common characteristics primarily include: conceptualization, realisation/production, promotion and dissemination of material and symbolic results that make our visual culture. They include a wide range of creations, from artefacts intended to satisfy intellectual and aesthetic needs to functional products, items, systems and services. The entire process, from concept to realization, requires implementation of wide range of mostly visual languages used to transform concepts and ideas to aesthetically articulated two-dimensional and three-dimensional objects.

The main objective of the study program is to help students acquire relevant knowledge, develop personal abilities and creativity, as well as to prepare and enable them to pursue the selected career, to further educate themselves and professionally develop.

The following general and common objectives can be listed:

- development of visual literacy supported through drawing skills, which is a precondition for analysis, thinking, development, visualisation, assessment and communication;
- support and development of aesthetic sensibility, imagination and creativity as a precondition for developing the ability of visualisation, determining and solving problems, as well as of critical opinion;
- achieving appropriate integration of practice and theory and encouraging critical and intellectual approach of students in practical courses to their subject, by emphasizing knowledge from the field of art history, architecture and applied arts, as well as methodological, business marketing, language and other contents that are related to professional context, and which are thought as separate subjects or through practical artistic subjects and projects;
- development of ability of critical approach to thinking, analysis and synthesis in the function of finding solutions, which results in creation of proposals, projects, models and prototypes;
- acquiring knowledge and technical skills regarding type of materials, their application and characteristic procedures for specific discipline/specific artistic field;
- acquiring knowledge and practical skills in use of software;
- acquiring the ability to articulate and synthesize knowledge through development of special skills of verbal and written communication and visual presentation;
- developing awareness about the necessity of continuous education and development in the field of applied arts.

We can also mention the following objectives which are specific for development of special creative abilities, knowledge and practical skills in individual disciplines/specific artistic fields of applied arts, such as:

- **Applied Sculpting** - The objective is to learn about development of visual solutions for aesthetic, sculptural, spatial and functional issues of sculpture, which is both conceptually and formally, an integral part of architecture and space, in memorial sculpture and small plastics and medal-making; making of medals, plaques, money, souvenirs, intended for everyday needs of a society or individual use.
- **Applied Painting** - The course is organized in such way to educate students that specialize in synthesis of painting and architecture i.e. expressing through techniques of wall and monumental painting. In addition to general education subjects and general painting and technical education, which are studied at faculty level, higher artistic and professional education from the field of applied painting is specifically provided as a part of expert, artistic subject.

- **Ceramics** - Functional and aesthetic design and manufacture of two-dimensional and two-dimensional ceramic objects of various complexity and purpose, which are either unique or intended for mass production, and to be used to satisfy intellectual and aesthetic needs in everyday individual and public use.
- **Stage Costume** - Students are educated how to design and manufacture a stage costume, by complying with principles of functionality and visual nature of stage costume as a part of visual dramaturgy of space.
- **Fashion Design** – Students are educated how to design basic clothing elements and sets through visual contents, by solving aesthetic and functional aspects of contemporary clothing.
- **Scenography** - Educating students on how to create and manufacture entire production projects for theatre, film and television. Through theoretical and practical classes, the students gradually learn about and master possibilities and characteristics of different stages, as well as the possibility of their visual articulation. During the studies they develop a mature visual feeling for shapes, colour, light, dimensions, relations between elements in space and their stage adjustment. By learning about all elements of scenography the students develop analytical, technical and creative thinking as a precondition for creation of solutions which aim to provide a performing area which is itself capable of participating in the spectacle by visually interpreting the main idea of the piece.
- **Printmaking and Book Design** – Functional and aesthetic design related to publishing: Illustrations, typography, calligraphy, font design, graphics and graphical illustration of publications, etc. Acquiring practical knowledge required for preparation and realization of designs from the field of artistic and industrial printing.
- **Photography** –The aim is to introduce students to photography, as a medium, which has been selected by society as a form of transmitting facts, but which more than a simple reproduction of what is seen. When shown in photographic images, objects and events develop new use and new meaning which overcomes the difference between what is true and what is fake.
- **Animation** -The aim of the course is to help students independently articulate their individual animated (audio-visual cinematic) project. Animation is a synthesis of imagery, sound and movement and, in case of narrative, - a literature. In order to complete this complex multimedia objective, students must learn to express their graphic ideas in space and time, to combine image with movement and sound, to develop timing, to meet technological assumptions required to meet their goals, to learn about teamwork and how to become communicative persons capable of realizing needs of modern media society.

## Competences of graduate students

A diploma awarded after **undergraduate studies of applied arts** confirms that the holder of the document acquired all appropriate technical knowledge and practical skills and is capable of knowledgeably and creatively use material, media, techniques, methods, technologies and instruments related to its discipline while complying with good practice principles. Graduate students of applied arts will have developed skills of communicating and expressing through visual and plastic forms and capable of using their visual expression to explore, analyse, interpret, develop and shape ideas and information. The curriculum includes both general abilities and abilities specific for certain subjects.

**General abilities**, although not explicitly professional or related to applied art can be implemented in wide scope of situations. After completing the study program, the student will have the following general abilities:

- **self-organization** - ability to learn independently and set own goals, to successfully handle workload and completes tasks within time provided, as well as to adjust to changes and work in unexpected conditions of newly-arisen situations;
- **critical thinking** - the ability to analyse information and experiences, independently reason and formulate logical arguments through thinking, assessment and evaluation; giving reasoned answers to critical opinion of other; determining own advantages and needs.
- **interpersonal and social skills** - the ability to establish successful interactive relationship with other through collaboration, team work, negotiation, etc.
- **communication and presentation skills** - the ability to formulate visual, verbal or written ideas and information in reasonable way, as well to present the ideas to others and work under various circumstances;
- **information skills** - the ability to find, collect, select, assess, handle and manage information from different sources, as well as to select and use appropriate information and communication technologies;
- **ethics** - ability to think and act in accordance with professional ethics.

**Specific subject-related abilities** are common to all specialized artistic fields/disciplines covered by the program, on one hand, while on the other hand they show significant differences, so they will here be shown individually for each individual module/specialization.

Graduate student of **Applied Sculpting** module will have the following abilities:

- Creating basic ideas, concepts, solutions and arguments, by himself or in collaboration with others, in order to complete set objective or personally initiated activities in the process of solving sculptural, aesthetic, spatial and functional problems in the complex visual scope of Applied Sculpting.
- applying basic theoretical, visual and practical knowledge in the artistic process, in creative research and shaping of cultural and spatial units within various phases of visual research.
- composing independent sculptural shapes based on conceptual drawings and transforming visual content into plastic form.
- selecting type and use of material of appropriate characteristics and technical of transforming sculptural models into shapes while recognizing aesthetics of processed form.
- mastering various techniques and cultures of sculptural shaping in order to ensure keeping track of current developments of and creation of new media and technologies in the field of interdisciplinary approaches to modern practice in solving the complex subject of applied sculpting.
- implementation and integration of entire scope of acquired knowledge - expert, technical, technological, artistic, on independent management of simple project, for further development and education in the field, as well as for successful implementation of acquired knowledge in future work.
- for professional work on joint projects from the field of Applied Sculpting; sculpture in space and architecture, memorial sculpture and small plastics and medal-making.

- establishing professional relationship with the audience, employers, users, market, consumers and/or participants.

Graduate student of **Applied Painting** module will have the following abilities:

- Creating basic visual ideas, concepts, solutions and arguments, by himself or in collaboration with others, in order to complete set objective or personally initiated activities in the process of solving wall and monumental paintings, spatial and functional problems in the complex visual scope of Applied Painting.
- applying basic theoretical, painting and practical knowledge in the process of creative research of the field of applied painting as a synthesis between architecture and art work.
- selecting type and use of material of appropriate characteristics and technical of transforming painting models into wall painting composition while recognizing aesthetics of certain painting form.
- implementation and integration of entire scope of acquired knowledge - expert, technical, technological, artistic, on independent management of simple project, for further development and education in the field, as well as for successful implementation of acquired knowledge in future work.
- for professional work on joint projects from the field of Applied Painting; wall and monumental painting in the field of architecture.
- establishing professional relationship with the audience, employers, users, market, consumers and/or participants.

Graduate student of **Ceramics** module will have the following abilities:

- creating realistic ideas, concepts, drafts, solutions and arguments, either by himself or in collaboration with other, in order to complete the set objectives or personally initiated activities in the process of creating original ceramic forms (unique or intended for mass production).
- applying creative and innovative thinking in the process of observation, research, identification of problem field, analysis, visualisation and creation of three-dimensional, functionally and aesthetically articulated, modern ceramic forms.
- transforming own ideas into material results, such as sketches, drawings and painting, three-dimensional models and sketches, which can be realized by traditional and/or modern technical and technological tools, specific for ceramics.
- selecting, testing and using materials of appropriate characteristics, equipment and technical and technological activities and conditions for their implementation in the process of realization of ceramic forms.
- knowledge about and understanding critical and contextual dimension of the profession of applied artist in the field of ceramics, but of applied and visual art and design in general, for example, historical, political, social, economic, ethical dimension and knowledge about theoretical context.
- establishing professional relationship with audience, associates, institutions, media, clients, users, market.
- using entrepreneurial and organizational skills and resourcefulness to ensure resources and conditions for individual and/or team work.
- using various information sources, information and communication technologies and other media to further develop knowledge, by collecting and exchanging information, following the latest developments in the field, communication and cooperation with wider environment.

Graduate student of **Stage Costume** module will have the following abilities:

- Following, knowing and improving the professional approach to realization of certain stage production
- Gaining knowledge about professional relations with participants in stage production
- Students are trained for team work on concept and development of concept design in cooperation with others working on a stage costume as a part of the stage production

Graduate student of **Fashion Design** module will have the following abilities:

- Students are trained for team work on a concept and development of concept design in cooperation with others in orders to accomplish the objectives set in the field of contemporary clothing

- Improvement based on knowledge about and following trends in existing or new media and technologies, as well as development in the field of interdisciplinary approach to contemporary practice
- Establishing professional relationships.

Graduate student of **Scenography** module will have the following abilities:

- Through practice a student develops the ability to use analysis, various available information, all visual elements to create conceptual design. They will learn how to solve complex scenic changes. They will master the skill to adapt to different spaces in order to use its technical possibilities to a maximum extent. They will know how to lead a project, from idea to realization, within set deadlines and following a specific theme in a selected space. They will learn about the complete process of work and materials for realization. After completing the undergraduate studies, a student will be capable of prepare a study on stage production in alternative spaces. Study should contain: analysis of a stage play, conceptual sketch, artistic sketch, technical study, models, selection of materials and description of realization. In the workshops they will learn the techniques of theatre and film painting and the methods for construction of scenography elements.

Graduate student of **Printmaking and Book Design** module will have the following abilities:

- applying professional, technical and artistic knowledge on project leading, to future development and education in the field, as well as using the acquired knowledge in future work
- for professional work on joint tasks in the field of illustration, graphics, book design and letters and knowledge about certain problems from the field of applied arts through team and individual work
- Researching and functionally implementing areas of applied graphics related to publishing, artistic and industrial printing
- identification of problem fields in which modern graphical solutions will be found with original, individual approach and full freedom
- Creating ideas and projects in order to develop and promote graphical culture in accordance with its best tradition and connecting it with the latest accomplishments of modern graphics technology
- work in graphics software: AdobeIllustrator, AdobePhotoshop, QuarkXPress, InDesign, FontLab etc.

Graduate student of **Photography** module will have the following abilities:

- independent forming of tasks from the field of visual communication;
- cooperating on research and development tasks and projects;
- cooperating in interdisciplinary, scientific and research and development tasks;
- cooperating with experts of different profiles and with institutions, scientific and artistic teams.

Graduate student of **Animation** module will have the following abilities:

- ability to independently articulate own projects in the field of animation
- ability to independently use software and hardware in the field of picture, sound and film editing in creation of animated film.
- being capable of understanding requests of the client and successfully solving professional problems during production
- being capable to participate in a production team during realization of complex animated project
- having all the basic knowledge about aesthetics, history, technics and technology from this field.

## Curriculum

Program includes **elective modules, common compulsory subjects and optional subjects**. Elective modules are available on all four years of study and by selecting when enrolling, a student chooses one of the nine specializations: **Applied Sculpting, Applied Painting, Ceramics, Stage Costume, Fashion Design, Scenography, Printmaking and Book design, Photography, and Animation**.

Modular structure of study programs, as well as flexible study rules allows students to change specialization or study program, as well as to expand their study program by selecting additional module. Transfer from other study programs/specializations, as well as expansions of study programs are defined by common Rulebook on Mode of Study/

Main forms of teaching in the curriculum include: **Lectures and practical classes**, in the form of active learning and independent practical classes for faculty students, in consultation with professors and associates, defined as “**other classes**”. Practical classes follow the lectures, and by working on practical artistic tasks, projects and research topics complete the planned program.

Lectures and practical classes on artistic subjects, which aim to develop practical abilities of students required for artistic profession are based on continuous, personal contact of students and professors and assistants, and they represent the most important part of learning, which includes both active learning and compulsory, independent practical work of students on realization and presentation of task/project in studios, workshops and laboratories of the faculty, as well as an entirely independent work of students outside the faculty. Obligations of the students during practical classes may include completing artistic practical tasks while using specific material and technique, work in digital 3D/2D software etc. ) presentation, essays and graphic work, independent projects etc. in accordance with the needs of the subject, while every activity of a student during class is **monitored, guided and evaluated**, and assessed after completion.

Feedback on quality of work represents an important element of student's learning process. Applied arts program has a tradition of providing feedback to students in the form of corrections, instructions and critical opinion, which shows adherence to best practices in the field of teaching, learning and grading. Grading is considered a learning incentive, since the feedback provides a student with clear guidance regarding his future development.

Curriculum contains all three types of subjects in appropriate ratio: **Artistic 62,69%, Theoretical artistic 17,23% and Social science and Humanities 20,08%.**

Study program includes both compulsory and optional subjects:

- common compulsory subjects for all four modules;
- compulsory subjects at module level;
- sets of optional subjects, one of which includes a group of pedagogical subjects;
- optional subjects.

Content of artistic subject, within selected module, provides students with designing, practical and artistic knowledge and skills, while other subjects provide artistic, theoretical and artistic theoretical knowledge. Optional subjects allow students to expand their knowledge depending on their personal preferences and provide them with experience of joint work with students from other study programs or modules. In this way students are encouraged to have versatile orientation towards imagination and creation in artistic practice and learn about technical and technological characteristics of selected profession, historical, theoretical and modern scope of the profession at higher education level, including knowledge about methodical and pedagogical knowledge.

## Curriculum by module

No	Applied Sculpting	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing B	1	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Descriptive Geometry	1	SH	C	1	2	0	1	6
6	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
7	Materials 1	1	SH	C	2	0	0	0	4
8	Sculpting 1	1	ART	C	1	2	0	5	10
9	Photography 1	1	ART	C	1	1	0	0	4
10	Printmaking Techniques – Basics	1	ART	C	1	1	0	2	6
		Total active classes during study year						23	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Drawing D	2	ART	C	2	2	0	2	8
4	Painting D	2	ART	C	2	2	0	2	8
5	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
6	Perspective Drawing	2	SH	C	1	2	0	1	6
7	Materials 2	2	SH	C	2	0	0	0	4
8	Sculpting 2	2	ART	C	2	4	0	6	22
		Total active classes during study year						24	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Sculpting 3	3	ART	C	1	2	0	1	14
4	Applied Sculpting 1	3	ART	C	4	6	0	10	30
5	<b>Optional set A or B</b>	3							<b>8</b>
		Total active classes during study year						20	60
	<b>Optional set A</b>								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	<b>Optional set B</b>								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Contemporary Architecture	4	SH	C	2	0	0	0	4
4	Sculpting 4	4	ART	C	2	3	0	1	12
5	Applied Sculpting 2	4	ART	C	4	4	0	12	30
6	<b>Optional course</b>	4							<b>6</b>
		Total active classes during study year						20	60
	<b>Optional course</b>								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No	Applied Painting	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Descriptive Geometry	1	SH	C	1	2	0	1	6
6	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
7	Printmaking Techniques 1	1	ART	C	1	2	0	1	12
8	Painting Techniques 1	1	ART	C	2	1	0	1	8
		Total active classes during study year						20	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting A	2	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Perspective Drawing	2	SH	C	1	2	0	1	6
6	Wall Painting Basics	2	ART	C	2	2	0	0	8
7	Printmaking Techniques 2	2	ART	C	1	1	0	2	10
8	Painting Techniques 2	2	ART	C	1	1	0	2	6
		Total active classes during study year						20	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Interior Design Styles 1	3	TA	C	1	2	0	0	6
4	Painting Techniques 3	3	ART	C	1	1	0	2	8
5	Monumental Painting Basics	3	ART	C	2	2	0	0	6
6	Wall Painting 1	3	ART	C	2	2	0	12	24
8	<b>Optional set A or B</b>	3							<b>8</b>
		Total active classes during study year						20	60
	<b>Optional set A</b>								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	<b>Optional set B</b>								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Christian Iconography	4	SH	C	2	0	0	0	4
4	Contemporary Architecture	4	SH	C	2	0	0	0	4
5	Wall Painting 2	4	ART	C	3	3	0	6	20
6	Monumental Painting	4	ART	C	3	3	0	2	18
7	<b>Optional course</b>	4							<b>6</b>
		Total active classes during study year						21	60
	<b>Optional course</b>								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No	Ceramics	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing B	1	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Descriptive Geometry	1	SH	C	1	2		1	6

6	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
7	Sculpting and Interior Design	1	ART	C	1	1	0	1	6
8	Ceramic Technology 1	1	SH	C	2	1	0	1	12
9	Ceramic Art Styles and Techniques 1	1	TA	C	1	1	0	0	6
		Total active classes during study year						21	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting C	2	ART	C	2	2	0	4	10
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Perspective Drawing	2	SH	C	1	2	0	1	6
6	Ceramic Sculpture 1	2	ART	C	1	1	0	2	8
7	Ceramics – Pottery 1	2	ART	C	1	1	0	2	8
8	Ceramic Design 1	2	ART	C	1	1	0	2	6
9	Ceramic Technology 2	2	SH	C	1	1	0	0	4
10	Ceramic Art Styles and Techniques 2	2	TA	C	1	1	0	0	6
		Total active classes during study year						22	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Ceramic Sculpture 2	3	ART	C	2	3	0	4	14
4	Ceramics – Pottery 2	3	ART	C	2	2	0	4	14
5	Ceramic Design 2	3	ART	C	2	2	0	4	16
6	Optional set A or B	3							8
		Total active classes during study year						20	60
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	Optional set B								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Contemporary Architecture	4	SH	C	2	0	0	0	4
4	Ceramic Sculpture 3	4	ART	C	2	3	0	4	16
5	Ceramics – Pottery 3	4	ART	C	2	2	0	5	13
6	Ceramic Design 3	4	ART	C	2	2	0	5	13
7	Optional course	4							6
		Total active classes during study year						20	60
	Optional course								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No	Stage Costume	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing B	1	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Clothing 1	1	ART	C	1	2	0	5	10
6	Theatrical Movements 1	1	TA	C	2	0	0	0	4
7	Scenography Basics 1	1	TA	C	1	2	0	1	6
8	Clothing Design 1	1	TA	C	1	1	0	2	6
9	Costume Design 1	1	TA	C	1	1	0	2	8
		Total active classes during study year						21	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4

2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Clothing Design 2	2	TA	C	1	1	0	2	8
6	Theatrical Movements 2	2	TA	C	2	0	0	0	4
7	Clothing 2	2	ART	C	2	2	0	4	14
8	Costume Design 2	2	TA	C	1	2	0	1	8
		Total active classes during study year						20	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	SH	C	1	0	0	1	4
3	Directing Elements	3	TA	C	2	0	0	0	4
4	Film History	3	TA	C	2	0	0	0	4
5	Costume Design 3	3	ART	C	1	2	0	1	10
6	Stage Costume 1	3	ART	C	2	2	0	8	22
7	Textile Design	3	TA	C	1	1	0	0	4
	Optional set A or B	3							8
		Total active classes during study year						20	60
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	Optional set B								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Sculpting Basics	4	ART	C	2	2	0	0	6
4	Photography 1	4	ART	C	1	1	0	0	4
5	Puppetry	4	ART	C	1	2	0	0	11
6	Stage Costume 2	4	ART	C	2	4	0	10	25
	Optional course	4							6
		Total active classes during study year						20	60
	Optional course								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No	Fashion Design	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing B	1	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Theatrical Movements 1	1	TA	C	2	0	0	0	4
6	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
7	Clothing 1	1	ART	C	1	2	0	5	12
8	Costume Design 1	1	ART	C	1	1	0	2	8
9	Clothing Design 1	1	TA	C	1	1	0	2	6
		Total active classes during study year						20	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Theatrical Movements 2	2	TA	C	2	0	0	0	4
6	Clothing 2	2	ART	C	2	2	0	4	14
7	Costume Design 2	2	ART	C	1	2	0	1	8
8	Clothing Design 2	2	TA	C	1	1	0	2	8

		Total active classes during study year						20	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Film History	3	SH	C	2	0	0	0	4
4	Costume Design 3	3	ART	C	1	2	0	1	10
5	Fashion Design 1	3	ART	C	3	3	0	8	26
6	Textile Design	3	TA	C	1	1	0	0	4
7	<b>Optional set A or B</b>	3							<b>8</b>
		Total active classes during study year						20	60
	<b>Optional set A</b>								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	<b>Optional set B</b>								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0		1	4
3	Sculpting Basics	4	ART	C	2	2	0	0	6
4	Photography 1	4	ART	C	1	1	0	0	4
5	Fashion Design 2	4	ART	C	3	4	0	9	36
6	<b>Optional course</b>	4							<b>6</b>
		Total active classes during study year						20	60
	<b>Optional course</b>								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No	Scenography	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Descriptive Geometry	1	SH	C	1	2	0	1	6
6	Theatrical Movements 1	1	TA	C	2	0	0	0	4
7	Scenography Basics 1	1	TA	C	1	2	0	1	6
8	Costume Design 1	1	ART	C	1	1	0	2	8
9	Sculpting and Interior Design	1	ART	C	1	1	0	1	6
		Total active classes during study year						21	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Painting Techniques 1	2	ART	C	2	1	0	1	8
6	Theatrical Movements 2	2	TA	C	2	0	0	0	4
7	Perspective Drawing	2	SH	C	1	2	0	1	6
8	Scenography Basics 2	2	TA	C	1	1	0	0	6
9	Film History	2	SH	C	2	0	0	0	4
10	Scenography	2	ART	C	1	2	0	3	6
		Total active classes during study year						24	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Interior Design Styles 1	3	TA	C	1	2	0	0	6
4	Directing Elements	3	TA	C	2	0	0	0	4
5	Theatrical Scenography 1	3	ART	C	1	2	0	5	14

6	Film and TV Scenography 1	3	ART	C	1	2	0	5	14
7	Theory of Scenography	3	TA	C	2	0	0	0	6
8	<b>Optional set A or B</b>	3							<b>8</b>
		Total active classes during study year						20	60
	<b>Optional set A</b>								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	<b>Optional set B</b>								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Interior Design Styles 2	4	TA	C	1	2	0	0	6
4	Puppetry	4	ART	C	1	2	0	0	11
5	Theatrical Scenography 2	4	ART	C	2	3	0	7	14
6	Film and TV Scenography 2	4	ART	C	2	3	0	7	15
7	<b>Optional course</b>	4							<b>6</b>
		Total active classes during study year						21	60
	<b>Optional course</b>								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No	Printmaking and Book Design	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Shape Design	1	TA	C	1	2	0	1	6
6	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
7	Photography 1	1	ART	C	1	1	0	0	4
8	Printmaking 1	1	ART	C	2	3	0	2	16
		Total active classes during study year						21	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Calligraphy and Typeface Design 2	2	TA	C	1	1	0	0	4
6	Printmaking 2	2	ART	C	3	3	0	1	20
7	Studio Photography 1	2	ART	C	1	1	0	0	4
8	Graphics Software	2	TA	C	1	1	0	0	6
		Total active classes during study year						21	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Calligraphy and Typeface Design 3	3	TA	C	1	2	0	1	6
4	Illustration 1	3	ART	C	1	2	0	3	16
5	Typography	3	ART	C	1	2	0	1	6
6	Printmaking 3	3	ART	C	2	3	0	1	16
7	Optional set A or B	3							8
		Total active classes during study year						21	60
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	Optional set B								
1	Psychology	3	SH	O	2	0	0	0	4

2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Calligraphy and Typeface Design 4	4	TA	C	1	2	0	0	6
4	Illustration 2	4	ART	C	2	2	0	0	13
5	Book Design	4	ART	C	2	2	0	2	12
6	Printmaking 4	4	ART	C	2	2	0	4	15
7	<b>Optional course</b>	4							<b>6</b>
		Total active classes during study year						20	60
	<b>Optional course</b>								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No	Photography	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Shape Design	1	TA	C	1	2	0	1	6
6	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
7	Photography 1	1	ART	C	1	1	0	0	4
8	Printmaking 1	1	ART	C	2	3	0	2	16
		Total active classes during study year						21	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Calligraphy and Typeface Design 2	2	TA	C	1	1	0	0	4
6	Printmaking 2	2	ART	C	3	3	0	1	20
7	Studio Photography 1	2	ART	C	1	1	0	0	4
8	Graphics Software	2	TA	C	1	1	0	0	6
		Total active classes during study year						21	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Poster 1	3	ART	C	1	2	0	3	10
4	Calligraphy and Typeface Design 3	3	TA	C	1	2	0	1	6
5	Typography	3	ART	C	1	2	0	1	6
6	Studio Photography 2	3	ART	C	1	2	0	1	11
7	Creative Photography 1	3	ART	C	1	2	0	1	11
8	<b>Optional set A or B</b>	3							<b>8</b>
		Total active classes during study year						22	60
	<b>Optional set A</b>								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	<b>Optional set B</b>								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Evolution of the Photographic Medium	4	TA	C	2	0	0	0	4
4	Film History	4	SH	C	2	0	0	0	4
5	Book Design	4	ART	C	2	2	0	2	12
6	Documentary Photography	4	ART	C	2	2	0	4	13

7	Creative Photography 2	4	ART	C	2	2	0	4	13
8	<b>Optional course</b>	4							<b>6</b>
		Total active classes during study year						21	60
	<b>Optional course</b>								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6
3	Calligraphy and Typeface Design 4	4	TA	O	1	2	0	0	6

No	Animation	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Shape Design	1	TA	C	1	2	0	1	6
6	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
7	Photography 1	1	ART	C	1	1	0	0	4
8	Printmaking 1	1	ART	C	2	3	0	2	16
		Total active classes during study year						21	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Calligraphy and Typeface Design 2	2	TA	C	1	1	0	0	4
6	Printmaking 2	2	ART	C	3	3	0	1	20
7	Studio Photography 1	2	ART	C	1	1	0	0	4
8	Graphics Software	2	TA	C	1	1	0	0	6
		Total active classes during study year						21	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Calligraphy and Typeface Design 3	3	TA	C	1	2	0	1	6
4	Illustration 1	3	ART	C	1	2	0	3	16
5	Typography	3	ART	C	1	2	0	1	6
6	Animation 1	3	ART	C	2	2	0	0	16
7	<b>Optional set A or B</b>	3							<b>8</b>
		Total active classes during study year						20	60
	<b>Optional set A</b>								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	<b>Optional set B</b>								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Calligraphy and Typeface Design 4	4	TA	C	1	2	0	0	6
4	Illustration 2	4	ART	C	2	2	0	0	13
5	Film History	4	SH	C	2	0	0	0	4
6	Evolution of the Photographic Medium	4	TA	C	2	0	0	0	4
7	Animation 2	4	ART	C	2	2	0	2	19
8	<b>Optional course</b>	4							<b>6</b>
		Total active classes during study year						20	60
	<b>Optional course</b>								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6



## Course List

No	Code	Name
1	O001	Figure Drawing – Nude 1
2	O002	Figure Drawing – Nude 2
3	O003	Figure Drawing – Anatomy 1
4	O004	Figure Drawing – Anatomy 2
5	O165	Animation 1
6	O166	Animation 2
7	O272	Sculpting 1
8	O274	Sculpting 2
9	O275	Sculpting 3
10	O276	Sculpting 4
11	O277	Sculpting and Interior Design
12	O282	Sculpting Basics
13	O167	Printmaking 1
14	O168	Printmaking 2
15	O169	Printmaking 3
16	O170	Printmaking 4
17	O171	Book Design
18	O273	Printmaking Techniques – Basics
19	O175	Printmaking Techniques 1
20	O176	Printmaking Techniques 2
21	O281	Textile Design
22	O284	Documentary Photography
23	O020	Theatrical Movements 1
24	O021	Theatrical Movements 2
25	O022	Directing Elements
26	O125	English Language 1
27	O126	English Language 2
28	O179	Wall Painting 1
29	O180	Wall Painting 2
30	O181	Illustration 1
31	O182	Illustration 2
32	O157	Design History
33	O031	Art History 1
34	O032	Art History 2
35	O033	Art History 3
36	O034	Art History 4

37	O035	Film History
38	O187	Ceramic Design 1
39	O188	Ceramic Design 2
40	O189	Ceramic Design 3
41	O198	Costume Design 1
42	O199	Costume Design 2
43	O200	Costume Design 3
44	O201	Creative Photography 1
45	O2002	Creative Photography 2
46	O203	Puppetry
47	O205	Art Teaching Methodology
48	O207	Monumental Painting
49	O267	Descriptive Geometry
50	O163	German Language 1
51	O164	German Language 2
52	O216	Clothing 1
53	O217	Clothing 2
54	O218	Scenography Basics 1
55	O249	Scenography Basics 2
56	O077	Wall Painting Basics
57	O220	Monumental Painting Basics
58	O221	Pedagogy
59	O268	Perspective Drawing
60	O081	Calligraphy and Typeface Design 1
61	O082	Calligraphy and Typeface Design 2
62	O083	Calligraphy and Typeface Design 3
63	O084	Calligraphy and Typeface Design 4
64	O222	Poster 1
65	O283	Graphics Software
66	O089	Materials 1
67	O090	Materials 2
68	O226	Theatrical Scenography 1
69	O227	Theatrical Scenography 2
70	O228	Ceramics – Pottery 1
71	O229	Ceramics – Pottery 2
72	O230	Ceramics – Pottery 3
73	O231	Applied Sculpting 1
74	O232	Applied Sculpting 2
75	O233	Shape Design
76	O234	Clothing Design 1
77	O105	Clothing Design 2
78	O237	Psychology

79	O110	Evolution of the Photographic Medium
80	O159	Russian Language 1
81	O160	Russian Language 2
82	O111	Contemporary Architecture
83	O238	Fashion Design 1
84	O239	Fashion Design 2
85	O240	Painting A
86	O241	Painting B
87	O242	Painting C
88	O243	Painting D
89	O118	Painting Techniques 1
90	O244	Painting Techniques 2
91	O245	Painting Techniques 3
92	O270	Sociology of Culture
93	O271	20th Century Serbian Art
94	O278	Ceramic Art Styles and Techniques 1
95	O279	Ceramic Art Styles and Techniques 2
96	O269	Interior Design Styles 1
97	O293	Interior Design Styles 2
98	O246	Studio Photography 1
99	O247	Studio Photography 2
100	O250	Stage Costume 1
101	O251	Stage Costume 2
102	O248	Scenography
103	O280	Theory of Scenography
104	O256	Ceramic Technology 1
105	O257	Ceramic Technology 2
106	O259	Typography
107	O260	Ceramic Sculpture 1
108	O261	Ceramic Sculpture 2
109	O262	Ceramic Sculpture 3
110	O254	Film and TV Scenography 1
111	O255	Film and TV Scenography 2
112	O150	Photography 1
113	O161	French Language 1
114	O162	French Language 2
115	O153	Christian Iconography
116	O263	Drawing A
117	O264	Drawing B
118	O266	Drawing D

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Figure Drawing – Nude 1</b>
Taught by:	Fulgosi K. Daniela, Lađušić R. Marko
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

### Course objectives:

The objective of the Figure Drawing – Nude 1 course is to build upon the initial drawing experience of perceiving the human figure through transposed or actual observations which, freed from the analytical elements of the drawing, evolve into complex individual compositions. Through continual collaboration with their teachers, students perfect their working methods, which are viewed from various angles.

### Course outcomes:

Employing drawing as the visual language of figure observation and presenting the figure in a broad array of creative possibilities.

### Course contents:

#### First semester:

1. The basics of figure drawing in various postures; linear drawing, use of drawing materials (pencil, Indian ink, charcoal etc.), 1 live model pose spanning 8 classes
2. Furthering the exploration of human body proportions, movements, composition, direction; linear drawing, use of drawing materials, 2 model poses spanning 8 classes
3. Creative rendition of composition, consideration of structure and texture, involvement of space (ambience); linear drawing, use of drawing materials and colour, 4 model poses spanning 8 classes
4. Analysis of complete body plasticity, use of the colour value scale to define figure shape; surface treatment, use of all drawing and painting materials, 2 model poses spanning 6 classes

#### Second semester:

1. Analysis of complete body plasticity, use of the colour value scale to define figure shape; surface treatment, use of all drawing and painting materials, 2 model poses in 2 hours, 8 classes
2. Stylisation, contrast, regarding the shape as contrast between light and shadow; use of all drawing and painting materials, 4 model poses in 2 hours, 6 classes
3. Viewing the body form through the lens of basic colour values of the mass, use of all drawing and painting materials, 4 model poses in 2 hours, 8 classes
4. Integral study of the nude figure: colour value, contrasts, surface, materialization; individual approach, use of all drawing and painting materials and different drawing papers, 4 model poses in 2 hours, 8 classes

#### Additional tasks:

Commencement of transposition and development of personal artistic sensibility. Experiments and free use of materials and techniques as means of individual expression.

### Relevant literature:

- 1 Jack N. Kramer: Human anatomy and figure drawing: the integration of structure and form, 1973
- 2 Marcia Brennan: Painting Gender, Constructing Theory, 2002
- 3 Julius Panero, Martin Zelink: Human Dimension And Interior Space, 1979

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 0	Other type of classes: 0	Individual study & research: 0		
Teaching methods: Lectures with slideshow/video presentations, practical classes with demonstration, supervised independent assignments. Each student receives individual attention and consultation hours are held on a weekly basis.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		10	Exam – practical assignment		30
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Figure Drawing – Nude 2</b>
Taught by:	Fulgosi K. Daniela, Lađušić R. Marko
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	Figure Drawing – Nude 1 passed
<b>Course objectives:</b>  The objective of the Figure Drawing – Nude 2 course, through the employment of specific forms of the programme's content – human figure drawing, lies in the continual nurturing of drawing as the basic format of artistic creation, meanwhile training students for independent, professional work in the field at a high level of competence.	
<b>Course outcomes:</b>  Mastery of visual art elements, principles of composition and other aspects of visual art culture through the means of drawing as a visual artistic discipline.	
<b>Course contents:</b>  <b>First semester:</b> <ol style="list-style-type: none"> <li>1. Introduction to transposition, croquis (sketch), with live model changing pose every 5 minutes (18 poses in total), 4 classes</li> <li>2. Reduction, stylisation of the figure true to the model's character, croquis, use of various technical means, formats and qualities of paper, dynamic shifts in model's poses, circa 20 poses in 2 hours, 4 classes</li> <li>3. Fast-paced shifts in model poses every 3 minutes in order to have students create a so-called imaginative drawing from memory and imagination; heavy use of all adequate drawing materials and papers, 6 classes</li> <li>4. Model transposition, unrestricted materialisation according to the student's choosing, use of painting and drawing materials and means, of textures, collage, etc; croquis, 18-20 model poses in 2 hours, 8 classes</li> <li>5. Integral transposition, regarding the nude and its background as a whole, insisting upon spatial composition in line with each student's individual conception; croquis, 18-20 model poses in 2 hours, 8 classes</li> </ol> <b>Second semester:</b> <ol style="list-style-type: none"> <li>1. Individual transposition, expansion of individual preferences in accordance with particular aesthetic leanings, unrestricted use of all possible painting and drawing materials with emphasis on experimenting; croquis, 18-20 model poses in 2 hours, 8 classes</li> <li>2. Study of figure details, individual tasks, unrestricted use of all visual art means and materials, 18-20 model poses in 2 hours, 6 classes</li> <li>3. Individual tasks set by students themselves (model poses, duration, background composition). Realisation of the drawing (croquis) as an independent work following a choice set of motifs, materials and techniques, 8 classes</li> <li>4. Quick croquis of the model in various poses, made from quick observation and character interpretation, circa 25-30 poses in 2 hours, 4 classes</li> <li>5. Drawing from memory, memory and imagination exercise, unrestricted use of all visual art means and materials, free rein in the setting of model poses and duration, 4 classes</li> </ol>	
<b>Relevant literature:</b> <ol style="list-style-type: none"> <li>1 Zbigniew Makowski: Recent Oils, Gouaches and Ink Drawings, Marlborough Fine Art 1968</li> <li>2 Marcia Brennan: Painting Gender, Constructing Theory, 2002</li> <li>3 Lucy Lippard: The Dematerialization of the Art Object from 1966 to 1972, Berkeley 1997</li> </ol>	
<div> <div>Number of active teaching classes</div> <div>Other classes:</div> </div>	

Lectures: <b>1</b>	Practical classes: <b>0</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>1</b>	
<b>Teaching methods:</b> Lectures with slideshow/video presentations, practical classes with demonstration, supervised independent assignments. Each student receives individual attention and consultation hours are held on a weekly basis.					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		10	Exam – oral		30
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Figure Drawing – Anatomy 1</b>
Taught by:	Desimir Ž. Denić, Tijana D. Kojić
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

### Course objectives:

To familiarise students with information on the human skeletal system, its characteristics, proportions and functions through lectures supplemented by illustrations and samples, as well as through covering the problematics of analytical drawing of the human figure. Drawing reconstruction and analysis of the skeletal system are utilised.

### Course outcomes:

Students have acquired elementary knowledge of organ structure and organization of the human body. Upon completion of the course, they are capable of naming and drawing structural elements of the human skeletal system, and they have a grasp of the character, proportions and functions of the body as a whole (demonstrated by successful renditions of analytical nude study drawings), and of the skeletal system (demonstrated by drawings of skeletal system reconstructions, made during analytical nude studies).

### Course contents:

#### *First semester, 15 weeks*

**Note:** each lecture is followed by a practical assignment – a drawing on the topic set by the covered course unit  
Week 1. Welcoming address, presenting the objectives, tasks and purpose of the course, teaching methods, evaluation system and required materials

Week 2. Students' first artwork – live model portrait. Personal approach without the professor's corrections.

Weeks 3-4. Introductory lectures on bone classification, joints, skeletal system functions; first unit – face and skull bones.

Week 5. Facial bone structure reconstruction performed on a live model drawing.

Weeks 6-7. Lectures on the human thorax (chest) and spinal column, particularly its frontal area

Weeks 8-9. Lectures on the human thorax (chest) and spinal column, particularly its back area, inclusive of parts of the shoulder complex

Weeks 10-11. Lectures on the pelvic area bones, including the spinal column and lower extremities

Weeks 12-13. Lectures on the pelvic area bones, the characteristics of its posterior and side views and the functions of the pelvis

Weeks 14-15. Lectures on the upper extremities, the bones of shoulder complex, upper arm, lower arm and the hand, with their respective functions

#### *Second semester, 15 weeks*

Weeks 1-2. Lectures on the lower extremities, femur (thigh bone), tibia (shin bone), foot bones

Weeks 3-4. Lectures on the functions of lower extremities: support points, balance, stride, running, i.e. movement

Weeks 5-6. Lectures on the human skeleton as a whole, in terms of both its functionality and representation in visual arts

Weeks 7-8. Human figure drawing and reconstruction of the skeletal system

Weeks 9-11. Nude drawing and analytical reconstruction of the skeleton

Weeks 12-13. Nude drawing and analytical reconstruction of the skeleton. At this point, students bring maps of their drawings made to date and through selection 1 to 3 drawings are chosen to be displayed at the Faculty's exhibition.

Weeks 14-15. Final artwork graded as an exam. Nude drawing and analytical reconstruction of the skeleton.

**Relevant literature:**

- 1 Bajić Miodrag. Čovek , anatomija, umetnost. SKC , Beograd, 2000.
- 2 Gaberc Rudolf. Plastična anatomija čoveka. Univerzitet umetnosti u Beogradu, 1979.

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	1	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;</li><li>practical experience in devising, creating or presenting assignments in a specialized, purpose-built space, such as an amphitheatre</li><li>mentoring / individual correction and consultations;</li><li>learning from non-academic sources (the internet, exhibitions, contests, communication with professionals working in the field / professional community etc)</li></ul>					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment / project		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Figure Drawing – Anatomy 2</b>
Taught by:	Desimir Ž. Denić, Tijana D. Kojić
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	Figure Drawing – Anatomy 1 passed

### Course objectives:

To familiarise students with information on the human muscular system, its characteristics, proportions and functions through lectures supplemented by illustrations and samples, as well as through covering the problematics of analytical drawing of the human figure. Drawing reconstruction and analysis of the muscular system are utilised.

### Course outcomes:

Students have acquired elementary knowledge of organ structure and organization of the human body. Upon completion of the course, they are capable of naming and drawing structural elements of the human muscular system, and they have a grasp of the character, proportions and functions of the body as a whole (demonstrated by successful renditions of analytical nude study drawings), and of the muscular system (demonstrated by drawings of muscular system reconstructions, made during analytical nude studies).

### Course contents:

#### *First semester, 15 weeks*

**Note:** each lecture is followed by a practical assignment – a drawing on the topic set by the covered course unit  
Week 1. Introductory lecture, layout of the work method and required materials, all-encompassing but abridged presentation on the human body musculature.

Week 2. Students' first artwork – live model nude study.

Week 3. Introductory lecture on musculature, muscle fibre, fascicle, head and its muscle group, functions of the muscles and muscle groups and a lecture on the anterior musculature of the human torso.

Week 4. Lecture on the posterior musculature of the torso, on the sideview of the human body, on all muscles, muscle groups and their working as a whole.

Weeks 5-6. Students make a life drawing of a coherent visual whole of the anterior and posterior views of the torso.

Week 7. With a live model present, students reconstruct the torso musculature in the drawings made during previous two lessons, guided by study aids and the professor's corrections.

Week 8. Students create a single-format drawing of the upper extremities from a live model observation.

Week 9. Lecture on the upper extremities, muscles, functions, aesthetics, the movements and positions natural to and feasible for the human body.

Week 10. Students reconstruct the upper extremities musculature in their drawings from the previous lesson

Weeks 11-12. Students draw the anterior and posterior views in a nude study.

Week 13. Lecture on the muscles in the lower back and thigh (quadriceps) area.

Week 14. Lecture on the lower extremities musculature – muscles of the thigh, shin, foot, observed in all positions and with attention paid to the functions and positions found when in motion and when stationary.

Week 15. Students make a life drawing of the lower extremities and lower back musculature.

#### *Second semester, 15 weeks*

Week 1. Students draw a reconstruction of the lower extremities and lower back musculature using their drawings from the previous lesson.

Week 2. Lecture on the human head and neck musculature

Weeks 3-4. Students draw an analytical nude study of the anterior view with musculature reconstruction

Weeks 5-6. Students draw an analytical nude study of the posterior view with musculature reconstruction

Weeks 7-8. Students draw an analytical nude study of the side view with musculature reconstruction

Weeks 9-10. Students draw an analytical nude study of the anterior view with musculature reconstruction

Weeks 11-12. Students draw an analytical nude study of the posterior view with musculature reconstruction  
 Week 13. Students draw an analytical nude study and bring their maps with all the artwork created throughout the academic year  
 Weeks 14-15. Students take an individual approach to artwork, which is graded as an exam. Life drawing and reconstruction of the live model musculature.

**Relevant literature:**

- 1 Bajić Miodrag. Čovek , anatomija, umetnost. SKC , Beograd, 2000.
- 2 Gaberc Rudolf. Plastična anatomija čoveka. Univerzitet umetnosti u Beogradu, 1979.

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	1	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;</li><li>practical experience in devising, creating or presenting assignments in a specialized, purpose-built space, such as an amphitheatre</li><li>mentoring / individual correction and consultations;</li><li>learning from non-academic sources (the internet, exhibitions, contests, communication with professionals working in the field / professional community etc)</li></ul>					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment / project		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Animation 1</b>
Taught by:	Ćirić M. Rastko
Course status:	compulsory
ECTS:	16
Enrolment conditions:	none

#### Course objectives:

An introduction to basic aspects of animation, which includes creation of practical animation exercises. Understanding of the mechanics of movement, development of the sense of timing and rhythm. Application of animation software's basic functions. Realisation of a miniature animated piece, adapted to the user's needs. First public promotion of student artwork.

#### Course outcomes:

Students have acquired skills to animate simple kinematic tasks. They have been given freedom to choose techniques that are aligned with their own personal poetics and, with the professor's guidance, are capable of creating a short, articulate animated piece.

#### Course contents:

##### Lectures

- Kinematics – basic practical exercises
- Animation history – chronological appreciation of significant works from animation history
- Animation techniques – overview of traditional animation's basic techniques

##### Practical classes

Introductory lesson, basic concepts and terminology.

Timing. Ball and pendulum. Deformation and anticipation. Bird flight. Side view of a two-legged walker (stationary). Side view of a two-legged walker (in motion). Side view of a two-legged walker (asymmetrical). Two-legged walker in space. Walking on four legs. Running on four legs. Secondary movements. Exercises. Synchronisation of walking and background. Vocalisation 1. Vocalisation 2. Complex movement in an animated piece that is up to 10 seconds long. Merging the exercises into a single piece.

#### Relevant literature:

- 1 Borivoj Dovniković: ŠKOLA CRTANOG FILMA, FPU –FCS , 2007.
- 2 Richard Williams: THE ANIMATOR'S SURVIVAL KIT, Faber&Faber, 2001
- 3 Preston Blaire: ANIMATION (Walter Foster)
- 4 Preston Blaire: ANIMATE FILM CARTOONS (Walter Foster)
- 5 Muybridge: HUMAN FIGURE IN MOTION (Dover 0-486-20204-6)
- 6 Muybridge: ANIMAL FIGURE IN MOTION (Dover 0-486-20203-8)
- 7 Harold Whitaker, John Hallas: TIMING FOR ANIMATION, Focal Press, 1981
- 8 Frank Thomas, Ollie Johnston: ILLUSION OF LIFE, Hyperion, 1981
- 9 Ranko Munitić: POLA VEKA FILMSKE ANIMACIJE U SRBIJI, Institut za film, Aurora, 1999.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

- lectures with screenings, practical demonstration of work techniques, methods and approaches;
- students have practical experience with devising, creating or presenting assignments (at the animation workshop);

- mentoring / individual corrections and consultations;
- learning from non-academic sources (the internet, film screenings, contests, communication with professionals working in the field / professional community etc)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Animation 2</b>
Taught by:	Ćirić M. Rastko
Course status:	compulsory
ECTS:	19
Enrolment conditions:	Animation 1 passed

#### Course objectives:

Conception and realisation of a 1-minute long animated film. Training in the thought and creation processes within a timespan consisting of three aspects: picture, motion and sound. Dramatic and directorial articulation of animated narrative units. Introduction to traditional animation techniques using adequate digital tools.

#### Course outcomes:

Students have acquired skills necessary for longer and more complex endeavours in the field of professional animation, but as part of a team. They have established first contacts with the field's experts, producers and theoreticians and broadened their knowledge of theory and practice in the said discipline.

#### Course contents:

##### Lectures

- Animation directing – articulating shorts, around one minute long
- Animation aesthetics – further exploration of the medium, based on students' previous experience

##### Practical classes

Week 1. Introductory lesson. Directing a minute-long animated film. Screening.

Week 2. Analyses of animated film direction. Discussion. Screening.

Weeks 3-4. Developing ideas for an auteurist animated project. Exercises. Screenings.

Weeks 5-7. Storyboard. Exercises. Screenings.

Weeks 8-9. Character and background design. Exercises. Screenings.

Weeks 10-12. Sound in animated films. Exercises. Screenings.

Weeks 13-15. Animatic. Exercises. Screenings.

Weeks 16-27. Work on drawing and animation (12 weeks). Exercises. Screenings.

Weeks 27-30. Sound and picture montage (4 weeks). Exercises. Screenings.

#### Relevant literature:

- 1 Ranko Munitić: ESTETIKA ANIMACIJE, FCS – FPU, Beograd 2007
- 2 Richard Williams: THE ANIMATOR'S SURVIVAL KIT, Faber&Faber, 2001
- 3 Harold Whitaker, John Hallas: TIMING FOR ANIMATION, Focal Press, 1981
- 4 Frank Thomas, Ollie Johnston: ILLUSION OF LIFE, Hyperion, 1981
- 5 Roger Noake: ANIMATION, a Guide to Animated Film Techniques, Macdonald Orbis, 1988
- 6 Stan Hayward: SCRIPTWRITING FOR ANIMATION, Focal Press, London & NY, 1977

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	2

#### Teaching methods:

- lectures with screenings, practical demonstration of work techniques, methods and approaches;
- students have practical experience with devising, creating or presenting assignments (at the animation workshop);

- mentoring / individual corrections and consultations;
- learning from non-academic sources (the internet, film screenings, contests, communication with professionals working in the field / professional community etc)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment		60			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Sculpting 1</b>
Taught by:	Ivanović Zoran
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

#### Course objectives:

To introduce students to basic sculpting problems, from exploring visual content to its interpretation in a sculpted form. To train them to sculpturally express themselves in essential sculpting materials by sculpting after natural motifs and using their own creative potential.

#### Course outcomes:

Students can independently and creatively apply the acquired knowledge and skills in sculpting, which will serve a function in the study programmes in their upcoming undergraduate academic years.

#### Course contents:

The curriculum covers sculpting of anthropomorphic motifs (the human figure and portrait) from a live model, made in the round and in relief, in a diminished (intimate, gallery) format and in life size.

Basic visual art and category values which are explored in assignments through a deductive approach are: composition, movement, proportions, character, internal construction, monumentality, materialisation, stylisation, et al. Basic material for sculpting is clay and for realisation (casting) of works – plaster of Paris.

The course is divided into two semesters and five topics (assignments):

Weeks 1-11. Study of a male and female portrait from a live model (sculpture in the round, life size, clay – plaster)

Weeks 12-15. Portrait study from a live model, relief (life size, clay – plaster)

Weeks 16-18. Study of a figurine in motion from a live model (in the round, 20-30 cm, clay – plaster)

Weeks 19-23. Nude study from a live model (in the round, 40-50 cm, clay – plaster)

Weeks 24-30. Nude study from a live model (in the round, 80-90 cm, clay – plaster)

#### Relevant literature:

- 1 *Istorija moderne skulpture*, Herbert Read, Izdavački zavod Jugoslavije, Beograd, 1966;
- 2 *Apolo*, Salomon Renak, Beograd, 1967, srpska književna zadruga;
- 3 *Istorija svetske skulpture*, Germain Bazin, Beograd, Vuk Karadžić, 1976;
- 4 *Istorija umetnosti*, H. W. Janson, Jugoslavija;
- 5 *Problem forme u likovnoj umetnosti*, Adolf Hildebrand, Beograd, 1987;
- 6 *Rimska sitna, bronzana plastika u Narodnom muzeju*, Milivoje Veličković, Beograd, MCMLXXII
- 7 *Novac Srbije 1868-1918*, Jovan-Hadži Pešić;
- 8 *La sculpture de ce siècle*, Michel Seuphor, Editions du griffon, Neuchatel, Suisse, 1959;
- 9 *Sculpture – from antiquity to the middle ages*, edited by Georges Duby and Jean – Luc Daval, Taschen, 2006;
- 10 *Art and Identity in the Roman World*, Eve D'Ambra, The Everyman Art Library, 1998.
- 11 Nebojša Mitrić, S. Živković, Matica srpska 2007;
- 12 Antony Gormley, J. Hutchinson, Phaidon, 2010;
- 13 Bernini , H. Hibbard, građ. Knjiga , 2009;
- 14 Mona Hatoum, M. Archer et al, Phaidon, 2010;
- 15 Lee Bull: On Every New Shadow, G. Quaroni, Fondation Cartier 2007;
- 16 Unmonumental : The Object in 21st Century, phaidon, 2007;
- 17 Vitamin 3D: New Perspectives in Sculpture and Installation, Phaidon, 2009,
- 18 Sculpture Projects Muenster 07, Verlag der Bucherhandlung Walter Konig, 2008;
- 19 Julio Gonzales Collection, Centre Pompidou, 2007

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	5	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with illustrations and examples from practice</li><li>practical demonstration of work techniques, methods and approaches;</li><li>individual corrections and consultations, supervised practice</li><li>individual and group discussions</li><li>learning from non-academic sources (visits to institutions and workshops outside the Faculty: foundries, ateliers, contests, exhibitions, the internet, cooperation with the industry, etc)</li></ul>					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		10	Exam – practical assignment (projects), overall grade		30
Participation record		10			
Practical classes – practical assignment		50			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Sculpting 2</b>
Taught by:	Ivanović Zoran
Course status:	compulsory
ECTS:	22
Enrolment conditions:	Sculpting 1 passed

#### **Course objectives:**

Further development and exploration of visual artistic content of Sculpting 1 commenced in students' first undergraduate year, in the sense of continuation and deepening of plastic and analytical examination of human body complexity. Classes takes the form of exploring from a live model and the aim is to translate this motif into an independent work of art, as well as to promote visual thinking and individual aesthetic and critical stances.

#### **Course outcomes:**

Students have acquired the ability to follow and individually creatively explore and approach complex figurative sculpting procedures and perform them in material. They have the skills to evaluate visual artistry of sculptural exploration in the process of shaping and translating a human body from a live model to a unique sculptural form.

#### **Course contents:**

The curriculum primarily covers sculpting the human figure and its parts from a live model. Aside from practical assignments, it includes introductory theoretical lectures dealing with topics represented by each of the assignments. Parallel to the historical dimension of topics (portrait, nude, figure, relief, torso et al) which are defined in the assignments, the course comparatively analyses them with works of contemporary figurative visual art (internationally established works of art).

Each assignment presents an explorative process of individual artistic creativity and is based on the values of the traditional process of creating a sculptural piece and on the artistic abilities and skills acquired during the previous academic year. Exploration encompasses portrait study and figure study in the round (interpretation from a live model), medium- and life-size nude studies. Sculpting exercises are performed in clay and the final sculptures are realised in plaster of Paris (with the addition of patina and colours).

Basic visual art and category values which are explored in assignments through a deductive approach are: composition, movement, proportions, character, internal construction, monumentality, form expressiveness, materialisation, dynamic and static equilibriums, stylisation, mass vs. volume, facture, etc.

The course is divided into two semesters and six topics (assignments):

Weeks 1-5. Portrait from a live model (sculpture in the round, any size, clay – plaster)

Weeks 6-10. Portrait study from a live model, relief (in the round, larger-than-life size, clay – plaster)

Weeks 11-15. Draped figure study (in the round, 80-90 cm, clay – plaster)

Weeks 16-18. Torso study from plaster and live models (in the round, 80-90 cm, clay – plaster)

Weeks 19-24. Male nude study from a live model (in the round, combination: life size and 80-90 cm, clay – plaster)

Weeks 25-30. Female nude study from a live model (in the round, combination: life size and 80-90 cm, clay – plaster)

#### **Relevant literature:**

- 20 *Istorija moderne skulpture*, Herbert Read, Izdavački zavod Jugoslavije, Beograd, 1966;
- 21 *Apolo*, Salomon Renak, Beograd, 1967, srpska književna zadruga;
- 22 *Istorija svetske skulpture*, Germain Bazin, Beograd, Vuk Karadžić, 1976;
- 23 *Istorija umetnosti*, H. W. Janson, Jugoslavija;
- 24 *Problem forme u likovnoj umetnosti*, Adolf Hildebrand, Beograd, 1987;
- 25 *Rimska sitna, bronzana plastika u Narodnom muzeju*, Milivoje Veličković, Beograd, MCMLXXII
- 26 *Novac Srbije 1868-1918*, Jovan-Hadži Pešić;
- 27 *La sculpture de ce siècle*, Michel Seuphor, Editions du griffon, Neuchatel, Suisse, 1959;
- 28 *Sculpture – from antiquity to the middle ages*, edited by Georges Duby and Jean – Luc Daval, Taschen, 2006;

- 29 *Art and Identity in the Roman World*, Eve D'Ambra, The Everyman Art Library, 1998.
- 30 Nebojša Mitrić, S. Živković, Matica srpska 2007;
- 31 Antony Gormley, J. Hutchinson, Phaidon, 2010;
- 32 Bernini, H. Hibbard, građ. Knjiga, 2009;
- 33 Mona Hatoum, M. Archer et al, Phaidon, 2010;
- 34 Lee Bull: *On Every New Shadow*, G. Quaroni, Fondation Cartier 2007;
- 35 *Unmonumental: The Object in 21st Century*, phaidon, 2007;
- 36 *Vitamin 3D: New Perspectives in Sculpture and Installation*, Phaidon, 2009,
- 37 *Sculpture Projects Muenster 07*, Verlag der Bucherhandlung Walter Konig, 2008;
- 38 Julio Gonzales Collection, Centre Pompidou, 2007

Number of active teaching classes				Other classes:  <b>6</b>	
Lectures: <b>2</b>	Practical classes: <b>4</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>		
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>▪ lectures with illustrations and examples from practice</li><li>▪ practical demonstration of work techniques, methods and approaches;</li><li>▪ individual corrections and consultations, supervised practice</li><li>▪ individual and group discussions</li><li>▪ learning from non-academic sources (visits to institutions and workshops outside the Faculty: foundries, ateliers, contests, exhibitions, the internet, cooperation with the industry, etc)</li></ul>					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		10	Exam – practical assignment (projects), overall grade		30
Participation record		10			
Practical classes – practical assignment		50			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Sculpting 3</b>
Taught by:	Čpajak Goran
Course status:	compulsory
ECTS:	14
Enrolment conditions:	for Applied Arts students – Sculpting 2 passed for Conservation and Restoration students – Sculpting 1 passed

### Course objectives:

To refine the knowledge acquired during the Sculpting 1 and 2 courses, now expanded to cover elements included in a complete project assignment. The course offers an introduction to important properties and laws of the sculpture: construction of a geometric form, form vs. space, space in a shape and shape in a space. By gaining theoretical, visual artistic and practical skills, students are able to use sculptural exploration to find their personal plastic signature, poetics and individuality.

### Course outcomes:

Students have advanced their individual abilities of visual artistic expression in sculpture. They can creatively explore and address sculpting problems in all phases of artistic examination – from an idea, sketch and its magnification to the final realisation in a certain material.

### Course contents:

The curriculum is covered through assignments and introduces students to important properties of sculpture. Laws of relations within a sculpture. Construction and geometrization of form. Form, structure, transposition, stylisation. Singularities and substance of form. Choosing an adequate material which directly influences the realisation success level of an idea.

Learning about phenomena in contemporary art practice: objects, different kinds of multi and intermedia arts.

### Practical classes

Weeks 1-4. Preparing sketches for the sculpture

Weeks 5-10. Transferring sketches into a three-dimensional form

Weeks 11-15. Summing up the results and choosing sculpture realisation materials based on the sketches

Weeks 16-24. Realising the sculpture in plaster of Paris, wood, stone, metal, etc

Weeks 25-30. Drawing new sketches based on the results and student's sensibilities

### Relevant literature:

- 39 *Istorija moderne skulpture*, Herbert Read, Izdavački zavod Jugoslavije, Beograd, 1966;
- 40 *Apolo*, Salomon Renak, Beograd, 1967, srpska književna zadruga;
- 41 *Istorija svetske skulpture*, Germain Bazin, Beograd, Vuk Karadžić, 1976;
- 42 *Istorija umetnosti*, H. W. Janson, Jugoslavija;
- 43 *Problem forme u likovnoj umetnosti*, Adolf Hildebrand, Beograd, 1987;
- 44 *Blago Jugoslavije*, Grafički zavod Hrvatske, 1974
- 45 *La sculpture de ce siècle*, Michel Seuphor, Editions du griffon, Neuchatel, Suisse, 1959;
- 46 *Unmonumental : The Object in 21st Century*, phaidon, 2007;
- 47 *Mona Hatoum*, M. Archer et al, Phaidon, 2010;

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	
				1

**Teaching methods:**

- lectures with illustrations and examples from practice
- practical demonstration of work techniques, methods and approaches;
- individual corrections and consultations, supervised practice
- individual and group discussions
- learning from non-academic sources (exhibitions, the internet, museums, etc)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		5	Exam – practical assignment (projects), overall grade		30
Participation record		5			
Practical classes – practical assignment		60			

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Sculpting 4				
Taught by:	Čpajak Goran				
Course status:	compulsory				
ECTS:	12				
Enrolment conditions:	Sculpting 3 passed				
<b>Course objectives:</b> To prepare students to independently create, reason and judge aesthetic values. To provide them with fundamental skills and abilities to evolve their individual visual art expression in the basic sculpting discipline's process covered during this course.					
<b>Course outcomes:</b> Students are expected to have learned how to reduce the complexity of human figure or other forms to a simple sculptural form, which acts as an independent work of art and provides them with their own personal plastic signature.					
<b>Course contents:</b>  Knowledge pertaining to sculptural work is acquired through assignments, each of which contains fundamental sculpting principles. Three-dimensionality of construction, harmony, static and dynamic equilibriums, balance of masses and plastic substance, structure, facture. Choosing adequate materials. Sculpting directly in the material, plaster of Paris and other materials.  <i>Practical classes</i> Weeks 1-4. Rendering sketches in different materials Weeks 5-8. Magnifying sketches in a suitable material Weeks 9-15. Realising the shape in three dimensions Weeks 16-30. Sculpting directly in the material so that students can present their personal plastic signatures					
<b>Relevant literature:</b> 48 <i>Istorija moderne skulpture</i> , Herbert Read, Izdavački zavod Jugoslavije, Beograd, 1966; 49 <i>Apolo</i> , Salomon Renak, Beograd, 1967, srpska književna zadruga; 50 <i>Istorija svetske skulpture</i> , Germain Bazin, Beograd, Vuk Karadžić, 1976; 51 <i>Istorija umetnosti</i> , H. W. Janson, Jugoslavija; 52 <i>Problem forme u likovnoj umetnosti</i> , Adolf Hildebrand, Beograd, 1987; 53 <i>Blago Jugoslavije</i> , Grafički zavod Hrvatske, 1974 54 <i>La sculpture de ce siècle</i> , Michel Seuphor, Editions du griffon, Neuchatel, Suisse, 1959; 55 <i>Unmonumental : The Object in 21st Century</i> , phaidon, 2007; 56 <i>Mona Hatoum</i> , M. Archer et al, Phaidon, 2010;					
Number of active teaching classes					Other classes:  1
Lectures: 2	Practical classes: 3	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with illustrations and examples from practice</li><li>practical demonstration of work techniques, methods and approaches;</li><li>individual corrections and consultations, supervised practice</li><li>individual and group discussions</li><li>learning from non-academic sources (exhibitions, the internet, museums, etc)</li></ul>					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points

Attendance record	5	Exam – practical assignment (projects), overall grade	30
Participation record	5		
Practical classes – practical assignment	60		

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Sculpting and Interior Design</b>
Taught by:	Vukašin Milović
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### **Course objectives:**

The course introduces students to the basics of sculpting and, by means of exploring sculpting's most important issues, it encourages their authentic creative abilities in three-dimensional means of expression. Student are expected to learn about composition laws, covering both simple and complex forms, and, by means of lectures and practical classes, overcome the problems of analytical sculpting and form transposition in accordance with the set tasks, as well as to master the means and ways of plastic expression. The course especially insists on students using practical experience to learn about the application potential of certain materials in the execution of artistic concepts in a concrete sculptural form. Through practical and analytical work, students are guided towards forming sculptural pieces in the interior, designing elements of the interior, practical and decorative items in sculptural form and relief surfaces, all in full correlation with their main vocational courses.

#### **Course outcomes:**

Students have learned about the most important sculptural elements and can address simple problems in analytical sculpting. They solve form transposition tasks and are familiar with the potential and means of plastic modelling. They can recognise and assess the application potential of sculptural forms in the execution of artistic concepts analysed at their Department. They have established the base for artistic creativity and aesthetic assessments, with possibilities for practical application, further studies and support in the forming of their main vocation.

#### **Course contents:**

Introduction to modelling basics; sculptural elements; shape genealogy; exploring construction of shapes with special focus on the relation between mass and proportions; exploring the importance of plans and flat surfaces in sculpture; composition; line, colour, surface, materials and their forming potential; balance, symmetry, asymmetry, rhythm, harmony and dominant features; linear aerial perspective; transposition of forms; sculptural features in the interior; sculptural features of functional objects; transposing upon the surface; aesthetic evaluations.

Main assignments are expressed through the following topics: analytical sculpting and transposition by employing full plasticity (sculpture in the round), low (bas) and high relief, space as a creative challenge, space – architecture as a functional sculpture, graphic solution of a personal sign and its translation into a three-dimensional form (stamp), modular composition and creating scale models, mobile sculpture, transposition of cube and square, decorative wall and panel, partition wall, materials and basics of physical and chemical properties, casting technique, creating multi-part moulds and casting them in plaster, silicone rubbers and other materials suitable for that purpose, patinating. One type of assignments is treated through these topics: chaos and order, open and closed, rational and emotional, heavy and light, sharp and soft, natural and artificial. Analyses are performed upon assignments from students' main vocation.

#### **Relevant literature:**

- 1 Uvod u likovne umetnosti, Pavle Vasić, Beograd 1968
- 2 Umetnost i vizuelno opažanje, Rudolf Arnhajm, Beograd 1988,
- 3 Prilog psihologiji umetnosti, Rudolf Arnhajm, Beograd 2003,
- 4 Vizuelno mišljenje, Rudolf Arnhajm, Beograd 1985,
- 5 Teorija forme, Radenko Mišević, Beograd 1977,
- 6 Antropološke mere i enterijer, Julius Panero i Martin Želnik, Beograd 1987,
- 7 Čovek anatomija umetnost, Miodrag Bajić, Beograd 2000,

8 Umetnost iluzija, G.H.Gombrin, Beograd 1984, 9 Istorija umetnosti, H.V.Janson i E.F.Janson, Varaždin 2005, 10 Monumentalna dekorativna arhitektura u srednjovekovnoj Srbiji, Aleksandar Deroko, Beograd 1953.					
Number of active teaching classes				Other classes:  1	
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> Individual and group approaches. Lectures, discussions, demonstrations, presentations, use of the internet and working with text. Didactical principles of individuality, systematicity and gradualness, students' active participation, obvious examples, links between theory and practice.					
<b>Grading</b> (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Attendance record		10	Exam – practical assignment (projects), overall grade		30
Participation record		10			
Practical assignment		50			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Sculpting Basics</b>
Taught by:	Vukašin Milović
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### **Course objectives:**

To provide students with essential knowledge of the most important sculptural elements, to introduce them to the basics of sculpting know-how and to promote their authentic creative abilities. Throughout the course, students should attain a grasp of composition laws, ruling forms from simple to complex, and use practical classes and lectures to master problems of analytical sculpting and the transposing of form according to set tasks. The course also aims to introduce them to the ways and means of plastic expression, and especially insists upon students using practice to learn about the potential of materials and their application in executing artistic concepts through sculpture. It serves as full support to their main vocation and correlates with the main courses pertaining to it.

#### **Course outcomes:**

Students have learned about sculptural elements and have been introduced to the problematics of analytical sculpting, the means and materials of plastic expression they can employ in projects and assignments in their academic departments while respecting the execution of an artistic concept.

#### **Course contents:**

In the first semester, the curriculum encompasses: introduction to the terminology of visual and applied arts and to shape genealogy; exploring construction of shapes, with special focus on the relation between mass and proportions; exploring the importance of plans and flat surfaces in sculpture; first morals about composition. Students are introduced to the psychological and physical values of a work of art by means of symbolic values of lines, colours and surfaces, and are expected to master fundamental concepts of balance, symmetry, asymmetry, rhythm, harmony and dominant features, as well as linear aerial perspective. All of this serves as a starting point for approaching the realisation of course objectives.

Main assignments are expressed through the following topics: analytical sculpting and transposition by employing full plasticity (sculpture in the round), low (bas) and high relief, space as a creative challenge, graphic solution of a personal sign and its translation into a three-dimensional form (stamp), tools and materials and basics of physical and chemical properties, casting techniques, creating multi-part moulds and casting them in plaster, silicone rubbers and other materials suitable for that purpose, patinating. One type of assignments is treated through these topics: chaos and order, open and closed, rational and emotional, heavy and light, sharp and soft, natural and artificial. Materials and technical and technological processes of making jewellery and small-scale plastics. Another assignment type is to make soft sculptures as a new forms of visual artistry on our art scene. It is essential to point out examples of pushing the borders between art disciplines, of eclecticism and possible concrete applications in order to achieve the goals and tasks of students' main professional orientation.

#### **Relevant literature:**

- 1 Uvod u likovne umetnosti, Pavle Vasić, Beograd 1968
- 2 Umetnost i vizuelno opažanje, Rudolf Arnhajm, Beograd 1988,
- 3 Prilog psihologiji umetnosti, Rudolf Arnhajm, Beograd 2003,
- 4 Vizuelno mišljenje, Rudolf Arnhajm, Beograd 1985,
- 5 Teorija forme, Radenko Mišević, Beograd 1977,
- 6 Antropološke mere i enterijer, Julius Panero i Martin Želnik, Beograd 1987,
- 7 Čovek anatomija umetnost, Miodrag Bajić, Beograd 2000,
- 8 Umetnost iluzija, G.H.Gombrin, Beograd 1984,

- 9 Istorija umetnosti, H.V.Janson i E.F.Janson, Varaždin 2005,  
 10 Monumentalna dekorativna arhitektura u srednjovekovnoj Srbiji, Aleksandar Deroko, Beograd 1953.

Number of active teaching classes				Other classes:	
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	0	
<b>Teaching methods:</b> Individual and group approaches. Lectures, discussions, demonstrations, presentations, use of the internet and working with text. Didactical principles of individuality, systematicity and gradualness, students' active participation, obvious examples, links between theory and practice.					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		10	Exam – practical assignment		30
Participation record		10			
Practical assignment		50			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Printmaking 1</b>
Taught by:	Petrović V. Gordana, Tomašević R. Mirjana, Bulatović Gabrijela
Course status:	compulsory
ECTS:	16
Enrolment conditions:	none
<p><b>Course objectives:</b></p> <p>To gain, develop and expand basic visual art, technical and technological knowledge. To acquire basic knowledge on the history of manual printing, its techniques, materials, tools, etc. To compare traditional artistic printmaking techniques and materials with contemporary ones. To support and evolve craftsmanship and artistic skills required to work with traditional approaches to manual printing (relief printmaking).</p>	
<p><b>Course outcomes:</b></p> <p>By the end of the semesters, students will have attained knowledge on the basics of history, visual art traits, techniques and technology of traditional manual printmaking. They will have also proven to be able to individually render and successfully impress a limited edition of original graphic artwork using the studied elementary techniques and satisfying a sufficient degree of technical and artistic craftsmanship.</p>	
<p><b>Course contents:</b></p> <p><i>Lectures</i></p> <p>Offer education on the properties of manual, original printmaking, as opposed to industrial. History of printmaking techniques, materials, tools, paper, illustrated with artwork examples from the Old Masters and contemporary international artists.</p> <p><i>Practical classes</i></p> <p>Sketches (with professor's corrections) and their realisation. Freedom in choosing motifs and themes.</p> <p><i>Assignments:</i></p> <p>First semester: Relief printmaking – linocut (woodcut), linear solution, richness of different lines (weeks 1-3)  Relief printmaking – black and white, colour values and structures, lines and surfaces (weeks 4-7)  Relief printmaking – colour, basic colours and their overlapping (weeks 8-15)</p> <p>Second semester: Intaglio printmaking – etching assignment, colour value, structure, hatching (weeks 16-22)  Intaglio printmaking – aquatint, soft-ground etching, richness in tonal and textural range (weeks 23-30)</p>	
<p><b>Relevant literature:</b></p> <ol style="list-style-type: none"> <li>1 O grafičkim vještinama, T. Krizman, JAZU, Zagreb, 1952.</li> <li>2 Majstori grafičkih umijeća 1400 – 1950., Dž. Hozo, Blic Druk, Kult B, Sarajevo, 2003.</li> <li>3 Stara nemačka grafika iz kolekcije Grafičkog kabineta u Drezdenu, L. Trifunović, Narodni muzej Beograd, 1967.</li> <li>4 Uvod u likovne umetnosti, P. Vasić, Beograd, 1959.</li> <li>5 Giorgio Morandi - Etchings, J. Mundy, Chr. Le Brun, Tate Gallery, 1991.</li> <li>6 Max Beckmann, Graphics, Jacobson Collection, Tucson Art Center, Arizona,</li> <li>7 Rembrandt's Etching, mr S. Haden, London, 1868.</li> <li>8 Edvard Munch, Graphik, W. Timm, Henschelverlang Kunst und Gesellschaft, Berlin, 1969.</li> <li>9 The Art of Albrecht Dürer, H. Wölfflin, Phaidon, 1971.</li> </ol>	
<p><b>Number of active teaching classes</b></p>	
<p><b>Other classes:</b></p>	

Lectures: <b>2</b>	Practical classes: <b>3</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>2</b>
--------------------	-----------------------------	---------------------------------	---------------------------------------	----------

### Teaching methods:

Diverse and flexible teaching approaches (lectures, illustrations, demonstrations, practical classes, individual work, et al). Teaching methods: oral presentations (lectures, explanations, descriptions), discussion, demonstrations (showing tools, materials, steps, techniques), practical classes (individual and/or supervised by the instructor and assistant, both on and off the Faculty premises). Student-oriented, interactive and adaptable methods and steps which provide optimal encouragement for independency, originality, initiative, (self-) criticism, general and specific abilities for artistic expression and education.

### Grading (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		5	Exam – practical assignments		30
Practical classes – participation record		5			
Assessment test – practical assignments		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Printmaking 2</b>
Taught by:	Petrović V. Gordana, Tomašević R. Mirjana, Bulatović Gabrijela
Course status:	compulsory
ECTS:	20
Enrolment conditions:	Printmaking 1 passed

#### **Course objectives:**

To gain, develop and expand basic visual art, technical and technological knowledge of manual printmaking. To further basic knowledge on the history and development of manual printing, its techniques, materials, tools, etc. To fine-tune artistic craftsmanship and technical and technological skills (acquired in the first year) in the field of graphic arts – manual printmaking.

#### **Course outcomes:**

By the end of the semesters, students will have become able to clearly express and confirm advanced knowledge on the basics of history, techniques and technology of traditional manual printmaking. Additionally, they will have gained, fine-tuned and confirmed in practice the craftsmanship, technical, technological and artistic skills and ability to individually render and successfully impress a limited edition of original graphic artwork using traditional techniques of relief printmaking.

#### **Course contents:**

##### ***Lectures***

Introduction to new techniques studied in the second year (drypoint, lino engraving), accompanied by analysis of examples from the old masters and contemporary artists. Lectures supplement practical classes with discussion, corrections and consultations regarding visual art, technical and technological problematics.

##### ***Practical classes***

Sketches (with professor's corrections) and their realisation. Freedom in choosing motifs and themes.

##### First semester:

1. Relief printmaking – linocut or woodcut, line and surface, black and white (weeks 1-5)
2. Intaglio printmaking – lino engraving, black and white, line, surface, hatching (weeks 6-10)
3. Intaglio printmaking – lino engraving, colour, basic colours, overlaps, possible combination with relief printmaking (weeks 11-18)

##### Second semester:

1. Intaglio printmaking – drypoint, line, tonal range and structures achieved through hatching (weeks 19-23)
2. Intaglio printmaking – aquatint, soft-ground etching, etching, line, surface, texture (weeks 24-30)

#### **Relevant literature:**

- 1 O grafičkim vještinama, T. Krizman, JAZU, Zagreb, 1952.
- 2 Majstori grafičkih umijeća 1400 – 1950., Dž. Hozo, Blic Druk, Kult B, Sarajevo, 2003.
- 3 Stara nemačka grafika iz kolekcije Grafičkog kabineta u Drezdenu, L. Trifunović, Narodni muzej Beograd, 1967.
- 4 Uvod u likovne umetnosti, P. Vasić, Beograd, 1959.
- 5 Giorgio Morandi - Etchings, J. Mundy, Chr. Le Brun, Tate Gallery, 1991.
- 6 Max Beckmann, Graphics, Jacobson Collection, Tucson Art Center, Arizona,
- 7 Rembrandt's Etching, mr S. Haden, London, 1868.
- 8 Edvard Munch, Graphik, W. Timm, Henschelverlang Kunst und Gesellschaft, Berlin, 1969.

9 The Art of Albrecht Dürer, H. Wölfflin, Phaidon, 1971.					
10 How to Identify Prints, B. Gascoigne, Thames and Hudson, London, 1988.					
Number of active teaching classes					Other classes:
Lectures: 3	Practical classes: 3	Other type of classes: 0	Individual study & research: 0	1	
<b>Teaching methods:</b> Diverse and flexible teaching approaches (lectures, illustrations, demonstrations, practical classes, individual work, et al). Teaching methods: oral presentations (lectures, explanations, descriptions), discussion, demonstrations (showing tools, materials, steps, techniques), practical classes (individual and/or supervised by the instructor and assistant). Student-oriented, interactive and adaptable methods and steps.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignments		30
Practical classes – participation record		5			
Assessment test – practical assignments		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Printmaking 3</b>
Taught by:	Petrović V. Gordana, Tomašević R. Mirjana, Bulatović Gabrijela
Course status:	compulsory
ECTS:	16
Enrolment conditions:	Printmaking 2 passed

### Course objectives:

To solidify, develop and expand visual art, technical and technological knowledge and skills of graphic arts – manual printmaking. To further basic knowledge on the history and development of manual printing, its techniques, materials, tools, etc. To acquire, promote, advance and expand craftsmanship and artistic, technical and technological skills in different types of hand-pulled artistic prints (advanced techniques of relief and intaglio printmaking).

### Course outcomes:

By the end of the academic year, students will have become able to show solid and advanced knowledge, understanding and grasp of the basics of history, techniques and technology of traditional manual relief and intaglio printmaking. Additionally, they will have confirmed in practice solid craftsmanship, technical, technological and artistic skills and ability to individually render and successfully impress a limited edition of original graphic artwork using traditional techniques of tricoloured manual relief and intaglio printmaking.

### Course contents:

#### *Lectures*

Introduction to history, technical and technological traits of planographic printmaking. Advanced techniques of relief, intaglio and mixed-media printmaking.

#### *Practical classes*

First semester:

1. Intaglio printmaking – chemical process, reserves with aquatint, wide range of structures and tones, using varied materials and other techniques of intaglio printmaking (aquatint, soft-ground etching, etc), weeks 1-5.
2. Relief printmaking – linocut, tricoloured, rich tonal range of basic colours and their overlaps, weeks 6-13.

Second semester:

1. Intaglio printmaking – etching or drypoint, black and white or coloured, weeks 14-18.
2. Mixed-media printmaking, relief and intaglio, weeks 19-23.
3. Intaglio printmaking – tricoloured aquatint, with etching, soft-ground etching, reserves, aquatint, mezzotint or lino engraving, weeks 24-30.

Freedom in choosing themes, motifs and visual art problems. The aim is to form personal visual art concepts and to creatively convey visual and graphic art identity of each student. Special focus is on more complex steps in mixed-media graphic art techniques (printmaking methods).

### Relevant literature:

- 1 Umjetnost multioriginala, Dž. Hozo, Prva književna komuna, Mostar, 1988.
- 2 History of Modern Graphic Art, W. Stubbe, Thames and Hudson, London, 1963.
- 3 A Collector's Guide to Prints and Printmakers from Dürer to Picasso, F. Salamon, Thames and Hudson, London, 1971.
- 4 Pikaso - litografije, Ateneum, Beograd, 2001.
- 5 100 grafika Huan Miro, Z. Kržišnik, M. Salazar, F. Paro, Narodni muzej Beograd, 1989.
- 6 Marc Chagall, C. Sorlier, Draeger – Vilo, Paris, 1975.

- 7 Toulouse Lautrec – The Complete Prints, W. Wittrock, Sotheby's Publications,
- 8 Printmaking Techniques, J. Ayres, Watson –Guptill Publications, New York., 1993
- 9 The Complete Printmaker – Techniques/Traditions/
- 10 Innovations, J. Ross, C. Romano, T. Ross, Tim, The Free Press / Collier Macmillan, New York / London, 1990.
- 11 Litografija , M. Pantić, Grafičko - školski centar, Beograd, 1970.
- 12 Picasso – Ludvig Collection – Prints, E. Weiss, M. T. Ocana, P. Daix, Prestel – Verlag, Munich, 1992.

Number of active teaching classes				Other classes:
Lectures: <b>3</b>	Practical classes: <b>3</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>1</b>

#### Teaching methods:

Diverse teaching approaches (lectures, illustrations, demonstrations, practical classes, individual work). Teaching methods: oral presentations, discussion, demonstrations, practical classes. Student-oriented, interactive and adaptable methods and steps which provide optimal encouragement for independency, originality, initiative, (self-) criticism, general and specific abilities for artistic expression and education, supplemented with individual learning from non-academic sources (exhibitions, contests, the internet and communication with professional community)

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignments		30
Practical classes – participation record		5			
Assessment test – practical assignments		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Printmaking 4</b>
Taught by:	Petrović V. Gordana, Tomašević R. Mirjana, Bulatović Gabrijela
Course status:	compulsory
ECTS:	15
Enrolment conditions:	Printmaking 3 passed
<p><b>Course objectives:</b></p> <p>To further expand visual art and technical knowledge by relying on the previous printmaking experience. To encourage original production and its expression of creative identity and to enable students for independent visual art output in all spheres of original printmaking.</p>	
<p><b>Course outcomes:</b></p> <p>Students are expected to show a considerable grasp of visual art, technical and technological properties of manual printmaking techniques. They should be capable of a technically high level of quality impressing of their own hand-pulled prints in a larger edition. They should also be able to present multiple aspects of their own visual and graphic arts originality.</p>	
<p><b>Course contents:</b></p> <p><i>Lectures</i></p> <p>In-depth approach to craftsmanship, visual art, technical and technological education, expanded to include mixed-media printing as a prerequisite for original expression in the realm of graphic arts – traditional manual printmaking. Introduction to techniques of serigraphy (lecture and demonstration of screen-printing).</p> <p><i>Practical classes</i></p> <p>Supervised individual work and individual study and research. Include practical assignments to create clichés using various techniques of original manual printmaking. Focus is on experimenting with visual art and technical potential, as well as on the most complex procedures in mixed-media printmaking.</p> <p>Freedom in choosing themes, visual art problems and printmaking techniques according to one's own affinities and technical and artistic preferences, all in order to form individual visual art concepts and creatively express the visual and graphic arts identity of each student.</p> <p>Throughout the 30 working weeks, students are tasked with five practical assignments, supplemented with professor's consultations. Approximately 6 weeks are required for the completion of each assignment, depending on the particular demands of each one.</p>	
<p><b>Relevant literature:</b></p> <ol style="list-style-type: none"> <li>1 Umjetnost multioriginala, Dž. Hozo, Prva književna komuna, Mostar, 1988.</li> <li>2 History of Modern Graphic Art, W. Stubbe, Thames and Hudson, London, 1963.</li> <li>3 A Collector's Guide to Prints and Printmakers from Dürer to Picasso, F. Salamon, Thames and Hudson, London, 1971.</li> <li>4 Pikaso - litografije, Ateneum, Beograd, 2001.</li> <li>5 100 grafika Huan Miro, Z. Kržišnik, M. Salazar, F. Paro, Narodni muzej Beograd, 1989.</li> <li>6 Marc Chagall, C. Sorlier, Draeger – Vilo, Paris, 1975.</li> <li>7 Toulouse Lautrec – The Complete Prints, W. Wittrock, Sotheby's Publications,</li> <li>8 Picasso – Ludvig Collection – Prints, E. Weiss, M. T. Ocana, P. Daix, Prestel – Verlag, Munich, 1992.</li> <li>9 Ukiyo - E, G. C. Calza, Phaidon, London, 2005.</li> </ol>	
<p><b>Number of active teaching classes</b></p>	
<p><b>Other classes:</b></p>	

Lectures: <b>2</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>4</b>
--------------------	-----------------------------	---------------------------------	---------------------------------------	----------

**Teaching methods:**

Diverse and flexible teaching approaches (lectures, illustrations, demonstrations, practical classes, individual work). Teaching methods: oral presentations, discussion, demonstrations, practical classes. Learning from various public sources (exhibitions, the internet, contests, et al.). Student-oriented, interactive and adaptable methods and steps which provide optimal encouragement for independency, originality, initiative, (self-) criticism, general and specific abilities for artistic expression and education.

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		5	Exam – practical assignments		30
Practical classes – participation record		5			
Assessment test – practical assignments		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Book Design</b>
Taught by:	Živković P. Mirjana, Batajić Sretenović D. Olivera
Course status:	compulsory
ECTS:	12
Enrolment conditions:	Typography passed

#### Course objectives:

To gain artistic, professional and technical skills and knowledge necessary in the fields of publishing, designing and illustrating books and other publications by using various printing techniques: typesetting, screen-printing, offset and digital printing. To elaborate and complete complex assignments in publication design using diverse printing techniques.

#### Course outcomes:

Students have mastered both artistic and graphic pre-press and printing processes finalisation. They have developed graphic refinement, creative approach to individual and team work, as well as a better understanding of functional and aesthetic values of the final product.

#### Course contents:

##### Lectures

They precede each practical segment and cover evolution of publications through history and graphic rules which are closely connected to the topic at hand.

##### Practical classes

1. *Illustration and text set to a given topic and form* (4 weeks)

Week 1 – introductory lecture; weeks 2-3 – corrections, assignment work; week 4 – work completion and submission

2. *Basic book elements, binding methods, materials, types of paper, printing* (5 weeks)

Week 1 – introductory lecture; weeks 2-4 corrections, assignment work; week 5 – work completion and submission

3. *Book cover, different approaches* (6 weeks)

Week 1 – introductory lecture; weeks 2-5 – corrections, assignment work; week 6 – work completion and submission

4. *Edition – designing typical graphic elements of an edition* (5 weeks)

Week 1 – introductory lecture; weeks 2-4 – corrections, assignment work; week 5 – work completion and submission

5. *Typography used as illustration* (4 weeks)

Week 1 – introductory lecture; weeks 2-3 – corrections, assignment work; week 4 – work completion and submission

6. *Magazine design: cover page, master pages, columns, illustrations* (6 weeks)

Week 1 – introductory lecture; weeks 2-5 – corrections, assignment work; week 6 – work completion and submission

#### Relevant literature:

- 1 Mile Grozdanić, *Put do knjige*, Publikum, Beograd, 2008
- 2 Robert Bringhurst, *The Elements of Typographic Style*, Hartley and Marks Publishers, USA, 1996
- 3 Stéphane Duperray and Raphaële Vidaling, *Front Page*, Weidenfeld & Nicolson, London, 2003
- 4 David Bann, *Štampa danas: tehnike, materijali, procesi*, Don Vas, Beograd, 2010
- 5 Beth Tondreau, *Layout Essentials: 100 Design Principles for Using Grids*, Rockport, Beverly, 2011
- 6 Terry Lee Stone et.al., *Color Design Workbook*, Rockport, Beverly, 2006
- 7 Roger Fawcett-Tang, *New Book Design*, Laurence King Publishing, London, 2004

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	2

**Teaching methods:**

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments
- mentoring / individual correction and consultations;
- group discussions and reviews of artwork and research

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		5	Exam – projects, overall grade		30
Participation record		5			
Practical classes		60			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Printmaking Techniques – Basics</b>
Taught by:	Vujović-Stojanović M. Milka
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### Course objectives:

To introduce students to basic, necessary information on distinctiveness offered by printmaking as an art discipline, to present its potential and limits in the domain of visual art consideration. Students are to be acquainted with technical and technological potential of printmaking through realising their templates in all graphic techniques of relief and intaglio printmaking. By doing practical work in the workshop, accompanied by consultations and supervision, students gain the vocational-technical and artistic experience and knowledge required for successful work in the arts. The aim covering both semesters is to raise awareness of the links between original traditional printmaking techniques and other branches of visual and applied arts.

#### Course outcomes:

Students have reached competence in traditional printmaking disciplines of relief and intaglio.

#### Course contents:

##### Lectures

Offer education on the properties of manual, original printmaking, as opposed to industrial. History of printmaking techniques, materials, tools, paper. Relief printmaking – linocut (woodcut); intaglio printmaking – drypoint, lino engraving, aquatint, etching.

##### Practical classes

Supervised individual work and individual study and research. Include practical assignments to create clichés and hand-pulled prints using the above-mentioned techniques.

#### Relevant literature:

##### Obligatory

- 1 KOSCHATZKY, Walter *Die Kunst der Graphik (Technik, Geschichte, Meisterwerke)*, dtv Munchen, 1985.
- 2 KRIZMAN, Tomislav, *O grafičkim vještinama*, Jugoslavenska akademija znanosti i umjetnosti, Zagreb, 1952.
- 3 HOZO, Dževad, *Umjetnost multioriginala*, Prva književna komuna, Ljubljana, 1988.

##### Recommended

- 1 ZIEGLER, Walter, *Manuellen graphischen Techniken*, Druck und Verlag von Wilhelm Knapp, Halle (Saale), 1917.
- 2 MESAROŠ, Franjo, *Grafička enciklopedija*, Tehnička knjiga, Zagreb, 1971.
- 3 PIJUKOVIĆ, Nikola, *Štamparstvo u teoriji i praksi*, Udruženje grafičkih preduzeća Jugoslavije, Beograd, 1956.
- 4 DAWSON, John, *The Complete Guide to Prints and Printmaking – Techniques and Materials*, Phaidon, Oxford, 1981.
- 5 AYRES, Julia, *Printmaking Techniques*, Watson–Guptill Publications, New York, 1993.
- 6 GASCOIGNE, Bamber, *How to Identify Prints*, Thames and Hudson, London, 1988.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>1</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>2</b>

**Teaching methods:**

Lectures and practical classes with lessons taking place in the printmaking workshop on presses for intaglio and relief printmaking. Parallel to learning about specific printmaking tools and operating the printing press, students get to know the history of and see examples from the Faculty's collection of student hand-pulled prints in each printmaking technique being covered at that moment. The course insists on individual approach to solving visual art problems, on experiment and innovation in the use of graphic materials and printing (Iris, offset plates).

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Design (Graphic Design)
Type and level of studies:	Undergraduate academic studies
Course:	<b>Printmaking Techniques 1</b>
Taught by:	Vujović-Stojanović M. Milka
Course status:	compulsory
ECTS:	12
Enrolment conditions:	none
<p><b>Course objectives:</b></p> <p>To introduce students to basic, necessary information on distinctiveness offered by printmaking as an art discipline, to present its potential and to train students for independent professional work. Students are to be acquainted with technical and technological potential of printmaking through realising their artwork (pictures, drawings, ...) in all printmaking techniques – relief, intaglio and planographic. By doing practical work in the workshop, accompanied by consultations, students gain the vocational-technical and artistic experience and knowledge required for successful work in the arts. The aim is to encourage and support students' individual creative output, to train them to contemplate through the prism of visual and graphic arts, all the while developing their distinct qualities and preferences to the maximum.</p>	
<p><b>Course outcomes:</b></p> <p>By the end of the semesters, students will have attained knowledge on the basics of history, techniques and technology of traditional manual printing. They will have also proven to be able to individually render and successfully impress a limited edition of original graphic artwork using the studied elementary techniques and satisfying a sufficient degree of technical and artistic craftsmanship.</p>	
<p><b>Course contents:</b></p> <p><i>Lectures</i></p> <p>Offer education on the properties of manual, original printmaking, as opposed to industrial. History of printmaking techniques, materials, tools, paper. Relief printmaking – linocut (woodcut); intaglio printmaking – drypoint, lino engraving, aquatint, etching.</p> <p><i>Practical classes</i></p> <p>Supervised individual work and individual study and research. Include practical assignments to create clichés and hand-pulled prints using the above-mentioned techniques.</p>	
<p><b>Relevant literature:</b></p> <ol style="list-style-type: none"> <li>1 KRIZMAN, Tomislav, O grafičkim vještinama, Jugoslavenska akademija znanosti i umjetnosti, Zagreb, 1952.</li> <li>2 HOZO, Đevad , Umjetnost multioriginala, Prva književna komuna, Ljubljana, 1988.</li> <li>3 Preporučena literatura</li> <li>4 MESAROŠ , Franjo, Grafička enciklopedija, Tehnička knjiga, Zagreb, 1971.</li> <li>5 PIJUKOVIĆ, Nikola, Štamparstvo u teoriji i praksi, Udruženje grafičkih preduzeća Jugoslavije, Beograd, 1956.</li> <li>6 GASCOIGNE , Bamber, How to Identify Prints, Thames&amp;Hudson, London, 1986 , 2004.</li> <li>7 DAWSON , John, The complete Guide to Prints and Printmaking – Techniques and Materials, 1981.</li> <li>8 AYRES , Julia, Printmaking Techniques, Watson – Guphill Publications, New York, 1993.</li> <li>9 GRIFFITHS , Antony, Prints and Printmaking: An Introduction to the History and Techniques, University of California Press, 1996.</li> </ol>	
<p><b>Number of active teaching classes</b></p>	
<p><b>Other classes:</b></p>	

Lectures: <b>1</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>1</b>
--------------------	-----------------------------	---------------------------------	---------------------------------------	----------

#### Teaching methods:

Diverse and flexible teaching approaches (lectures, illustrations, demonstrations, practical classes, individual work, et al). Teaching methods: oral presentations (lectures, explanations, descriptions), discussion, demonstrations (showing tools, materials, steps, techniques), practical classes (individual and/or supervised by the instructor and assistant, both on and off the Faculty premises). Student-oriented, interactive and adaptable methods and steps which provide optimal encouragement for independency, originality, initiative, (self-) criticism, general and specific abilities for artistic expression and education.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Design (Graphic Design)
Type and level of studies:	Undergraduate academic studies
Course:	<b>Printmaking Techniques 2</b>
Taught by:	Vujović-Stojanović M. Milka
Course status:	compulsory
ECTS:	10
Enrolment conditions:	Printmaking Techniques 1 passed

#### Course objectives:

To augment and expand knowledge on graphic arts gained during the previous year of study, to insist on individual creative output and support expressions of visual art conceptions through experiments with different types of material. To have students complete their artwork (different picture templates, drawings, ...) using all printmaking techniques – relief, intaglio and planographic, the properties of which they learned about during the prior two semesters. The aim is to encourage and support students' individual creative output, to train them to contemplate through the prism of visual and graphic arts, all the while developing their distinct qualities and preferences to the maximum.

#### Course outcomes:

The desired result lies in thorough grasp of traditional graphic disciplines of relief, intaglio and planographic printmaking, in creative visual art conceptualization when rendering hand-pulled prints, as well as in the ability to correctly print, number and store multiple unique impressions.

#### Course contents:

Education on the historical development of graphic arts. Comparing traditional printmaking disciplines with industrial printmaking and contemporary materials. Broadening the concepts of hand-pulled print, edition and signature. Introducing the possibility of hand making paper and tools. The curriculum further contains additional topics which are tailored to the preferences of certain students interested in expanding their acquired knowledge.

#### Relevant literature:

##### Obligatory

- 1 KOSCHATZKY, Walter *Die Kunst der Graphik (Technik, Geschichte, Meisterwerke)*, dtv Munchen, 1985.
- 2 KRIZMAN, Tomislav, *O grafičkim vještinama*, Jugoslavenska akademija znanosti i umjetnosti, Zagreb, 1952.
- 3 HOZO, Dževad, *Umjetnost multioriginala*, Prva književna komuna, Ljubljana, 1988.

##### Recommended

- 1 ZIEGLER, Walter, *Manuellen graphischen Techniken*, Druck und Verlag von Wilhelm Knapp, Halle (Saale), 1917.
- 2 MESAROŠ, Franjo, *Grafička enciklopedija*, Tehnička knjiga, Zagreb, 1971.
- 3 PIJUKOVIĆ, Nikola, *Štamparstvo u teoriji i praksi*, Udruženje grafičkih preduzeća Jugoslavije, Beograd, 1956.
- 4 DAWSON, John, *The Complete Guide to Prints and Printmaking – Techniques and Materials*, Phaidon, Oxford, 1981.
- 5 AYRES, Julia, *Printmaking Techniques*, Watson–Guptill Publications, New York, 1993.
- 6 GASCOIGNE, Bamber, *How to Identify Prints*, Thames and Hudson, London, 1988.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>1</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>2</b>

**Teaching methods:**

Lectures and practical classes with lessons taking place in the printmaking workshop on presses for intaglio, relief and planographic printmaking. Parallel to learning about specific printmaking tools and operating the printing press, students get to know the history of and see examples from the Faculty's collection of student hand-pulled prints in each printmaking technique being covered at that moment. The course insists on individual approach to solving visual art problems, on experiment and innovation in the use of graphic materials and printing (Iris, offset plates).

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Textile Design</b>
Taught by:	Jadranka D. Simonović, Ivana D. Veljović, Olivera S. Ninčić, Leonora J. Vekić, Zlatko M. Cvetković
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

#### Course objectives:

To introduce students to basic principles of creating designs, the expressive qualities and values of textile art and design.

#### Course outcomes:

Students have learned to regard the visual art and aesthetic qualities of textiles – they can apply this skill to various fields of clothing and interior design.

#### Course contents:

Raw fabric materials – characteristics, use, effects on textile design

Textile – link between design, technology and art. Elements of textile design. Forming a textile surface and its design. Exploring cultural-historical evolution of textiles, textile technologies, the importance of manufacture and its effect on society.

Woven and knitted structures – their application in clothing, interior and exterior. Simple and complex structures, materials' traits and tactile quality.

Significance and understanding of printed textile aesthetics. Surface interventions upon textiles.

Evolution of tapestries and exploration of material and conceptual specificities of the discipline. Link between tapestries and space.

#### Relevant literature:

- 1 *Clothing Technology* – Grupa autora, Verlag Europa-Lehrmittel, Haan – Gruiten, 2004.
- 2 *Textiles: 5000 Years*, Jennifer Harris, Harry N. Abrams, London, 1993.
- 3 *Repeat Patterns, A manual for designers, artists and architects*, Phillips R., Bruce G. T&H, London 1993.
- 4 *Textiles Today*, Chloë Colchester, Thames & Hudson, London, 2009.
- 5 *Pattern Design: Applications and Variations*, Lou Andrea Savoir, Rockport Publishers, Minneapolis, MN 2007.
- 6 *BEYOND CRAFT: THE ART FABRIC*, M. Constantine, Van Nostrand Rheinhold Co. New York, 1972.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>1</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>0</b>

#### Teaching methods:

Lectures accompanied by illustrations/samples, practical demonstration of work techniques, methods and steps; students' work upon devising, creating and presenting their assignments takes place in the projection room; individual corrections and consultations; visual presentations; lecturer' addresses; learning from non-academic sources (the internet, exhibitions).

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical project		30

Practical classes – participation record	5		
Practical assignment	50		
Seminar assignment	10		

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Documentary Photography				
Taught by:	Aleksandar Kelić				
Course status:	compulsory				
ECTS:	13				
Enrolment conditions:	Studio Photography 2 passed				
<b>Course objectives:</b> To teach students to understand assignment realisation possibilities in the field of documentary photography. To develop their ability to discern specific situations in the process of photo shooting. To have them apply knowledge acquired from other visual disciplines to creating an authentic concept of documentary photography.					
<b>Course outcomes:</b> Students have learned to recognise the complexity of a situation in which they become involved in order to document it. They have been taught to do their assignments in practice, both in the photo shooting and the work-presenting processes. They know how to take and show a personal approach depending on the variety of content they mean to document.					
<b>Course contents:</b> Encouragement, development and multi-level improvement of students' original (auteurist) work, assuming that photography is the main motive and their future calling.					
<b>First semester:</b> 1. Creative photography – exhibition set 2. Documentary photography – feature story portrait 3. Documentary photography – feature story Belgrade by night					
<b>Second semester:</b> 4. Documentary photography – homo faber 5. Documentary photography – theatrical or sport photography 6. Creative photography – landscape photography – exhibition set					
<b>Relevant literature:</b> 1. O fotografiji i umetnosti – Valter Benjamin, 2006 2. Filozofija fotografije – Vilijam Fluser, 2005 3. O fotografiji – Suzan Sontag, 2009					
Number of active teaching classes					Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0		4
<b>Teaching methods:</b> Lectures accompanied by illustrations and real-life examples, demonstrations of practical skills, knowledge, work methods and techniques. Individual corrections and consultations. Individual and group discussions. Learning and practising using other sources.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points

Attendance record	5	Exam – practical assignment (projects), overall grade	30
Participation record	5		
Practical assignments 1 – 6	60		

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Directing Elements</b>
Taught by:	Đurović Đ. Božidar
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

### Course objectives:

To inform students on the production stages of a play, from choosing a dramatic text to the opening night, with special attention paid to directorial concepts and the collaboration between the director, the scenographer and the costume designer.

### Course outcomes:

Students have learned to regard a dramatic text not just as a work of literature, but also as a dramatic template, as well as a part of a complex process of play production, inclusive of the roles of scenographer and costume designer within the director's concept. Also covered: from screenplay to film.

### Course contents:

#### First semester:

Week 1. Introductory address with information about the course and work methods.  
Week 2. Directing history  
Week 3. Contemporary directorial tendencies  
Week 4. Preparatory work on a play  
Week 5. Director's collaboration with the scenographer and costumer designer prior to the first rehearsal  
Week 6. First rehearsal  
Week 7. Director's work with actors and other collaborators  
Week 8. Run-throughs  
Week 9. Reading rehearsal  
Week 10. Blocking rehearsal  
Week 11. Technical rehearsal  
Week 12. Dress rehearsal  
Week 13. Preview and opening night  
Week 14. Summary of directorial work from first rehearsal to opening night  
Week 15. Detailed analysis of a director's creative process in collaboration with the scenographer and costume designer, from choosing a dramatic text to the opening night

#### Second semester:

Week 1. Implementing knowledge of directing theory onto an existing classic – drama of local or foreign origin  
Week 2. Analysis of dramatic text (text divided into parts)  
Week 3. Analysis of dramatic text (basic traits of dramatis personae)  
Week 4. Analysis of dramatic text (detailed analysis of roles)  
Week 5. Analysis of dramatic text (concept for stage design)  
Week 6. Analysis of dramatic text (concepts for costume design)  
Week 7. Analysis of dramatic text (play's basic idea)  
Week 8. Analysis of dramatic text (genre and style issues)  
Week 9. Lighting, tone and dynamics of the play-to-be  
Week 10. Rhythm and tempo of the play  
Week 11. Film directing history  
Week 12. Directorial tendencies in contemporary film  
Week 13. Screenplay and storyboard  
Week 14. Creative collaboration of the film director with the scenographer and costume designer

Week 15. Production and postproduction

Visits to plays and backstage access to particular rehearsals during a play's production process.

**Relevant literature:**

- 1 K .S .Stanislavski , Sistem, Fond Milan Đoković, Beograd 2005
- 2 Hugo Klajn, Osnovni problemi režije, Univerzite umetnosti, Beograd 1995
- 3 Žos Rože, Filmska gramatika, Institut za film, 1960

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

**Teaching methods:**

Interactive lectures, directorial shaping of a play – draft

**Grading** (maximum points earned: 100)

Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures – participation record		20	Exam – oral		50
Seminar assignments		20			
Lectures – attendance record		10			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>English Language 1</b>
Taught by:	dr Aleksandar Đ. Vuletić
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

### Course objectives:

To prepare students for active use of the foreign language both in general communication and for the purposes of vocational situations in the arts. The focus is placed on oral communication, not displacing the importance of the written discourse. Rhetoric plays a significant role. The aim is also to expand vocational terminology in the art field they actively partake in. Following that line, linguistic structure levels – phonetic and phonological, morphological, syntactic and semantic – are present in the curriculum in order to equip students for individual English language use in all sorts of situations and contexts related to the field of study they are engaged in.

### Course outcomes:

By the end of the academic year, students will have started competently perusing relevant art literature in English. They will have acquired skills to use English to present their artwork and themselves as future artists. This includes the skills of compiling an artwork portfolio containing short explanations and commentary in English.

### Course contents:

The following topics are planned for the duration of English Language 1 & 2:

1. Present Simple Tense: form, use, contextual examples from art field texts
2. Present Continuous Tense: form, use, contextual examples from art field texts
3. Past Simple Tense: form, use, contextual examples from art field texts
4. Past Continuous Tense: form, use, contextual examples from art field texts
5. Present Perfect Simple: form, use, contextual examples from art field texts
6. Present Perfect Continuous Tense: form, use, contextual examples from art field and literature texts as well as from everyday communication
7. Future Simple & Continuous: comparison of different uses
8. Adverbs: form and use
9. Adjectives: form and use
10. Nouns: categories, their use and different ways of making singular and plural forms
11. Countable vs. uncountable nouns: different uses and their specificities
12. Auxiliaries: form, use and meaning; options for sentence use
13. Modal verbs: types, forms, use and meaning
14. English syntax basics
15. Sentence types and their use in writing and speaking
16. Word order in various sentence types
17. Registers – literature vs. art
18. Modifiers and their use, meaning and sentence position
19. Sentence construction: sentence contents
20. Difference between *say* and *tell*
21. Prepositional verbs
22. Gerund
23. Infinitive
24. Present Participle
25. Difference between *bring* and *take*
26. Lexical errors: *form* and *shape*
27. Indirect Speech: form and use
28. Difference between *must* and *have to*

29. Past Participle
30. *Shall, ought* and *had better*
31. Comparison of adjectives and adverbs
32. Use of *start* and *begin*
33. Use of *come* and *go*
34. Past Perfect Tense: form, use and meaning
35. Unreal sentences with *if*
36. Subjunctive

Students receive homework assignments which are afterwards discussed in class. They prepare topical presentations, subject to other students' commentary in class. Shorter essays are also a requirement, as are writing comments or critiques on particular artwork. Grammar is practised through mechanical, manipulative or communicative exercises. Tasks or "problems" are set, relying on the use of English – these assignments are also usually given as homework to be discussed later. Students are furthermore required to prepare an oral presentation on the topic of their academic field of study – this assignment is timed and the objective is to improve rhetorical skills. As for translating skills, students make their own choice of material from their scholarly literature and translate it into Serbian. Translating in the opposite direction is only touched upon – this task is performed on sentences taken out of context. During the academic year, two multiple choice grammar tests are given (one per semester).

#### Relevant literature:

- 1 Dolić S. Artists and the World of Art, Zavod za izdavanje udžbenika i nastavnih sredstava, Beograd, 2005. (English language coursebook written for visual art students, aimed at 1<sup>st</sup> year students)
- 2 McCarthy, M. and O'Dell, F. English Vocabulary in Use. Cambridge University Press, Cambridge, 1995.
- 3 Mirić, V. i Popović, Lj. Gramatika engleskog jezika sa vežbanjima, Zavet, Beograd, 2001.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

Combination of communicative and grammar-translation methodologies.

Grading (maximum points earned: 100)					
Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures – participation record		10	Exam – written		25
Practical classes		20	Exam – oral		25
Assessment test		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>English Language 2</b>
Taught by:	dr Aleksandar Đ. Vuletić
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during English Language 1 for exam taking – English Language 1 passed

### Course objectives:

To further build upon and improve English skills of second-year students. To have students achieve speed and accuracy in written and oral communication. To advance their grammar skills so as to prevent elementary errors in tense use, word choice and the like.

### Course outcomes:

By the end of the second year of the English course, students will have learned to write complex essays, to provide comments, critiques and their own judgements on a given artwork topic. In their oral discourse, they will have started using vocational terminology pertaining to arts, as well as more complex sentence structures. The focus is on vocabulary expansion and interpretation of information found in relevant texts.

### Course contents:

1. Nouns – group, part and mass
2. Prepositions: *at, on in, during*
3. Questions and answers denoting cause, result, purpose and reason
4. Conjunctions: *while, since, until*
5. Conditional clauses
6. Open conditions
7. Hypothetical conditions
8. Negative conditions
9. Adverbs
10. Adjectives
11. Comparison of adverbs and adjectives
12. Irregular comparison of adverbs and adjectives
13. How to derive adverbs from adjectives?
14. Questions in statement form
15. Tag questions
16. Indirect questions
17. Indirect commands
18. Indirect statements
19. Sequence of tenses
20. *Should* in *if*-clauses
21. Expressing hypothetical meaning
22. Subjunctive
23. Concord
24. Prediction and predictability with *must* and *will*
25. Relative clauses
26. Restrictive relative clauses
27. Non-restrictive relative clauses
28. Clauses: substitution and omission
29. *That*-clauses
30. *Wh*-clauses
31. Comparative phrases

32. Phrasal verbs  
33. Prepositional verbs

Students receive homework assignments which are afterwards discussed in class. They prepare topical presentations, subject to other students' commentary in class. Shorter essays are also a requirement, as are writing comments or critiques on particular artwork. Grammar is practised through mechanical, manipulative or communicative exercises. Tasks or "problems" are set, relying on the use of English – these assignments are also usually given as homework to be discussed later. Students are furthermore required to prepare an oral presentation on the topic of their academic field of study – this assignment is timed and the objective is to improve rhetorical skills. As for translating skills, students make their own choice of material from their scholarly literature and translate it into Serbian. Translating in the opposite direction is only touched upon – this task is performed on sentences taken out of context. During the academic year, two multiple choice grammar tests are given (one per semester).

**Relevant literature:**

- 1 Design Your English, Zavod za uĉbenike i nastavna sredstva, Beograd, 2002.
- 2 Murphy, R. English Grammar in Use. Cambridge University Press, Cambridge, 1995.
- 3 Ćolić, S. English Through Art. Naučna knjiga, Beograd, 1992.

Number of active teaching classes				Other classes:	
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0	
Teaching methods: Communicative method.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures – participation record		10	Exam – written		25
Practical classes		20	Exam – oral		25
Assessment test		20			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Wall Painting 1</b>
Taught by:	Miroslav S. Lazović, Nikola Z. Božović
Course status:	compulsory
ECTS:	24
Enrolment conditions:	none

#### Course objectives:

To develop students' visual art and creative reasoning while expanding and fine-tuning their knowledge and experience gained throughout the Painting and Wall Painting Basics courses.

#### Course outcomes:

Students can appreciate the role and significance of wall painting as a part of synthesis of works of art and architecture. They can individually and creatively apply visual art and technical-technological knowledge gained during this course.

#### Course contents:

The curriculum encompasses: aesthetic, visual art and practical approaches to addressing problems in wall painting, mastering certain visual art, technical and technological methods of creating paintings, cartoons (*It. cartone* – full scale drawing), and works in wall painting techniques.

**Practical work** is realised through 6 assignments:

Semester V

- creating a painting, a cartoon and execution in indirect mosaic method (10 weeks)
- creating a painting, a cartoon and execution in fresco technique (3 weeks)
- creating a painting, a cartoon and execution in encaustic technique (2 weeks)

Semester VI

- creating a painting, a cartoon and execution in direct mosaic method (placing tesserae directly onto fresh grout), (10 weeks)
- creating a painting, a cartoon and execution in sgraffito technique (3 weeks)
- creating a painting, a cartoon and execution in fresco-secco technique (2 weeks)

#### Relevant literature:

- 1 Vizuelno mišljenje, Rudolf Arhajn, Univerzitet umetnosti Beograd, 1985.
- 2 Poetika prostora, Gaston Baslar, Kultura, Beograd, 1969.
- 3 Pogled na arhitekturu, Bruno Zevi, Univerzitet u Beogradu, 1972.
- 4 Vizantijske freske u Jugoslaviji, V.J.Đurić, Jugoslavija, Beograd, 1974.
- 5 Classic Mosaic, E.M.Goodwin, Apple, London 2000.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	12

#### Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in solving, creating or presenting assignments (taking place at the purpose-specific facilities, such as the studio, laboratories, modelling and computer workshops)
- mentoring – individual corrections and consultations
- group discussions and reviews of assignments and research
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		5	Exam – final artwork		30
Lectures – participation record		5			
Practical classes		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Wall Painting 2</b>
Taught by:	Miroslav S. Lazović, Nikola Z. Božović
Course status:	compulsory
ECTS:	20
Enrolment conditions:	none

#### Course objectives:

To develop students' visual art and creative reasoning while expanding and fine-tuning their knowledge and experience gained throughout the Wall Painting 1 course.

#### Course outcomes:

Students can appreciate the role and significance of wall painting as a part of synthesis of works of art and architecture. They can individually and creatively apply visual art and technical-technological knowledge gained during the Wall Painting 2 course, focusing on exploring and mastering a mixed-media technique.

#### Course contents:

The course encompasses aesthetic, visual art and practical approach to solving problems in wall painting; exploring and mastering certain visual art, technical and technological methods of executing paintings, cartoons (*It. cartone* – full scale drawing) and using techniques of wall painting while focusing on the knowledge and use of contemporary materials.

**Practical work** is realised through 6 assignments:

Semester VII

- creating a painting, a cartoon and execution in stained glass technique (10 weeks)
- creating a painting, a cartoon and execution in encaustic technique (3 weeks)
- creating a painting, a cartoon and execution in mixed-media technique (2 weeks)

Semester VIII

- creating a painting, a cartoon and execution in tapestry technique (10 weeks)
- creating a painting, a cartoon and execution in mixed-media technique (3 weeks)
- creating a painting, a cartoon and execution in mixed-media technique (2 weeks)

#### Relevant literature:

- 1 Vizuelno mišljenje, Rudolf Arhajn, Univerzitet umetnosti Beograd, 1985.
- 2 Poetika prostora, Gaston Baslar, Kultura, Beograd, 1969.
- 3 Pogled na arhitekturu, Bruno Zevi, Univerzitet u Beogradu, 1972.
- 4 Vizantijske freske u Jugoslaviji, V.J. Đurić, Jugoslavija, Beograd, 1974.
- 5 Classic Mosaic, E.M. Goodwin, Apple, London 2000.

Number of active teaching classes				Other classes:
Lectures: 3	Practical classes: 3	Other type of classes: 0	Individual study & research: 0	6

#### Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches
- practical experience in solving, creating or presenting assignments (taking place at purpose-specific facilities, such as the studio, modelling and computer workshops, etc)
- mentoring – individual corrections and consultations
- group discussions and reviews of assignments and research
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community etc)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		5	Exam – final artwork		30
Lectures – participation record		5			
Practical classes		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Illustration 1</b>
Taught by:	Ćirić M. Rastko
Course status:	compulsory
ECTS:	16
Enrolment conditions:	none
<p><b>Course objectives:</b></p> <p>To introduce students to essential aspects of illustration, inclusive of practical assignments in illustration artwork. To provide training in: efficient task comprehension, thinking in the spirit of contemporary communication, professional and market-oriented conduct in relations with clients and target audience, auteurist approach to work and possible teamwork in later practice, using work tools and modern technology. To fine-tune drawing skills required in illustrating. Aside from practical work, students are to learn about the basic aspects of this discipline's theory, related to practical assignments.</p>	
<p><b>Course outcomes:</b></p> <p>Students have tried their hand at various techniques, approaches to reasoning and types of practical work. The more successful students have their illustrations published for the first time in renowned magazines or books. Students will have made first contact with experts in the field, with publishers and marketing agencies.</p>	
<p><b>Course contents:</b></p> <p><i>Lectures</i></p> <p>Act as a follow-up and addition to the below mentioned practical assignments.</p> <p><i>Practical classes</i></p> <ul style="list-style-type: none"> <li>▪ Weeks 1-4: Unity of style – eight drawings on various topics (4 weeks)</li> <li>▪ Weeks 5-7: Three approaches to a single topic – realistic, stylized and freestyle (3 weeks)</li> <li>▪ Weeks 8-9: Creating one's own ex libris – relation between image and text, two-colour preparation for printing (2 weeks)</li> <li>▪ Weeks 10-15: Comic strip – illustrations following a logical order, narrative articulation (6 weeks)</li> <li>▪ Weeks 16-22: Flip book – animated illustration, time flow articulation (7 weeks)</li> <li>▪ Weeks 23-25: Illustrated ad on a given topic (3 weeks)</li> <li>▪ Weeks 26-27: Illustrating a given text for a particular magazine within a short deadline – visualization, articulation, communication (2 weeks)</li> <li>▪ Weeks 28-30: Illustrated poster – condensed message, impact from a distance (3 weeks)</li> </ul>	
<p><b>Relevant literature:</b></p> <ol style="list-style-type: none"> <li>1 Ranko Munitić: DEVETA UMETNOST, STRIP, FPU i TK Mont Image, Beograd, 2006</li> <li>2 Borivoj Dovniković Bordo: ŠKOLA CRTANOG FILMA, FPU i Filmski centar Srbije, Beograd, 2007.</li> <li>3 ZBORNIK O EKSLIBRISU, priredio Rastko Ćirić, FPU, Ekslibris društvo Beograd i Kotur i ostali, Beograd, 2007.</li> <li>4 Časopis SIGNUM broj 1–7, FPU, Beograd, 2006–2013</li> <li>5 Rastko Ćirić: PROŠETAJTE SVOJE CRTEŽE, Institut za film, Tehnička knjiga i Dom pionira, Beograd, 1986.</li> <li>6 Miloš Ćirić: GRAFIČKI ZNAK I SIMBOL, FPU, Beograd i Prometej, Novi Sad, 2000.</li> <li>7 Rastko Ćirić: SVAŠTARA, TK Mont Image, Beograd, 2005.</li> <li>8 DUŠAN PETRIČIĆ – AUTOBIOGRAFIKA, (katalog izložbe) tekstovi S. Jovanovića, B. Kršića, R. Ćirića, MPU, 2008.</li> </ol>	
<p style="text-align: center;"><b>Number of active teaching classes</b></p>	
<p style="text-align: right;"><b>Other classes:</b></p>	

Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	3	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;</li><li>practical experience in solving, creating or presenting assignments (in a specialized, purpose-built space)</li><li>mentoring / individual correction and consultations;</li><li>learning from non-academic sources (the internet, exhibitions, contests, communication with professionals working in the field / professional community etc)</li></ul>					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance & participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Illustration 2</b>
Taught by:	Ćirić M. Rastko
Course status:	compulsory
ECTS:	13
Enrolment conditions:	Illustration 1 passed

### Course objectives:

To continue training following the Illustration 1 course. To prepare students for professional work in illustration and give them illustrating assignments for specific needs of publishing, marketing and visual media.

### Course outcomes:

Students have tried their hand at various techniques, approaches to reasoning and types of practical work. The more successful students have their illustrations published for the first time in renowned magazines or books. Students will have made first contact with experts in the field, with publishers and marketing agencies. They have developed and expanded knowledge of theory and practice in the discipline.

### Course contents:

#### Lectures

Act as a follow-up and addition to the below mentioned practical assignments.

#### Practical classes

- Weeks 1-3: Personal presentation, CD cover (3 weeks)
- Weeks 4-6: A series of 4 illustrations on a single topic (3 weeks)
- Weeks 7-9: A series of 12 illustrated postcards (3 weeks)
- Weeks 10-13: Children's book illustrations (4 weeks)
- Weeks 14-17: Experimental illustrated book (4 weeks)
- Weeks 18-22: Daily comic strip – complex articulation of a reiterative visual-narrative system (5 weeks)
- Weeks 23-26: Illustrated front page of a particular magazine (4 weeks)
- Weeks 27-30: Independent illustrated edition for adults (4 weeks)

### Relevant literature:

- 1 Ranko Munitić: DEVETA UMETNOST, STRIP, FPU i TK Mont Image, Beograd, 2006
- 2 Časopis SIGNUM broj 1–7, FPU, Beograd, 2006–2013
- 3 Rastko Ćirić: SLOVA KENTAURI, Prometej, Novi Sad, Balkan publik, Beograd, 1999.
- 4 Rastko Ćirić: PANGRAMI, Prometej, Novi Sad, Balkan publik, Beograd, 1999.
- 5 Rastko Ćirić: SVAŠTARA, TK Mont Image, Beograd, 2005.
- 6 DUŠAN PETRIČIĆ – AUTOBIOGRAFIKA, (katalog izložbe) tekstovi S. Jovanovića, B. Kršića, R. Ćirića, MPU, 2008.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	0

### Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in solving, creating or presenting assignments (in a specialized, purpose-built space)

- mentoring / individual correction and consultations;
- learning from non-academic sources (the internet, exhibitions, contests, communication with professionals working in the field / professional community etc)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance & participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Design History</b>
Taught by:	Dr Aleksandar V. Čučković
Course status:	optional
ECTS:	4
Enrolment conditions:	none

### Course objectives:

To introduce students to the most important phenomena in design history, relay basic information on historical design poetics, characteristic products and specific circumstances of their emergence, along with a thorough examination of the design phenomenon and its various forms so as to provide them with better orientation in their future professional careers.

### Course outcomes:

Students are expected to be able to distinguish between striking instances in design history: historical styles and movements, schools and creators, items that are part of the so-called “design classics” list, all of which is tested through written answers to questions on assessment tests. They are expected to identify basic phenomena, list main influences and circumstances, define key movements, list significant protagonists and name paradigmatic cultural, artistic, technological, economic and political conditions of the emergence of particular design phenomena. The desired outcome is the ability to recognise cultural traits of specific times in history as frameworks for design practice, to understand the historical background of contemporary design problems, as well as to develop critical thinking on the problems of design – all tested through conversation at the oral exam. Furthermore, students are to outline the nature of design practice main circumstances in specific cases, to differentiate between similar phenomena, to cite examples which illustrate a certain technique or poetics, to interpret characteristics and give their opinion on the value of a specific case for contemporary design, to summarise historical importance of specific design phenomena.

### Course contents:

After outlining the basics of a certain design period, style or phenomenon, students see video projections of examples illustrating the thesis. These encompass the most significant phenomena in design history, summarily laid out so as to portray the basic cultural picture of an age (starting from design precursors, the industrial revolution and leading up to the establishment of mass society). Technological presumptions, aesthetic features, symbolic messages and economic interests which define design are all pointed out, with attention additionally being paid to influences from other cultural spheres, also visible in items themselves, or constituting the background of certain projects. Students also receive information on conditions pertaining to the emergence of modern design, appearance of certain styles, movements, schools, events and associations for the promotion of design.

### First semester:

Week 1. Course introduction  
Week 2. Introduction to design  
Week 3. Birth of design  
Week 4. Manufacture in the 17<sup>th</sup> and 18<sup>th</sup> centuries  
Week 5. Birth of modern science and technology  
Week 6. Influence of Western and Eastern crafts upon design  
Week 7. Industrialisation  
Week 8. *Arts and crafts* movement  
Week 9. Inventors and entrepreneurs in the USA  
Week 10. *Art Nouveau*  
Week 11. Rise of rationalism in science, technology and design  
Week 12. *Bauhaus* and modernism in design  
Week 13. Summary of the first semester material  
Week 14. First Assessment Test

Week 15. Analysis of Assessment Test results

### Second semester:

Week 1. Futurism: from artistic movement to ideology

Week 2. Aerodynamics in design

Week 3. *Art Deco* phenomenon

Week 4. Organic shapes in Scandinavian, American and Japanese design

Week 5. Design in times of war

Week 6. Emergence of consumer society and 1950s design

Week 7. Ulm School of Design

Week 8. Restoration of Rationalism in design

Week 9. Pop culture and pop design

Week 10. Space exploration as designer's inspiration

Week 11. *Anti-Design* of 1970s and 1980s

Week 12. Postmodern design

Week 13. Summary of the second semester material

Week 14. Second Assessment Test

Week 15. Analysis of Assessment Test results

### Relevant literature:

#### Library:

- 1 *Dizajn 20. veka*, Fiel, Š./P, Taschen /IPS , Keln/Beograd, 2006
- 2 *Design: A Crash Course*, Clark, P./Freeman, J, Watson -Guptill Publ., New York, 2000
- 3 *Industrial design*, Heskett, J., Oxford University Press, Oxford, 1980
- 4 *Design: A Concise History*, Hauffe, T, Laurence King Publ., London, 1989
- 5 *Industrial Design A-Z*, Fiel, Ch ./P , Taschen, Köln, 2006

#### Additional:

- 1 *Dizajn : pokret i šestar*, Noble , Ž, Golden Marketing, Zagreb, 1999.
- 2 *Industrial Design: Reflection of the Century*, Noblet, J. d. (ed.), Flammarion/APCI, Paris, 1993
- 3 *20th Century Design*, McDermott, C, Carlton Books Ltd., London, 1999
- 4 *Design : A Very Short Introduction*, Heskett , J, Oxford University Press, Oxford, 2005
- 5 *Twentieth -Century Design*, Woodham, J, Oxford University Press, Oxford, 1997

Number of active teaching classes				Other classes:
Lectures: <b>2</b>	Practical classes: <b>0</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>0</b>

### Teaching methods:

- lectures with illustrations
- group discussions and reviews of assignments and research work
- learning from non-academic sources (magazines, the internet, etc)

### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures and practical classes – attendance and participation record		10	Exam – oral		30
Assessment test – written		30			
Seminar paper		30			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Art History 1</b>
Taught by:	Prosen I. Milan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

#### Course objectives:

To introduce students to art from its earliest stages, to the course of art in ancient history, antiquity and Middle Ages and to the development of Serbian mediaeval art. One of the important tasks of teaching art history is to prepare future artists to understand, analyse and interpret artwork. The aims and tasks of instruction are devised in such a way that students are trained to follow art of certain periods by means of traditional literature as well as the internet and other available media.

#### Course outcomes:

Students have acquired certain knowledge of material and visual art culture of the studied field. They are expected to be able to apply the acquired theoretical knowledge to interpretation of phenomena in the domains of art, material and spiritual cultures of ancient civilizations.

#### Course contents:

The course covers artistic-stylistic and historical phenomena in the fields of ancient and mediaeval art history. Elementary content of the programme includes the following topics: prehistoric art; Egyptian and Mesopotamian art; art of Crete (Minoan) and Mycenae; Archaic sculpture; Greek architecture and Classical Greek art (Classical Antiquity); Hellenistic period; Etruscan art; architecture and sculpture of ancient Rome; Pompeian painting; Late antiquity and early Christian art; Byzantine art; Romanesque art; Gothic art; Serbian mediaeval art (architecture, painting, sculpture).

#### Relevant literature:

- 1 JANSON, H. W, *Istorija Umetnosti*, Novi Sad 2006 (pojedine odrednice);
- 2 GOMBRICH, E.H.: Saga o umetnosti- *Umetnost i njena istorija*, Beograd 2011 (pojedine odrednice);
- 3 STEVENSON SMITH. W, *The Art and Architecture of Ancient Egypt*, New York 1958;
- 4 GAVELA, B, *Istorija umetnosti antičke Grčke*, Beograd 1969;
- 5 GAVELA, B, *Fidija*, Novi Sad 1962;
- 6 WEBSTER, T., *Helenizam*, Novi Sad 1970;
- 7 GAVELA B, *Etrurci (istorija, kultura, umetnost)*, Beograd 2007;
- 8 KELLER, H., *Rimsko Carstvo*, Novi Sad: 1970;
- 9 SREJOVIĆ D, CERMANOVIĆ KUZMANOVIĆ A., *Rečnik grčke i rimske mitologije*, Beograd 1979 (neke odrednice);
- 10 SEKULES V, *Medieval Art*, Oxford 2001;
- 11 RUPREHT B, *Romanička skulptura u Francuskoj*, Beograd 1979;
- 12 GRABAR, A., *Vizantija. Vizantijska umetnost srednjeg veka* (od VIII do XV veka ), Novi Sad 1969;
- 13 GRABAR, A, *Srednjovekovna umetnost istočne Evrope*, Novi Sad 1969;
- 14 KORAC, V, ŠUPUT M, *Arhitektura vizantijskog sveta*, Beograd 1998 (pojedini delovi);
- 15 RISTIĆ, V, *Moravska arhitektura*, Beograd 1996;
- 16 BOŠKOVIĆ, Đ, *Arhitektura srednjeg veka*, Beograd 1967 (str. 76-116; 192-207; 234-242; 297-31);
- 17 DEROKO, A., *Monumentalna i dekorativna arhitektura u srednjovekovnoj Srbiji*, Beograd 1953;
- 18 TODIĆ B, *Slikarstvo u doba kralja Milutina*, Beograd 1998;
- 19 ĐURIĆ V, *Vizantijske freske u Jugoslaviji*, Beograd 1974.

#### Additional:

- 1 GRIMAL, P., *Rimska civilizacija*, Beograd: "Jugoslavija " 1968 (183-214; 249-306);

- 2 LAZAREV, V., *Istorija vizantijskog slikarstva*, Beograd 2004 (str.87-122; 134-140; 175-179);
- 3 MEDIĆ. M., *Stari slikarski priručnici* I, II Beograd 1999-2006;
- 4 VINKELMAN, J. J., *Istorija drevne umetnosti*, Sremski Karlovci-Noví Sad 1996;
- 5 VITRUVIJE, *Deset knjiga o arhitekturi*, Beograd: 2000 (str. 11- 118: I, II, III, IV, V knjiga);
- 6 SVETO PISMO STAROG I NOVOG ZAVJETA (prev. Stari zavjet Đuro Daničić; Novi zavjet prev.Vuk Stef. Karadžić);
- 7 CHAMOUX, F., *Grčka civilizacija*, Beograd 1967 (str. 191-270; 321-366; Rečnik imena i pojmova”, str. 387-457.);
- 8 GREVS, R., *Grčki mitovi*, Beograd 1991.

Number of active teaching classes				Other classes:  <b>0</b>	
Lectures: <b>2</b>	Practical classes: <b>0</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>		
<b>Teaching methods:</b> Lectures accompanied by visual presentations from a projector or in front of the art section at the museum.					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>50</b>	total points	<b>Final exam :</b>	<b>50</b>	total points
Lectures – participation record		10	Assessment test		20
Seminar paper		20	Exam – oral		30
Assessment test		20			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Art History 2</b>
Taught by:	Prosen I. Milan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 1 for exam taking – Art History 1 passed

#### Course objectives:

To provide students with historical-artistic and theoretical knowledge which would prove useful in their practical work.

#### Course outcomes:

Students have been enabled to apply theoretical knowledge in practice, namely to interpretation of phenomena in visual arts.

#### Course contents:

Exploring the evolution in Renaissance art and culture in Italy, the Netherlands, Flanders and France; High Renaissance in Italy; Mannerism (Late Renaissance); El Greco; Baroque (architecture, sculpture and painting); Italian Baroque; Baroque dispersion – Baroque in Spain and France; Serbian art and Baroque.

#### Relevant literature:

- 1 JANSON, H. W., *Istorija Umetnosti*, Novi Sad 2006 (pojedine odrednice);
- 2 GOMBRICH, E.H.: *Saga o umetnosti - Уметност и њена историја*, Београд 2011 (pojedine odrednice);
- 3 VAZARI, Đ. *Životi slavnih slikara, vajara i arhitekata*, Beograd 2000;
- 4 MAREJ, P., *Arhitektura italijanske renesanse*, Beograd 2005;
- 5 FREEDBERG, S. J. *Painting in Italy 1500 to 1600*, Harmondsworth 1971;
- 6 WÖLFFLIN, H. *Klasična umjetnost. Uvod u italijansku renesansu*, Zagreb 1969;
- 7 MURRAY, L., *The High Renaissance and Mannerism*, London 1977;
- 8 SHEARMAN, J., *Mannerism*, New York 1976;
- 9 WÖLFFLIN, H., *Renesansa i barok*, Sremski Karlovci 2000;
- 10 Wittkower R., *Art and Architecture in Italy 1600 to 1750*, Harmondsworth 1958;
- 11 Levey M., *Rococo to Revolution*, London 1966;
- 12 TIMOTIJEVIĆ, M, *Српско барокно сликарство*, Нови Сад 1996.

#### Additional

- 1 BELLORI, G. P., *Ideja slkara, vajara i arhitekata, izbor prirodnih lepota iznad prirode* (Le vite de' Pittori, Scultori et Architetti moderni, Roma 1672, p. 3-13), u: Erwin PANOFSKY, *IDEA. Prilog istoriji pojma starije teorije umetnosti*, Bogovađa 1997, str. 167-172;
- 2 Da VINČI, L.: *Traktat o slikarstvu*, Beograd 1964;
- 3 BLANT, E., *Umetnička teorija u Italiji 1450-1600*, Beograd 2004;
- 4 DELIMO, Ž., *Civilizacija renesanse*, Novi Sad-Sremski Karlovci 1989;
- 5 FRIDENTAL, R., *Istorija umetnosti kroz pisma velikih stvaralaca. Od Gibertija do Gejnzboroa*, Beograd 1963; Panofski, E. *Umetnost u značenje: Ikonološke studije*, Beograd 1975.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

**Teaching methods:**

Lectures; film screenings and reproduction

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>50</b>	total points	<b>Final exam :</b>	<b>50</b>	total points
Lectures – participation record		10	Assessment test		20
Seminar paper		20	Exam – oral		30
Assessment test		20			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Art History 3</b>
Taught by:	Todić M. Milanka
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 2 for exam taking – Art History 2 passed

#### Course objectives:

In order to gain their own ability to read and interpret works of art, students of all three study programmes are expected to learn about historical-stylistic models of portrayal in 19th century art and their key theoretical interpretations.

#### Course outcomes:

The course aims to advance general historical-stylistic and theoretical knowledge on complex phenomena in European and Serbian 19<sup>th</sup> century art.

#### Course contents:

The course is organised as a cycle of thematical lectures, supplemented with slideshows. The curriculum encompasses the period from the French Revolution to 1900. Topical units focus on stylistic and theoretical phenomena in art, covering the periods of Neoclassicism, Romanticism, Realism, Impressionism, Neo-Impressionism, Post-Impressionism and Symbolism.

#### Relevant literature:

- 1 Grupa autora, Opšta istorija umetnosti, Beograd 1998.
- 2 R . Rosenblum , H.V. Janson, 19th Century Art, New Zork 1984.
- 3 D . Medaković, Srpska umetnost u 19. veku , Beograd 1977.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

Lectures take the form of dialogues and relaxed discussions with students. They actively participate in the analysis of presented typical examples of particular historical and stylistic units of European and Serbian art. In line with their own preferences, students participate in preparing presentations on curriculum units. Lectures thus gain an interactive and open structure. Talks are always accompanied by images, i.e. appropriate reproductions, in order to help students develop their perception and improve their visual memory. The lecturer uses a slide projector or computer with a video beam.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	40	total points	Final exam :	60	total points
Lectures – participation record		10	Exam – written		30
Seminar assignment(s)		30	Exam – oral		30

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Art History 4</b>
Taught by:	Todić M. Milanka
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 3 for exam taking – Art History 3 passed

#### Course objectives:

In order to gain their own ability to read and interpret multi-layered works of art, students of all three study programmes are expected to learn about models of portrayal in 20th century art and their key theoretical interpretations.

#### Course outcomes:

The course aims to advance general knowledge on the 20<sup>th</sup> century avant-garde and modern art, along with key theoretical orientations in their interpreting.

#### Course contents:

The course is organised as a cycle of thematical lectures, supplemented with slideshows. The curriculum encompasses the period from 1900 until the end of the 1970s. Topical units focus on art groups, movements and schools, theoretical premises of avant-garde and modern art, covering periods from Secession, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, Constructivism to action painting, lyrical abstraction, pop art, nouveau réalisme (New Realism), Minimalism and conceptual art.

#### Relevant literature:

- 1 H.H . Arnason, Istorija moderne umetnosti, Beograd 1975.
- 2 L . Trifunović, Slikarski pravci 20. veka , Priština 1982.
- 3 J . Denegri, Jedna moguća istorija moderne umetnosti, Beograd 1998.
- 4 H . Rid, Istorija moderne skulpture, Beograd 1966.
- 5 M . Todić, Nemoguće, umetnost nadrealizma, Beograd 2002..

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

Lectures take the form of dialogues and relaxed discussions with students. They actively participate in the analysis of presented typical examples of particular historical and stylistic units of European and Serbian art. In line with their own preferences, students participate in preparing presentations on curriculum units. Lectures thus gain an interactive and open structure. Talks are always accompanied by images, i.e. appropriate reproductions, in order to help students develop their perception and improve their visual memory. The lecturer uses a slide projector or computer with a video beam.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	40	total points	Final exam :	60	total points
Lectures – participation record		10	Exam – written		30
Seminar assignment(s)		30	Exam – oral		30

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Film History</b>
Taught by:	Aleksandar S. Janković
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

### Course objectives:

To provide students with an abridged layout of basic phenomena in film history, spanning from 1895 to the 1990s. This course insists upon regarding film as an art form, but also takes into consideration the development of film genres which are not primarily artistically oriented.

### Course outcomes:

Upon completion of the course, students will have acquired skills to:

- define basic movements in the history of cinema and relate them to the historical context of their emergence;
- argue their opinions on certain phenomena in film history;
- regardless of their own personal opinions, recognise the importance of certain authors and films to the evolution of cinema;
- conceptualise the applicability of knowledge on film history and evolution in their own film practice.

Overall, Film History should provide insight into film heritage, aid in formulating students' individual poetics and draw their attention to artistic capabilities of the medium, regardless of it being subject to economic circumstances.

### Course contents:

Defining the elementary movements in film history and providing insight into their development, transformations and effects upon other movements in the 1941-1990s period. Special focus is placed on authors who contributed the most to the formation of cinematic language and film as an art form. Laying the foundations not only for further theoretical study of film, but also for practical research in filmmaking.

1. Course subject and elementary layout of periods in film history  
Prehistory and early days of film up until 1909
2. Prehistory (pre-scientific and scientific periods) and historical period (birth of film)
3. Italian "peplum" films, Verismo, cult of the hero  
Danish salon eroticism and birth of the "vamp"
4. French *Film d'art*
5. American slapstick comedy – Mack Sennett, Chaplin, Keaton, Lloyd
6. German Expressionism and *Kammerspielfilm* – Wiene, Lang, Murnau, Carl Mayer
7. Nordic giants – Sjöström, Stiller, Dreyer
8. Soviet revolutionary cinema – Vertov, Kuleshov, Eisenstein, Pudovkin, Dovzhenko, Kozintsev, Trauberg
9. Studio system and genre politics in 1920s Hollywood – Stroheim, Sternberg, Lubitsch, DeMille, Flaherty, Vidor, the Hays Code
10. Terror of the sound, musical, gangster film and the New Deal in 1930s Hollywood – Busby Berkeley, Lubitsch, LeRoy, Hawks, Fritz Lang, Capra, Ford
11. Film in service of political propaganda in Germany, Italy and the USSR of the 1930s
12. Poetic realism in France – Vigo, Clair, Carne, Renoir
13. Pre-WW2 Japanese cinema – Kinugasa, Mizoguchi, Ozu
14. Pre-WW2 Serbian cinema – from "čiča" (uncle) Ilija stanojević to Mihajlo Al. Popović
15. Orson Welles
16. Neorealism – Visconti, De Sica, Rossellini, Zavattini
17. Neorealism of the Soul – Fellini, Antonioni
18. Ingmar Bergman
19. Post-WW2 Japanese cinema – Kurosawa, Mizoguchi, Imamura, Ozu, Oshima

20. British *Free Cinema* – Anderson, Reisz, Richardson, Schlesinger
21. Polish Subjective Realism – Wajda, Munk, Kawalerowicz  
Cinema of moral disquiet – Zanussi, Kawalerowicz
22. Hungarian cinema – Fábri, Jancsó, Szabó
23. Soviet cinema of the 1950s – Kalatozov, Chukhrai, Donskoy, Romm, Bondarchuk, Kozintsev
24. French *New Wave* – Truffaut, Godard, Chabrol, Rohmer, Malle, Rivette, Varda, Resnais
25. Czech New Wave – Forman, Menzel, Jakubisko
26. Yugoslav *Black Wave* – Petrović, Pavlović, Žilnik, Makavejev, Đorđević
27. New German Cinema – Schlöndorff, Herzog, Wenders, Fassbinder
28. USSR film in the 1960s – Tarkovsky, Shepitko, Parajanov
29. Witch-Hunt (Hollywood blacklist) – Kazan, Dassin
30. Precursors to *New Hollywood* (American New Wave) – Penn, Peckinpah, Altman, Cassavetes  
New Hollywood – Bogdanovich, Coppola, Scorsese, Spielberg, Lucas

### Relevant literature:

#### Obligatory:

Dejvid A. Kuk. ISTORIJA FILMA 1 (Beograd: Klio, 2005)

#### Additional:

- 1 Andre Bazen. ŠTA JE FILM? (Beograd : IF, 1967)
- 2 Vladimir Petrić. RAZVOJ FILMSKIH VRSTA (Beograd: IF, 1970)
- 3 Georges Sadoul. POVIJEST FILMSKE UMETNOSTI (Zagreb: 1962)
- 4 Radoš Novaković. ISTORIJA FILMA (Beograd: 1962)
- 5 FILMSKA ENCIKLOPEDIJA 1-2 (Zagreb: 1986-1990)
- 6 Srđan Stojanović. TON , KAMERA, AKCIJA (Leksikon filmskih reditelja) (Novi Sad – Beograd, 1997)

Number of active teaching classes				Other classes:
Lectures: <b>2</b>	Practical classes: <b>0</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>0</b>

### Teaching methods:

Lectures accompanied by illustrations (film clips)

### Grading (maximum points earned: 100)

Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures		10	Exam – written		50
Participation record		10			
Assessment test(s)		30			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Design 1</b>
Taught by:	Dramićanin D. Miroljub
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### Course objectives:

To employ individual and group instruction methods to teach students basic aesthetic and functional principles of designing and slipcasting simple ceramic products.

#### Course outcomes:

Students have acquired skills to be part of a design team and successfully design and finish all phases of producing the simplest ceramic products.

#### Course contents:

1. Designing and realising a plaster model adapted to the human hand – 4 weeks
2. Designing a simple ceramic product through synthesis of two or more basic geometric shapes – 4 weeks
3. Selecting concept sketches; rendering workshop drawings; creating metal templates, plaster models on the wheel, a 3-part plaster mould; preparing the slip and slipcasting; retouching; biscuit firing; glaze preparation, glazing and glost firing of a simple ceramic product (bottle) – 11 weeks
4. Selecting concept sketches; rendering workshop drawings; creating metal templates, plaster models on the wheel, a 4-part plaster mould; preparing the slip and slipcasting; retouching; biscuit firing; glaze preparation, glazing and glost firing of a simple ceramic product (vase) – 11 weeks

#### Relevant literature:

- 1 Ceramic techniques, P. Rada - Hamlyn. 1989.
- 2 Making Molds, Peirce Clayton - Lark Books, 1998.
- 3 Pottery and Ceramics, D. Hamilton - Taams and Hadson, 1974.
- 4 The Craft and Art of Clay, S. Peterson - Lawrence King, 1995.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>1</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>2</b>

#### Teaching methods:

- lectures, demonstrations, consultations, corrections
- practical classes
- work on annual exhibitions

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – artwork assignments		30
Participation record		5			
Practical assignment		30			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Design 2</b>
Taught by:	Dramićanin D. Miroljub
Course status:	compulsory
ECTS:	16
Enrolment conditions:	Ceramic Design 1 passed

#### Course objectives:

To employ individual and group instruction methods to teach students aesthetic and functional principles of designing and creating relief ceramic wall tiles by using the wet pressing method. Students are also meant to further the skills acquired in the previous year (slipcasting) by designing and creating a cold-beverage set.

#### Course outcomes:

Students have acquired skills to be part of a design team and successfully design and create a relief ceramic tile using the wet pressing technique, alongside a cold-beverage set (jug, cup) using the slipcasting technique.

#### Course contents:

1. Designing ceramic products from the domain of architectural ceramics and creating them by the wet pressing method – relief ceramic wall tile (rendering concept sketches, workshop drawings, plaster models, plaster moulds, pressing, retouching, biscuit firing, glaze preparation and glost firing) – 10 weeks
2. Designing a cold-beverage set and creating it in the slipcasting method – jug and cup (rendering concept sketches, workshop drawings, plaster models, plaster moulds, preparing the slip and slipcasting, bonding with adhesives, fettling and retouching, biscuit firing, glaze preparation and glazing, glost firing) – 20 weeks

#### Relevant literature:

- 1 Architectural ceramics, D. Hamilton - Thames and Hudson, 1978.
- 2 Tile Style, J. Blake - Thames and Hudson, 1976.
- 3 The Story of Ottoman Tiles and Ceramics, A. Altun - Istanbul stock exchange, 1997.
- 4 Making and decorating pottery tiles, B.C. Southwell - Faber and Faber limited, 1972.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	4

#### Teaching methods:

- lectures, demonstrations, consultations, corrections
- practical classes
- work on annual exhibitions

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – artwork assignments		30
Participation record		5			
Practical assignment		30			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Design 3</b>
Taught by:	Dramićanin D. Miroljub
Course status:	compulsory
ECTS:	13
Enrolment conditions:	Ceramic Design 2 passed

#### Course objectives:

To employ individual and group instruction methods to further and advance students' knowledge acquired in the previous year of study (slipcasting) by designing and creating a hot-beverage set (tea service). Students are also to be taught basic aesthetic and functional principles of designing and completing the assignment of a “componential form.”

#### Course outcomes:

Students have acquired skills to be part of a design team and successfully design and create a hot-beverage set (tea service), alongside a practical componential set consisting of three or more elements, both made using the slipcasting technique.

#### Course contents:

- Designing and creating a hot-beverage set by using the slipcasting method – teapot, cup, saucer, sugar bowl, milk jug (rendering concept sketches, workshop drawings, plaster models, plaster moulds, slipcasting and bonding with adhesives, retouching, biscuit firing, glazing and glost firing) – 20 weeks
- Designing and creating a set of componential forms by using the slipcasting method (rendering concept sketches, workshop drawings, plaster models, plaster moulds, slipcasting, fettling and retouching, biscuit firing, glazing, glost firing) – 10 weeks

#### Relevant literature:

- The Craft and art of Clay, S. Peterson - Lawrence King, 1995.
- Pottery and Ceramics, D. Hamilton. - Thames and Hudson, 1974.
- Making Molds, Peirce Clayton – Lark Books, 1998.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	5

#### Teaching methods:

- lectures, demonstrations, consultations, corrections
- practical classes
- work on annual exhibitions

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – artwork assignments		30
Participation record		5			
Practical assignment		30			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Costume Design 1</b>
Taught by:	Petrović T. Maja
Course status:	compulsory
ECTS:	8
Enrolment conditions:	none

### Course objectives:

To help students master the skills of visual art portrayal of historical costumes, clothing and folk costumes by referring to the knowledge gained through examination of origin and evolution of costumes from antiquity until the 19th century.

### Course outcomes:

Upon completion of the course, students are expected to show the following:

- ability to use relevant scholarly literature as a source of future projects in costume design
- ability to, whilst applying critical thinking, interpret and read material finds and visual art sources from historical periods related to the costume being researched and to prove it by visually rendering the costume
- ability to recognise basic costume forms, garments and concepts of the researched historical period

### Course contents:

#### Lectures

Introduces students to basic methods employed during researching a historical costume, as well as to the basic concepts of historical costumes. Students learn about the origin and evolution of traditional (folk) costumes of peoples, from antiquity to the 19<sup>th</sup> century, and by means of examples they are presented with the most significant sources related to the period in question.

#### Practical classes

Throughout the 30 working weeks, 18 assignments are completed, encompassing:

- 1 Exploring proportions of the human body according to the adopted ancient and Renaissance canons as an elementary exercise for preparing and completing future drawings of a historical costume
- 2 Explicative costume drawings done in A4 format in various techniques (pencil, Indian ink and pen, Indian ink and brush, aquarelle or tempera) and according to specified sources from the rich literature on costume; students utilize these to delve into original sources while exploring proportions and stylistic features of peoples or periods in question
- 3 Croquis made to reconstructed costumes on mannequins or on a live model
- 4 Certain assignments are executed in museum collections or current exhibitions which serve the interest of getting acquainted with a specific period
- 5 A 10-question test done in weeks 15 and 30 checks theoretical knowledge of material

### Relevant literature:

- 1 Vasić , Pavle, 1992. *Odelo i oružje*, Univerzitet umetnosti u Beogradu i Klio;
- 2 Houston, Mary G. 2011. *Ancient Egyptian, Mesopotamian & Persian Costume*, Dover Publications;
- 3 Houston, Mary G. 1977. *Ancient Greek, Roman and Byzantine costume & decoration*, Adam & Charles Black, London;
- 4 Köhler, Carl. 1963. *A History of Costume* New York: Dover Publication, Inc;
- 5 Bousher, Francois 1997. *A History of Costume in the West*, Thames & Hudson, London;
- 6 Davenport, Millia 1965. *The Book of Costume*, CROWN PUBLISHERS, New York;
- 7 Laver, James 2010. *Costume and Fashion: A Concise History*, Thames and Hudson, London ;
- 8 Thiel, Erika. 1980. *Geschichte des Kostums*. Berlin.:Henschelverlag Kunst und Gesellschaft;
- 9 Kyoto Costume Institute 2002.*Fashion: A History from the 18th to the 20th Century*, Taschen America Llc;

10 Kovačević , Jovan 1953. <i>Srednjovekovna nošnja Balkanskih Slovena</i> , SAN, Beograd;						
11 Škrivanić , Gavro 1957. <i>Oružje u srednjovekovnoj Srbiji, Bosni i Dubrovniku</i> , SAN, Beograd						
Number of active teaching classes					Other classes:  2	
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0			
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;</li><li>mentoring – individual correction and consultations</li><li>group discussions and reviews of assignments and research</li><li>learning from non-academic sources (the internet, exhibitions, communication with professional community etc)</li></ul>						
Grading (maximum points earned: 100)						
Pre-exam obligations :		40	total points	Final exam :	60	total points
Lectures and practical classes – attendance and participation record			10	Exam – artwork assignments		60
Assessment test – written/test/oral			20			
Seminar assignment			10			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Costume Design 2</b>
Taught by:	Petrović T. Maja
Course status:	compulsory
ECTS:	8
Enrolment conditions:	for attending – signature-verified attendance obtained during Costume Design 1, Clothing Design 1 for exam taking – Costume Design 1 and Clothing Design 1 passed

### Course objectives:

To train students to steer their visual art depictions of historical costumes, clothing and folk costumes towards individual visual art expression and to rely on the knowledge gained by exploring the evolution of the national costume, Russian costume, clerical clothing and fashion-driven changes in 20th century costume. The aim is to introduce students to a deeper analysis of fashion peculiarities found in different instances of costume evolution, as well as to the exploration of costume accessories.

### Course outcomes:

Upon completion of the course, students are expected to show the following:

- ability to, whilst applying critical thinking, interpret and read material finds and visual art sources from historical periods related to the costume being researched, and to show it in their individual visual art depictions of the costume, with focus placed upon materialization
- ability to recognise elementary costume forms and clothing items and concepts of the historical period in question
- a deeper analysis and reading of historical costumes

### Course contents:

#### Lectures

Introduces students to the national costume, Russian costume, clerical clothing, as well as to fashion trends in 20<sup>th</sup> century by means of examples which present the most significant sources relating to the period in question.

#### Practical classes

Throughout the 30 working weeks, 12 assignments and 1 project are completed, encompassing:

- 6 Explicative costume drawings focusing on individual visual art expression and materialization in visual art approach
- 7 Certain assignments are executed in museum collections or current exhibitions which serve the interest of getting acquainted with a specific period
- 8 Realising a construction or reconstruction of costume elements
- 9 Completing a seminar paper as a means of performing individual work accompanied by instructor's consultations
- 10 A 10-question test done in weeks 15 and 30 checks theoretical knowledge of material

### Relevant literature:

- 1 Vasić , Pavle, 1992. *Odelo i oružje*, Univerzitet umetnosti u Beogradu i Klio;
- 2 Vasić , Pavle 1969. *Nošnja naroda Jugoslavije kroz istoriju*, Beograd;
- 3 Dvornić Prošić Mirjana, 2006. *Odevanje u Beogradu u 19. i početkom 20. veka*, Stubovi kulture, Beograd;
- 4 Čedomir Vasić i drugi, 2001. *Službeno odelo u Srbiji u 19. i 20. veku*, Istorijski muzej Srbije: Galerija SANU;
- 5 Antić , Radmila, 1986. *Anastas Jovanovi : talbotipije i fotografije*; Muzej grada Beograda, Beograd;
- 6 Bousher Francois, 1997. *A History of Costume in the West*, Thames & Hudson, London;
- 7 Akiko Fukai i drugi, 2000., *Fashion, A History from the 18th to the 20th Century*, The Collection of the

Kyoto Costume Institute, TASCHEN , Koln, London, L Angeles, Madrid;					
8 Mendes Valerie, de la Haye Amy , 1999. <i>20th Century Fashion</i> , Thames & Hudson, London;					
9 Ewing Eliyabeth, 2002. <i>History of 20th Century Fashion</i> , Costume & Fashion Press;					
10 Bradfield , Nancy.1997. <i>COSTUME IN DETAIL, WOMAN'S DRESS 1730-1930</i> . London: Harrap					
Number of active teaching classes					Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	1	
<b>Teaching methods:</b>					
<ul style="list-style-type: none"><li>lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;</li><li>practical experience in solving, creating or presenting assignments (taking place at purpose-specific facilities like the studio, laboratories, modelling and computer workshops)</li><li>mentoring – individual correction and consultations</li><li>group discussions and reviews of assignments and research</li><li>student reports on research/project work (seminar papers, essays, visual presentations, studies, oral reports)</li><li>learning from non-academic sources (the internet, exhibitions, communication with professional community etc)</li></ul>					
Grading (maximum points earned: 100)					
Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		50
Assessment test – written/test/oral		20			
Seminar assignment		10			
Assessment test – artwork assignment/project		10			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Costume Design 3</b>
Taught by:	Petrović T. Maja
Course status:	compulsory
ECTS:	10
Enrolment conditions:	for attending – signature-verified attendance obtained during Costume Design 2, Clothing Design 2 for exam taking – Costume Design 2 and Clothing Design 2 passed

### Course objectives:

To introduce students to the process of making a costume – from the initial research of a historical source to the final construction of the costume meant for different purposes and presentations (TV, film, historical spectacle, museum exhibit, presentation, etc).

### Course outcomes:

Students have been enabled to analyse, critically approach, conduct and manage the construction of historical costume elements and items so as to later on apply the acquired knowledge and skills to designing stage and contemporary costumes.

### Course contents:

Students work on two projects with a view to learning about all the segments of creating a historical costume, from antiquity to 20<sup>th</sup> century (depending on preference). Practical demonstration of basic methods in realisation constitutes instruction and is laid out in proposed programme units.

#### *Practical classes*

Reconstruction of costume elements and items from a chosen historical period

- Exploring a historical period – source analysis (weeks 1-5)
- Exploring form and production techniques (weeks 6-9)
- Specifying consumption of materials and accompanying elements (weeks 10-11)
- Choosing appropriate materials (week 12)
- Rendering technical drawings (week 13)
- Preparing pattern pieces in workshops (weeks 14-15)
- Costume creation from fabric cutting to assembling all parts (weeks 16-25)
- Photographing the costume, preparing for presentation (weeks 26-29)
- Presenting the costume construction, study accompanied by documentation (week 30)

Holding of the course entails cooperation with museums, libraries, theatres, TV stations and workshops for costume and accessories construction.

### Relevant literature:

- 1 Bradfield , Nancy.1997. *COSTUME IN DETAIL, WOMAN'S DRESS 1730-1930*. London:Harrap;
- 2 Arnold , Janet. 1985. *Patterns of Fashion*. The Cut and The Construction of Clothes for Men and Women 1560-1620. New York: Macmillan/Drama Book;
- 3 Arnold , Janet. 2008 . *Patterns of Fashion 4*. The Cut and Construction of linen shirts, smocks, neckwear, headwear and accessoires for men and women 1540-1660. London : Pan Macmillan Ltd.;
- 4 Arnold , Janet. 1977. *Patterns of Fashion , 1660-1860*. New York : Drama Book Publishers;
- 5 Akiko Fukai i drugi, 2000., *Fashion, A History from the 18th to the 20th Century*, The Collection of the Kyoto Costume Institute, TASCHEN , Koln, London, L Angeles, Madrid;

6	Ewing Eliyabeth, 2002. <i>History of 20th Century Fashion</i> , Costume & Fashion Press;
7	Čedomir Vasić i drugi, 2001. <i>Službeno odelo u Srbiji u 19. i 20. veku</i> , Istorijski muzej Srbije: Galerija SANU;
8	M . Jeremić, <i>Krojački udžbenik građanskog i vojnog odela</i> , Zanatska komora, Beograd;
9	Waugh, Nora. 1987. <i>THE CUT OF MEN'S CLOTHES 1600-1900</i> . London : Faler and Faber Limited;
10	Houston , Mary G. 1977. <i>Ancient Greek, Roman and Byzantine costume &amp; decoration</i> , Adam & Charles Black, London

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	1

#### Teaching methods:

- practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at purpose-specific facilities like the studio, laboratories, modelling and computer workshops)
- mentoring – individual correction and consultations
- group discussions and reviews of assignments and research
- student reports on research/project work (seminar papers, essays, visual presentations, studies, oral reports)
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)					
Pre-exam obligations :	30	total points	Final exam :	70	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		70
Assessment test – artwork assignment/project		20			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Creative Photography 1</b>
Taught by:	Vladimir Perić
Course status:	compulsory
ECTS:	11
Enrolment conditions:	Studio Photography 1 passed

#### Course objectives:

To have students apply gained knowledge onto their expressiveness in visual arts; understand the possibilities of linking contemporary and traditional media; come up with creative solutions when using different techniques and technological options.

#### Course outcomes:

Students have demonstrated that they can apply knowledge of techniques and technology in photography when creatively reasoning and expressing themselves. They can present and explain their own exhibition set.

#### Course contents:

The course introduces students to individual work methods in various photographic processes and encourages them to develop an original auteurist approach to solving tasks. Throughout the course, students complete 4 assignments:

##### First semester:

Assignment 1 – Photo diary

Assignment 2 – Photo sequence

##### Second semester:

Assignment 3 – Multiple exposure (portrait-figure)

Assignment 4 – Free choice of portfolio

#### Relevant literature:

- 1 Masters of photography - Daniela Mrazkova, NY: Exeter Books, 1987.
- 2 Fotografija – Liz Vels, Klio, 2008

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	1

#### Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- individual correction and consultations
- individual and group discussions
- learning and practicing from non-academic sources

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Attendance record		5	Exam – practical assignment (projects), overall grade		30
Participation record		5			
Practical classes – assignments 1-4		60			

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Creative Photography 2				
Taught by:	Vladimir Perić				
Course status:	compulsory				
ECTS:	13				
Enrolment conditions:	Creative Photography 1 passed				
<b>Course objectives:</b> To enable students to bravely and creatively explore the medium of photography, encompassing all knowledge and experience of other media.					
<b>Course outcomes:</b> Students can individually work upon and solve project problems in photography medium; they can work in teams on bigger projects and evaluate their achieved results.					
<b>Course contents:</b>  The course encourages and develops students' original work and helps them master it from multiple angles. It assumes that photography is their main motive and future profession. Students complete individual projects in experimental photography and on the topics they chose. They complete four assignments:  <b>First semester:</b> Assignment 1 – Photo multiplications Assignment 2 – Photo collage <b>Second semester:</b> Assignment 3 – Photo installation Assignment 4 – Free choice of portfolio					
<b>Relevant literature:</b>  1 Filozofija fotografije-Viljam Fluser, Kulturni centar Beograd, 2005 2 O fotografiji i umetnosti-Valter Benjamin, Kulturni centar Beograd, 2006 3 Photography as a fine art, Douglas Davis, Thames and Hudson, 2006 4 Fotografija , Liz Vels, Klio, 2008					
Number of active teaching classes					Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	4	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;</li><li>individual correction and consultations</li><li>individual and group discussions</li><li>learning and practicing from non-academic sources</li></ul>					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points

Attendance record	5	Exam – practical assignment (projects), overall grade	30
Participation record	5		
Practical classes – assignments 1-4	60		

Study programme:	Applied Arts			
Type and level of studies:	Undergraduate academic studies			
Course:	Puppetry			
Taught by:	Petrović M. Ljiljana, Cvijanović M. Svetlana, Petrović T. Maja			
Course status:	compulsory			
ECTS:	11			
Enrolment conditions:	none			
<b>Course objectives:</b> To introduce students to the visual art and technical principles which underlie puppet theatre; to puppet types and their use based on director's vision; to different materials and their application in the making of puppets.				
<b>Course outcomes:</b>  Upon completion of the course, the following are expected of students: <ul style="list-style-type: none"><li>• ability to design and realise different types of puppets</li><li>• ability to, depending on the director's vision, choose the type of puppets to be used and the materials from which to make them</li><li>• ability to present their work using visual aids (sketches, technical drawings, photos, DVD)</li></ul>				
<b>Course contents:</b>  <i>Lectures</i> Encompass introductions to puppet theatre as an absolute theatre and to the specificities of aesthetics of puppet directing, scenography and costume. Students learn about the uses of different types of puppets, about their forms, dimensions, role and dramatic meanings in a show.  <i>Practical classes</i> Throughout the 30 working weeks students complete three practical assignments: <ol style="list-style-type: none"><li>1 Designing different types of puppets for a particular stage piece, depending on the director's vision (15 weeks)</li><li>2 Designing a puppet correlating to the scenography of a puppet show (4 weeks)</li><li>3 Designing, creating and using puppets depending on the various media (11 weeks)</li></ol>				
<b>Relevant literature:</b>  <ol style="list-style-type: none"><li>1 ESTETIKA LUTKARSTVA, Radoslav Lazić, autorsko izdanje, Beograd , 2002.</li><li>2 MOJ ŽIVOT S LUTKOM, Marija Kulundžić, PZPP, BiH, Sarajevo, 1988.</li><li>3 HRVATSKO LUTKARSTVO, Grupa autora, Unima, Zagreb, 1997.</li><li>4 TEATAR KUKOL, S.V. Obrascov, Planeta, Moskva, 1968.</li><li>5 PUPPENTHEATER DER WELT, Grupa autora, Henschelverlag, Kunst und Gesellschaft , Berlin, 1968</li></ol>				
Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>▪ lectures accompanied by illustrations (demonstration of work techniques, methods and approaches)</li><li>▪ mentoring – individual correction and consultations</li><li>▪ individual or group research</li><li>▪ practical work at tailoring, modelling and other workshops</li><li>▪ learning from non-academic sources (the internet, communication with theatres, film and TV studios, professional community etc)</li></ul>				
Grading (maximum points earned: 100)				

<b>Pre-exam obligations :</b>	<b>40</b>	total points	<b>Final exam :</b>	<b>60</b>	total points
Lectures – participation record		5	Exam – artwork project		60
Practical classes – participation record		5			
Assessment tests		30			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Art Teaching Methodology</b>
Taught by:	Sanja Filipović
Course status:	optional
ECTS:	6
Enrolment conditions:	none

### Course objectives:

*To build and consolidate students' competences in:* comprehension, interpretation, analysis and evaluation of theories and ideas of art teaching methodology; interpretation and evaluation of art pedagogue's competences; defining goals and outcomes of art teaching, content and activities, as well as of art teaching elements; interpretation and evaluation of approaches and techniques of learning and motivation organisation; differentiation between and application of analysis and evaluation aspects of children and adolescents' visual art creations; comprehension, evaluation and application of seminar paper writing criteria; choosing a scope of content, key terms and visual examples in line with a chosen work topic; research and application of various literature and information sources; application of language, work style and reference and citing criteria; application of technical execution skills in writing seminar papers; verbal presentation and summary of seminar paper content within a set timeframe; illustrating with adequate examples, application of different skills, techniques and styles of public presenting; critical analysis, audience discussion, posing problem questions and summarising; individually creating presentations and employing multimedia techniques.

### Course outcomes:

Upon completion of the course, students can:

- understand, interpret, analyse and evaluate different ideas and theoretical premises, interdisciplinarity and exemplarity of art teaching methodology
- differentiate between and interpret development aspects, traits and specificities of children and adolescents' visual artistry
- interpret and evaluate competence scope of a teacher – art pedagogue
- define goals and outcomes of art teaching according to set criteria
- identify, categorise, compare and evaluate various content and activities in visual arts
- refer to and explain basic elements of art teaching – types of classes, methods, teaching modes, spaces where art activities take place, equipment of a facility, art fields/media, techniques, materials, tools...
- interpret, critically analyse and evaluate different approaches and techniques of learning and motivation organisation
- differentiate between and employ varied analysis and evaluation aspects of children and adolescents' visual artistry
- comprehend, evaluate and apply seminar paper writing criteria
- individually choose scope of content, key terms and visual examples in line with the chosen work topic
- explore and use diverse literature and information sources
- use appropriate language and work style, as well as referencing and citing criteria
- apply technical execution skills in writing seminar papers
- verbally present and summarise seminar paper content within a set timeframe
- illustrate presentations with adequate examples, employ diverse public speaking skills, techniques and style
- critically analyse, have audience discussions, pose problem questions and summarise
- individually create presentations and employ multimedia techniques – PowerPoint presentation, Prezi presentation, etc.

### Course contents:

- Art teaching methodology as a scientific and teaching discipline (Basic terminology, content, objectives and tasks of art teaching methodology. Art teaching methodology as a scientific and teaching discipline and its relation to

other scientific and art disciplines. Evolution of comprehension and concepts of and approaches to art teaching.)

- Development of visual artistry and nurturing creativity in children and adolescents (Development aspects, traits and specificities of visual artistry in children and adolescents.)
- Holistic approach to art teaching (Objectives and tasks of Arts. Didactic principles. Correlation, thematic planning and interdisciplinary teaching and activities.)
- Teacher competences (Teacher competence standards, mentoring skills and classroom management. Art pedagogue as a reflective practitioner – steps in developing, improving and nurturing creativity in children and adolescents. The persona of a university professor.)
- Goals and outcomes of art teaching (General and specific goals of art teaching. Defining educational outcomes according to set criteria – dimensions of cognitive processes, perception, experience and the creative process.)
- Content and activities (Basic content structure – teaching topic, unit and key terminology. Form theory, art heritage and elements of aesthetic evaluation. Properties and expressive potential of traditional and modern media in children and adolescents' visual art creations. Motivational topics for children's artistry.)
- Learning prerequisites and materials (Class types. Methods. Form of work. Space where artistic activities take place and its equipment. Art fields / media, techniques and materials. Tools, literature and other sources.)
- Learning process organisation (Different approaches to teaching, learning and class planning. Class planning techniques. Learning motivation and creative expression. Articulating classes.)
- Analysis and evaluation (Analysis of visual artistry in children and adolescents – psychological, social, aesthetic and pedagogical aspects. Evaluation and format grading. Art contests, exhibitions and competitions.)
- Seminar paper execution criteria (Concept and point of seminar papers. Writing preparation – topic choice, bibliographic preparation, paper structure. Documentation basis of a seminar paper – citations, language and style. Technical execution of seminar and final papers. Topic choice – art teaching curriculum at all educational levels. Exploring literature and various information sources.)
- Public presenting skills and techniques – vocal expression, gestures and body language, presentation types and characteristics. Techniques of visually presenting seminar papers – multimedia (PowerPoint and Prezi presentations...)
- Public presentation of seminar papers, public discussion and feedback.

#### Relevant literature:

- 1 Arnhajm, R. (1985): *Vizuelno mišljenje*, Univerzitet umetnosti, Beograd.
- 2 Lowenfeld, Viktor & Brittain, W. Lambert (1975): *Creative and mental growth*, Macmillan Publishing Co., Inc., New York.
- 3 Karlavariš, B. (1960): *Nova koncepcija likovnog vaspitanja*, ZZIU Narodne Republike Srbije.
- 4 Belamarić, D. (1987): *Djete i oblik*, Školska knjiga, Zagreb.
- 5 Koks, M. (2000): *Dečji crteži*, Zavod za udžbenike i nastavna sredstva, Beograd.
- 6 Kvašček, R. (1980): *Podsticanje i sputavanje stvaralačkog ponašanja ličnosti*, Zavod za udžbenike, Sarajevo.
- 7 Filipović, S. (2011): *Metodika likovnog vaspitanja i obrazovanja*, UU u Beogradu i Izdavačka kuća Klet, Beograd.
- 8 Avramović, S. (2008): *Veština besedništva i javni nastup*, Službeni glasnik, Beograd.
- 9 Kundačina, M. i Bandur, V. (2007): *Akademsko pisanje*, Učiteljski fakultet, Užice.
- 10 Li, E., Majnard, M. (2002), *Savršena prezentacija*, Beograd, Službeni glasnik.

Additional literature according to student's choice and in line with the curriculum.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

- lectures (oral addresses, working with text), problem method
- group work, pair work and individual work
- written assignments, visual presentations

- research work, discussions, plenary presentations and oral defences

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		20	Seminar paper presentation		20
Assessment test		30	Exam – oral		10
Seminar paper		20			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Monumental Painting</b>
Taught by:	Miroslav S. Lazović, Nikola Z. Božović
Course status:	compulsory
ECTS:	18
Enrolment conditions:	none

#### Course objectives:

To develop students' visual art and creative reasoning while expanding and fine-tuning their knowledge and experience gained throughout the Monumental Painting Basics course and having them apply it in particular circumstances of modern architecture.

#### Course outcomes:

Students can appreciate the role and significance of monumental painting as a part of synthesis of works of art and architecture. They can individually and creatively apply visual art and technical-technological knowledge gained during the Monumental Painting course, focusing on exploring and mastering a mixed-media technique.

#### Course contents:

The course encompasses aesthetic, visual art and practical approach to solving problems in monumental painting; exploring and mastering certain visual art, technical and technological methods of executing paintings, cartoons (*It. cartone* – full scale drawing) and using techniques of monumental painting focusing on the knowledge and use of contemporary materials.

**Practical work** is realised through 6 assignments:

Semester VII

- creating a painting, a cartoon and execution in stained glass technique (10 weeks)
- creating a painting, a cartoon and execution in encaustic technique (3 weeks)
- creating a painting, a cartoon and execution in mixed-media technique (2 weeks)

Semester VIII

- creating a painting, a cartoon and execution in tapestry technique (10 weeks)
- creating a painting, a cartoon and execution in mixed-media technique (3 weeks)
- creating a painting, a cartoon and execution in mixed-media technique (2 weeks)

#### Relevant literature:

- 1 Vizantijske freske u Jugoslaviji, V.J.Đurić, Jugoslavija, Beograd, 1974.
- 2 Chagall, W . Haftmann, Yugoslavia, Beograd , 1996.
- 3 Svečana dvorana Kruševca, Lj.M.Dragičević, Skupština opštine Kruševac, 2002.
- 4 Jugendstilfenster in Deutschland, E. Remmert, Kunstverlag, Weingarten,1984.

Number of active teaching classes				Other classes:
Lectures: <b>3</b>	Practical classes: <b>3</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>2</b>

#### Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches
- practical experience in solving, creating or presenting assignments (taking place at purpose-specific facilities, such as the studio, modelling and computer workshops, etc)
- mentoring – individual correction and consultations

- group discussions and reviews of assignments and research
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community etc)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		5	Exam – final assignment		30
Lectures – participation record		5			
Practical classes		60			

Study programme:	Applied Arts; Design			
Type and level of studies:	Undergraduate academic studies			
Course:	Descriptive Geometry			
Taught by:	Dr Mišić Ž. Slobodan			
Course status:	compulsory			
ECTS:	6			
Enrolment conditions:	none			
<b>Course objectives:</b> To develop skills of spatial visualisation by learning and applying constructive-geometrical methods of presenting elements of 3D space. To solve problems of mutual spatial relations between specific geometric forms in a 2D layout representation.				
<b>Course outcomes:</b> Students can observe 3D space elements from the corresponding 2D representations and can solve different geometric problems in space. They can design and utilize 3D geometric forms by applying the knowledge on their constructive-geometrical generating.				
<b>Course contents:</b>  <b>Lectures:</b> <div><div>1. Basic concepts and types of projection 2. Projecting point and line 3. Points and lines in special positions 4-5. Plane in general and special position 6-7. Interrelation between line and plane  8-9. Transformation and rotation 10-12. Regular polyhedrons (Platonic solids) 13. Collineation and affinity 14. Intersection of planes and polyhedrons 15. Network construction of polyhedrons</div><div>16. Construction of cones 17. Intersection of plane and sphere 18. Cross section of cylindrical and conical surfaces 19-20. Mutual penetration of polyhedrons 21. Mutual penetration of cylindrical and conical surfaces 22. Contours of rotational surfaces 23-24. Ruled non-developable surfaces 25. Axonometry 26-30. Shading in orthogonal projection</div></div> <b>Practical classes:</b> follow the weekly schedule of topical units of lectures				
<b>Relevant literature:</b> <div>1 Nacrtna geometrija, Ljubica Gagić, Akademska misao, 2002. 2 Nacrtna geometrija, Vinko Đurović, Naučna knjiga, Beograd, 1977. 3 Nacrtna geometrija, Aleksandar Čučaković, Akademska misao, Beograd, 2010. 4 Nacrtna geometrija, Petar Anagnosti, Naučna knjiga, Beograd, 1981. 5 Zbirka zadataka iz nacrtna geometrije i perspektive sa rešenim primerima, Stevan Živanović i Aleksandar Čučaković, Akademska misao, Beograd, 2008. 6 Računarska geometrija sa 3 D modelovanjem, Marija Obradović, AGM knjiga, 2010. 7 Zbirka rešenih zadataka iz računarske geometrije sa 3 D modelovanjem, Marija Obradović, Slobodan Mišić, Magdalena Dragović , Građevinski fakultet, Beograd, 2011.</div>				
Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	1
<b>Teaching methods:</b> Interactive teaching in the form of lectures and graphics exercises. Lectures introduce students to theoretical basics of constructing geometrical elements of space. They are followed by practical exercises in graphics, performed using the traditional drawing tools and mandatory literature.				

<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>40</b>	total points	<b>Final exam :</b>	<b>60</b>	total points
Lectures – participation record		5	Exam – written		60
Practical classes – participation record		35			

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Clothing 1				
Taught by:	Popović M. Zora				
Course status:	compulsory				
ECTS:	12				
Enrolment conditions:	none				
<b>Course objectives:</b> Main objectives are to have students: <ul style="list-style-type: none"><li>• master human figure proportions (male, female, children's) by means of a line drawing on an A4 format</li><li>• master basics of designing and devising a clothing item</li></ul>					
<b>Course outcomes:</b> Students have mastered the human figure proportions and the basics of designing a clothing item.					
<b>Course contents:</b>  Students address the human figure proportions by using the line as their main means of expression and do so with a graphite pencil, Indian ink and pen, reed, brush. They master the basics of designing a clothing item.  <i>Practical classes</i> <ol style="list-style-type: none"><li>1. Female figure drawing on an A4 format (5 weeks)</li><li>2. Male figure drawing on an A4 format (5 weeks)</li><li>3. Children's figure drawing on an A4 format (5 weeks)</li><li>4. Designing a clothing item using the line as main form component (5 weeks)</li><li>5. Designing a clothing item using fabric with a design (5 weeks)</li><li>6. Designing a clothing item using single-coloured fabric (5 weeks)</li></ol>					
<b>Relevant literature:</b> <ol style="list-style-type: none"><li>1 SVETLOST, SENKA I BOJA, D.Stojanović-Sip, skripta FPU, Beograd, 1976</li><li>2 ELEMENTI OBLIKA I OSNOVI OBLIKOVANJA, D. Stojanović Sip, FPU, Beograd, 1966.</li><li>3 Fashion Drawing, Fransis Marshal, 1946.</li><li>4 Figure Drawing for Fashion Design, Elisabeth Drudi &amp; Tiziana Pazi, 2011.</li><li>5 Anatomy lessons from Great Masters, Watson – Gupill, 1989.</li><li>6 The Fundamentals of Fashion Design, Richard Sorger &amp; Jenny Udale, 2006.</li></ol>					
Number of active teaching classes					Other classes:  5
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> Lectures, practical classes, demonstrations, practical work in the tailoring workshop					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Clothing 2</b>
Taught by:	Popović M. Zora
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Clothing 1 passed for attending – signature-verified attendance obtained during Costume Design 1 and Clothing Design 1 courses for exam taking – Costume Design 1 and Clothing Design 1 passed
<b>Course objectives:</b> Main objectives are to have students: <ul style="list-style-type: none"> <li>• overcome problems in designing and devising clothing items</li> <li>• learn to apply visual art principles</li> <li>• apply elements from the theory of form onto clothing design</li> <li>• explore pattern and visual art elements</li> <li>• use the principles of aesthetic order, concept unity, style and dominant elements when realising projects on a given topic</li> </ul>	
<b>Course outcomes:</b> Students have mastered visual art techniques in the rendition of sketches and figure drawings and have developed their general and specific competences.	
<b>Course contents:</b>  <i>Lectures</i> <ul style="list-style-type: none"> <li>• Designing a clothing item based on simple geometric shapes (4 weeks)</li> <li>• Making a downsize version of a mannequin (3 weeks)</li> <li>• Making the assignment mock-up and creating the model in size 38 out of white canvas (7 weeks)</li> <li>• Designing a clothing item with characteristic symmetrical and asymmetrical shapes (4 weeks)</li> <li>• Designing a clothing item by using colour value relationships (4 weeks)</li> <li>• Designing a clothing item by using colour contrasts (4 weeks)</li> <li>• Designing a clothing item by using a dominant element (4 weeks)</li> </ul> <i>Practical classes</i> The listed assignments are performed at the tailoring workshop and in the classroom. The course also demands research and library work outside the Faculty.	
<b>Relevant literature:</b> <ol style="list-style-type: none"> <li>7 The Fashion Coloring Book, Sharon Lee Tate</li> <li>8 100 Years of Fashion Illustration, Vally Blackman</li> <li>9 Wrap &amp; Drap Fashion, history, design &amp; drawing, Elisabeth «Kuky» Drudi</li> <li>10 Research and Design, Simon Seivewright</li> <li>11 Illustrating Fashion, McKelvey and Munslow</li> <li>12 Essential Fashion Illustration, Maite Lafuente</li> <li>13 Fashion, Cathy Newman</li> <li>14 The Collection of the Kyoto Costume Institute Fashion</li> <li>15 Belgian Fashion Design, Luc Derycke &amp; Sandra Van Der Veire</li> </ol>	
<div> <div>Number of active teaching classes</div> <div>Other classes:</div> </div>	

Lectures:        2	Practical classes:        2	Other type of classes:        0	Individual study & research:        0	4	
<b>Teaching methods:</b> Lectures, practical classes, demonstrations, practical work in the tailoring workshop					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Scenography Basics 1</b>
Taught by:	Ninoslava R. Vićentić
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

### **Course objectives:**

To acquaint students with the functioning, characteristics and conditionality of stage space, potentials and modes of scenographic intervention and practice. To give an overview of basic principles, tasks, roles and place of scenography in different stage performances in order to expand students' options for adapting their own ideas to the stage. To shape their visual artistry, technical and academic-theoretical knowledge and have them adopt skills required for artistic expression in stage design.

### **Course outcomes:**

Students are prepared to offer simple stage solutions which they draw (sketches), construct (scale models) and of which they render technical drawings. They can identify and visually interpret with precision the characteristics of a certain space using basic elements of stage décor. They can adapt their expression to the given (stage) space and test the technical and spatial feasibility of their concept solutions.

### **Course contents:**

#### ***Lectures***

Short overview of the history of stage, from the origins of Western (European) theatre to Baroque theatre and enclosing the stage into "Italian" box set. Standard equipment in traditional stage, production and operating modes, standard dimensions. Focus placed on mastering theoretical knowledge as a segue into practical work, the expression in which is gradually and continually developed.

#### ***First semester:***

1. Introduction – literature, sources, libraries and museums (1 class)
2. What is scenography? (1 class)
3. From space to scenographic space – dramatic, stage, actors', scenographic and spectators' spaces (2 classes)
4. Stage in antiquity (3 classes)
5. Stage in Middle Ages (2 classes)
6. Stage in Renaissance (3 classes)
7. Stage in Baroque (3 classes)

*Second semester* – focus is on practical artwork assignments which almost simultaneously (each lecture is followed by a small practical assignment) test and consolidate the acquired knowledge.

1. Basic forms of theatre staging (3 classes)
2. Basic elements of stage – proscenium, portal, stage floor, orchestra pit, upstage, downstage, revolving stage, backstage, etc. (6 classes)
3. Basic elements of stage construction – stage platforms, stairs, rake (slope), pillars, stage wagons, props, scenery, curtains, backdrop, etc. (6 classes)

#### ***Practical classes***

When completing practical assignments (five per semester), students are stimulated to create as large an impact as possible by using a reduced number of standard décor elements; to identify and accurately visually interpret features of a certain space by using basic stage décor elements; to improve their visual artistry and to adapt it to the limitations of a given space. Practical work allows them to learn about basic staging techniques, methods of creating and finishing décor and to spatially decode an image or situation which they are interpreting onto a given stage.

**Relevant literature:**

- 1 *Istorija pozorišta*, Čezare Molinari, Beograd , Vuk Karadžić, 1982,
- 2 *Istorija pozorišta*, Ronald Harvud, Beograd , Klio, 1998
- 3 *Sociologija pozorišta*, Žan Divinjo, Beograd, BIGZ, 1978.,
- 4 *Dramaturgija scenskog prostora*, Dr Milenko Misailović, Novi Sad, Sterijino pozorje , 1988.
- 5 *Istorija scenografije od Helade do Krejga*, Žak Kukić, Univerzitet umetnosti, Beograd,
- 6 *Tratto di Scenotecnica*, prof. Bruno Mello, Görlich Editore, S.p.A. Milano, 1973.,
- 7 *What is Scenography?*, Pamela Howard, London and New York, Routledge, 2002,
- 8 *Stagecraft*, Trevor R. Griffiths, PHAIDON, New York, 1982.,
- 9 *A Mirror of World Theatre*, Vera Ptačková, Prague, Theatre Institute, 1995
- 10 *Umetnost i vizuelno opažanje*, Rudolf Arnhajm, Beograd , Univerzitet umetnosti, 1987.
- 11 *Arhitektura scensko gledališnih prostora i tehnika scene*, Inž. Dobrilo Nikolić, „Biro ST - Scenska tehnika“, Beograd, 2008.
- 12 *Tehnika scene*, Inž. Dobrilo Nikolić, „Biro ST - Scenska tehnika“, d.o.o. Beograd, 2008.
- 13 *Izbor tekstova za predmet teorija forme*, Mišević Radenko, Beograd, Univerzitet umetnosti, 1977.
- 14 *Filozofija pozorišta*, Radoslav Lazić, Beograd, Foto futura, 2004,
- 15 *Pojam pozorišta*, Fransis Ferguson, Beograd , Nolit 1979.,
- 16 *Rečnik scenografije*, prir. Ninoslava Vičentić, FPU, Beograd, 2007.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>1</b>

**Teaching methods:**

- introductory lectures and demonstrations of practical skills according to the curriculum topics, series of illustrated lectures and presentations
- group discussions
- student research work and practical, artwork assignments
- student reports on project results and presentations
- individual mentoring – corrections and consultations by the professor and assistants

Parallel to lectures and practical classes, the course organises practical experience in theatre workshops and on different theatre stages. Students witness technical rehearsals, presentations of stage equipment and technology, and making and setting up of theatre and film décor..

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Scenography Basics 2</b>
Taught by:	Ninoslava R. Vićentić
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending: signature-verified attendance obtained during Scenography Basics 1 for exam taking: Scenography Basics 1 passed

### Course objectives:

To provide students with insight into scenography as a spatial craft and art discipline, as well as into the necessary visual artistry, technical and academic-theoretical knowledge. To acquaint them with varied options for visual art and constructive expressions on stage. To teach them to adapt their concept solutions to a stage and to develop their visual artistry and technical competences. Simultaneously, students adopt and improve analytical (theoretical-technical) and creative (artistic) reasoning as an equally important prerequisite for working in the stage design industry.

### Course outcomes:

Students can identify characteristics of and spatially decode an image or situation which they are interpreting into a given stage. Their work results show a level of ability to visually interpret and artistically solve simple tasks on traditional stages.

### Course contents:

#### Lectures

Historical overview of stages and scenography continues on from the Baroque “Italian” theatre to the modern theatre and overcoming the traditional conditionality – strict division into performance space (stage) and audience:

1. 18<sup>th</sup> and 19<sup>th</sup> centuries (1 class)
2. Stage reformers – the Meiningen Company (1 class)
3. Naturalism (1 class)
4. Appia and Craig (1 class)
5. MHAT (Moscow Art Theatre) (1 class)
6. Expressionism and Symbolism (1 class)
7. Russian ballet (1 class)

#### Practical classes

By interpreting a given text (words, simple sentences, short descriptions, emotions, pictures, photographs and such) students identify and single out important characteristics which could be successfully visually staged. Scale models, which they make alongside sketches and technical drawings, provide for a more successful command of theatre perspective, composition, ways in which stage changes can be enacted and an insight into lighting operation potential. Practical assignments (4 assignments – 4 classes) and artwork projects (2 projects comprising smaller tasks – 6 classes) combine in a representative way all the skills which students master – conceptual and visual art solutions, sketches, scale models, production technique and their correct positioning on a given stage (projections, bases, cross sections). Practical classes serve to interpret, test and consolidate material covered by lectures.

### Relevant literature:

- 17 *Istorija pozorišta*, Čezare Molinari, Beograd , Vuk Karadžić, 1982,
- 18 *Istorija pozorišta*, Ronald Harvud, Beograd , Klio, 1998
- 19 *Sociologija pozorišta*, Žan Divinjo, Beograd, BIGZ, 1978.,
- 20 *Dramaturgija scenskog prostora*, Dr Milenko Misailović, Novi Sad, Sterijino pozorje , 1988.
- 21 *Istorija scenografije od Helade do Krejga*, Žak Kukić, Univerzitet umetnosti, Beograd,
- 22 *Tratto di Scenotecnica*, prof. Bruno Mello, Görlich Editore, S.p.A. Milano, 1973.,
- 23 *What is Scenography?*, Pamela Howard, London and New York, Routledge, 2002,
- 24 *Stagecraft*, Trevor R. Griffiths, PHAIDON, New York, 1982.,

- 25 *A Mirror of World Theatre*, Vera Ptačková, Prague, Theatre Institute, 1995
- 26 *Umetnost i vizuelno opažanje*, Rudolf Arnhajm, Beograd , Univerzitet umetnosti, 1987.
- 27 *Arhitektura scensko gledališnih prostora i tehnika scene*, Inž. Dobrilo Nikolić, „Biro ST - Scenska tehnika“, Beograd, 2008.
- 28 *Tehnika scene*, Inž. Dobrilo Nikolić, „Biro ST - Scenska tehnika“, d.o.o. Beograd, 2008.
- 29 *Izbor tekstova za predmet teorija forme*, Mišević Radenko, Beograd, Univerzitet umetnosti, 1977.
- 30 *Filozofija pozorišta*, Radoslav Lazić, Beograd, Foto futura, 2004,
- 31 *Pojam pozorišta*, Fransis Fergason, Beograd , Nolit 1979.,
- 32 *Rečnik scenografije*, prir. Ninoslava Vićentić, FPU, Beograd, 2007.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>1</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>0</b>

#### Teaching methods:

- introductory lectures and demonstrations of practical skills according to the curriculum topics, series of illustrated lectures and presentations
- group discussions
- student research work and practical, artwork assignments
- student reports on project results and presentations
- individual mentoring – corrections and consultations by the professor and assistants

Parallel to lectures and practical classes, the course organises practical experience in theatre workshops and on different theatre stages. Students witness technical rehearsals, presentations of stage equipment and technology, and making and setting up of theatre and film décor.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Wall Painting Basics</b>
Taught by:	Siniša Lj. Žikić, Miroslav S. Lazović, Nikola Z. Božović
Course status:	compulsory
ECTS:	8
Enrolment conditions:	none

#### Course objectives:

Students are acquainted with technical-technological potential of wall painting techniques by realising their assignments (paintings, drawings, cartoons).

#### Course outcomes:

Upon completion of the course students have acquired knowledge on the history of technique and technology of wall painting, as well as learned about technical-technological steps required to follow the programme and future studies.

#### Course contents:

##### Lectures

- History of wall painting presented via particular techniques of monumental painting
- Lectures on materials and supports, production methods in a particular technique and application potential

##### Practical classes

Exercises, supervised individual work. This type of classes includes practical work on projects, cartoons (*It. cartone* – full scale drawing) and supports for a particular wall painting technique.

#### Relevant literature:

- 1 "Tehnologija slikarstva, vajarstva i ikonografije", N . Brkić, Univerzitet umetnosti , Beograd,1990.
- 2 "Slikarska tehnologija", Ž . Turinski, Univerzitet umetnosti, Beograd 1990.
- 3 "Metode slikanja i materijali", M. Kreigher-Hozo, Svijetlost, Sarajevo, 1991.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in solving, creating or presenting assignments (taking place at the purpose-specific facilities, such as the studio, laboratories, modelling and computer workshops)
- mentoring – individual corrections and consultations
- group discussions and reviews of assignments and research
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Monumental Painting Basics</b>
Taught by:	Nikola Božović, Miroslav Lazović
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### Course objectives:

To introduce students to technical-technological potential of monumental painting techniques through realisation of practical exercises.

#### Course outcomes:

Students have gained knowledge on the history of monumental painting techniques and technical-technological steps, required to be able to follow the curriculum in their further studies.

#### Course contents:

##### Lectures

- Historical overview of monumental painting techniques (10)
- Introduction to basic technical and technological characteristics of monumental painting techniques (10)
- Types of material and introduction to the system of mosaic tesserae placing (10)

##### Practical classes

- Practical task in indirect mosaic technique: work methods and technique demonstration done by copying a chosen example (24)
- Casting and cleaning a finished mosaic upon grout (4)
- Creating a mosaic of smaller dimensions upon industrial glue: work methods and technique demonstration (10)
- Creating a mosaic using the direct method (placing directly onto fresh grout): work methods and technique demonstration (12)
- Practical task in stained glass technique: work methods and technique demonstration (10)

#### Relevant literature:

- 1 "Ravenne", L. von Matt, Editions Celrce d'Art, Paris, 1971.
- 2 "Mozaici Rima", W.Oakeshott, Jugoslavija, Beograd, 1977.
- 3 "Mosaic: History and Technique", P. Ficher, Thames and Hudson, London, 1971.
- 4 Turinski Živojin, Slikarska tehnologija, Univerzitet umetnosti, Beograd, 1970.
- 5 Kraigher-Hozo Metka, Slikarstvo, metode slikanja i materijali, Svijetlost, Sarajevo, 1991.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	

#### Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in performing assignments
- mentoring – individual corrections and consultations
- group discussions regarding assignments
- learning from non-academic sources (the internet, exhibitions)

<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		20	Exam – oral		30
Practical assignment		50			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Pedagogy</b>
Taught by:	Radovanović Ivica
Course status:	optional
ECTS:	4
Enrolment conditions:	none

### Course objectives:

The aim is to have students master basic knowledge in pedagogy, develop their pedagogical reasoning, standpoints and values, enhance and expand their pedagogical vocabulary and also to encourage in them an explorative approach towards pedagogical theory and practice.

To provide them with elementary didactic knowledge (develop elementary didactic ability to understand the core aims and tasks of teaching and education). To train them to draw up curriculum and teaching outcomes, to make more adequate choices in and creatively employ teaching methods, forms, didactic media and strategies in the course of planning, realising and evaluating the teaching process.

### Course outcomes:

Students have mastered basic knowledge in pedagogy. They have evolved their pedagogical reasoning, integrated theoretical and practical pedagogical knowledge, developed an active, explorative approach to pedagogical practice, acquired skills (declarative and procedural) and abilities to apply didactic laws, principles and rules in teaching school subjects and integrative topics.

### Course contents:

#### *I General pedagogy*

1. Pedagogy as a science and study discipline
2. Epistemological-methodological basis of pedagogy
3. Basic pedagogical terminology
4. Educational objectives
5. Education and development
6. Values and education
7. Culture and education
8. Structural components of education
9. Leisure time education
10. Educational methodology basics
11. Education and training system

#### *II Didactics*

1. Didactics as a science
2. Teaching as a creative process
3. Pedagogical and psychological factors of successful teaching
4. Teaching organisation
5. Educational technology
6. Education in the information age
7. Educational-training climate
8. Education and training media
9. Evaluating and measuring pupils' knowledge and abilities

### Relevant literature:

1. Mandić P. Radovanović I. (2000.g.) Uvod u opštu informatičku pedagogiju, Učiteljski fakultet, Beograd
2. Trnavac N. (2000.g.) Pedagogija, Naučna knjiga Beograd

3 Potkonjak N., Radovanović I. (2006.g.) Pedagoški praktikum, Učiteljski fakultet, Beograd 4 Vilotijević M. (2002.g.) Didaktika, Učiteljski fakultet, Beograd					
<b>Number of active teaching classes</b>					<b>Other classes:</b>
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0		0
<b>Teaching methods:</b> Lectures, practical exercises, research work, individual work and pedagogical practice.					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>40</b>	total points	<b>Final exam :</b>	<b>60</b>	total points
Lectures – participation record		10	Exam – oral		60
Assessment test(s)		20			
Seminar assignment(s)		10			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Perspective Drawing</b>
Taught by:	Slobodan Mišić, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### Course objectives:

3D space visualisation from perspective drawings. Choice and synthesis of an appropriate perspective drawing based on the minimum of required data – characteristic elements of 3D space for the adopted gaze direction.

#### Course outcomes:

Graphic expression ability by means of perspective drawings; discovery and interpretation of spatial relations and features of complex geometric forms and their geometric structures in a perspective drawing.

#### Course contents:

##### Lectures

- |   |   |
|---|---|
| 1. Perspective elements                             | 10-13. Frontal perspective              |
| 2. Coordinate system                                | 14. Horizontal perspective              |
| 3. Central projection of basic geometric forms      | 15-18. Orthogonal perspective           |
| 4. Spatial relations point-line-plane               | 19-22. Oblique perspective              |
| 5. Picture elements for detecting metric properties | 23-24. Mirrors                          |
| 6. Plane figures and planar shapes                  | 25-26. Theatre perspective              |
| 7. Generating perspective pictures                  | 27-29. Shading in perspective pictures  |
| 8. Types of perspective pictures                    | 30. Restitution of perspective pictures |
| 9. Drawing methods of perspective pictures          |   |

**Practical classes:** a topical follow-up to lectures, with the same layout of working weeks

#### Relevant literature:

- 1 Perspektiva , Radovan Štulić, FTN Izdavaštvo, Novi Sad, 2006.
- 2 Perspektiva, Petar Anagnosti, Naučna knjiga, Beograd, 1998.
- 3 Perspektiva , Hranislav Anđelković, Univerzitet u Nišu, Niš, 1991.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	
				<b>1</b>

#### Teaching methods:

Interactive teaching comprising lectures and graphic exercises. During lecture time, students learn about the theoretical bases of constructing perspective drawings. Lectures are followed by practical graphic exercises, rendered using traditional drawing tools and with mandatory consulting of literature.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	40	total points	Final exam :	60	total points
Lectures – participation record		5	Exam – written		60
Practical classes – participation record		35			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Calligraphy and Typeface Design 1</b>
Taught by:	Stojadinović R. Olivera, Oršolić G. Jana, Eraković M. Vedran
Course status:	compulsory / optional
ECTS:	6
Enrolment conditions:	none

#### Course objectives:

To introduce students to the history of scripts, from their inception to the Renaissance. To acquaint them with writing materials and instruments. To have students master proportions and linear systems of scripts, learn about the characteristics and gain command of basic scripts: Roman square capitals, uncial, humanist miniscule and Renaissance cursive, as well as contemporary Cyrillic scripts – upright and slanted.

#### Course outcomes:

Students have learned to use calligraphy materials and instruments, gained skills in using historical and contemporary scripts, in composing texts and planning the layout. They have been provided with basic information on the evolution of writing systems throughout history.

#### Course contents:

##### Lectures

Calligraphy tools. Preparing the reed pen. Composing the text and formats.

History of writing systems: types – mnemonic, pictographic, ideographic, logographic. Mesopotamia and Egypt. Phonetic systems. Greece, Rome. National scripts. Gothic scripts. Carolingian miniscule. Renaissance scripts.

##### Practical classes

First semester: Roman square capitals (7 weeks). Uncial (6 weeks)

Second semester: Humanistic miniscule and upright Cyrillic (7 weeks). Renaissance cursive, Latin and Cyrillic scripts (6 weeks).

#### Relevant literature:

- 1 Stjepan Fileki, *25 + 30 Pismo*, Univerzitet umetnosti u Beogradu, Beograd 2009
- 2 P. Đorđić, *Istorija srpske ćirilice*, Zavod za izdavanje udžbenika, Beograd 1990
- 3 R. Sassoon, *The Practical Guide to Lettering and Applied Calligraphy*, Thames and Hudson, New York 1991
- 4 Marc Drogin, *Medieval Calligraphy*, Dover Publications, New York 1980
- 5 Tipometar ([www.tipometar.org](http://www.tipometar.org))

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

- lectures with projections
- practical work in performing assignments
- mentoring – individual corrections and consultations
- knowledge test

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
------------------------	----	--------------	--------------	----	--------------

Lectures and practical classes – attendance and participation record	10	Exam – artwork assignment	30
Artwork assignments	60		

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Calligraphy and Typeface Design 2</b>
Taught by:	Stojadinović R. Olivera, Oršolić G. Jana, Eraković M. Vedran
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Calligraphy and Typeface Design 1 for exam taking – Calligraphy and Typeface Design 1 passed

### Course objectives:

To introduce students to the history of Cyrillic script, methods of creating mediaeval Cyrillic manuscripts, as well as to contemporary calligraphy. Students are trained to produce works modelled after old Serbian manuscripts, but also to transpose historical scripts in a contemporary manner, with a shift from historical canons, and to experiment with colour and various painting and graphic techniques. They are encouraged to independently explore the field of calligraphy and to creatively use the skills and knowledge acquired throughout this course in other graphic fields.

### Course outcomes:

Students have acquired skills to execute the historical letterforms of the Cyrillic script, and further improved the execution of the scripts they learned about during the Calligraphy and Typeface Design 1 course. They learned to create and combine traditional decorative elements, such as ornaments and initials, with the appropriate type of letters. They learned to transpose historical scripts into contemporary renditions, gradually moving away from the classic styles. They received basic information on the evolution of the Cyrillic script and 20<sup>th</sup> century calligraphy.

### Course contents:

#### Lectures

**First semester:** The emergence of Cyrillic and Glagolitic. Learning about the different versions of these scripts: Ustav, Poluustav, Brzopis Civil Script, squared and rounded Glagolitic. Mediaeval Cyrillic documents, composing models and page elements (ornaments, initials, titles).

**Second semester:** Contemporary and expressive calligraphy. Learning about important 20<sup>th</sup> century calligraphers and their work. New materials and techniques. Revision of course 1 material with emphasis on transposing historical scripts into contemporary renditions, using brush, reed, quill pen and into various materials. Connecting graphic disciplines and calligraphy (woodcut, linocut, etching, aquatint, embossing ...)

#### Practical classes

**First semester:** Practising the writing of Cyrillic Ustav script. Creating a work based on Serbian mediaeval manuscripts. Choosing and creating ornaments, initials and titling in Ustav script. Achieving harmony of form and content.

**Second semester:** Making a calligraphy composition in Western scripts of choice. Requirement of readability (text and margin readability, format, line length, spacing...). Paper colouring and staining according to examples from literature. Creating a series of modern and expressive calligraphic works using several techniques on paper and other materials. Working on short texts, non-standard compositions and paper formats, inscribing large letters, etc. Converting formal calligraphy into informal.

### Relevant literature:

- 1 Stjepan Fileki, *25 + 30 Pismo*, Univerzitet umetnosti u Beogradu, Beograd 2009
- 2 P . Đorđić, *Istorija srpske ćirilice*, Zavod za izdavanje udžbenika, Beograd 1990
- 3 D . Bogdanović, *Katalog ćirilskih rukopisa manastira Hilandara*, SANU, Beograd 1978
- 4 C . Mediavilla, *Calligraphy*, Scirpus Publications, Wommelgem , Belgium 1996
- 5 J . Mehigan, *Practical Encyclopedia of Calligraphy*, Hermes House, London 2009
- 6 L . Barcellona, *Take Your Pleasure Seriously*, Lazy Dog, Milano 2012

- 7 J . Stevens, *Scribe , Artist of the Written Word*, John Neil Books, Greensboro 2013
- 8 T . Noad, P. Seligman, *The Illuminated Alphabet*, Apple Press, London 2000
- 9 D . Knuth, *Bible Texts Illuminated*, A -R Editions, Madison 1991
- 10 D . Harris, *The Art of Calligraphy*, DK Adult, New York 1995
- 11 fpupismo.blogspot.com
- 12 Tipometar (www.tipometar.org)

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	0	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with projections</li><li>practical work in solving and presenting assignments</li><li>mentoring – individual corrections and consultations</li><li>knowledge test</li></ul>					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance and participation record		10	Exam – artwork assignments		30
Artwork assignments		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Calligraphy and Typeface Design 3</b>
Taught by:	Stojadinović R. Olivera, Oršolić G. Jana, Eraković M. Vedran
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Calligraphy and Typeface Design 2 for exam taking – Calligraphy and Typeface Design 2 passed

#### Course objectives:

Application of calligraphy and lettering in graphic design. Students are encouraged to creatively use the knowledge and skills acquired during the Calligraphy and Typeface Design courses in all other graphic areas. Getting familiar with the history and basics of typeface design. Creating sketches for a typeface.

#### Course outcomes:

By performing artwork assignments, students become able to practically apply knowledge and skills from the field of calligraphy and lettering. They have acquired theoretical and practical knowledge of type design and prepared the sketches to be executed on a computer in the Calligraphy and Typeface Design 4 course.

#### Course contents:

##### Lectures

**First semester:** Basic typeface elements. Origin and technique of printing with movable type. Development and diversity of typefaces. Changes in the printing technique and their influence on typeface design. Methodology of typeface designing on a computer. Anatomy of a typeface. Classification of typefaces. Printing periods. Gutenberg and the beginnings of printing in Europe.

**Second semester:** 15<sup>th</sup> century typefaces in Italy. Jenson, Aldus Manutius. Garamond and 16<sup>th</sup> century typefaces. The development of typefaces in the 17<sup>th</sup> and 18<sup>th</sup> centuries. Industrial revolution and the invention of printing machines, 19<sup>th</sup> century. 20<sup>th</sup> century typefaces. Printing in Serbia

##### Practical classes

**First semester:** Typeface creation exercises (classic, transitional, Classicist antiqua, sans-serif, Cyrillic), rendering in pencil.

Applied calligraphy assignments: visual identity (6 weeks), calligraphic or hand-lettered preparation, digitally executed and printed; seasonal assignment (7 weeks), submitted in print and digital forms.

**Second semester:** Designing – preparing sketches for two typefaces (for text and display: Latin, Cyrillic, numerals, punctuation, 13 weeks).

Applied calligraphy assignments: personal project (6 weeks), public project (7 weeks). Calligraphic or hand-lettered sketches, if required, executed digitally and printed.

Quick tasks (the content of these tasks is subject to change).

#### Relevant literature:

- 1 R . Bringhurst, *The Elements of Typographic Style*, Hartley and Marks, Point Roberts 1996
- 2 Stjepan Fileki, *25 + 30 Pismo*, Univerzitet umetnosti u Beogradu, Beograd 2009
- 3 A . Nesbitt, *History and Techniques of Lettering*, Dover Publications, Mineola 1998
- 4 Mitar Pešikan i drugi, *Pet vekova srpskog štamparstva*, SANU , Matica srpska, Narodna biblioteka Srbije 1994
- 5 Friedrich Friedl, Nicolaus Ott, Bernard Stein, *TYPO When, Who, How*, Köneman 1998
- 6 Stanley Morison, *A Tally of Types*, Cambridge University Press, Cambridge 1973
- 7 Allan Haley, *Typographic Milestones*, Van Nostrand Reinhold, New York 1976.
- 8 Steven Heller, Lita Talarico, *Typography Sketchbooks*, Thames&Hudson, New York 2012

9 Tipometar (www.tipometar.org)  
 10 fpupismo.blogspot.com

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	1	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with projections</li><li>practical work in solving and presenting assignments</li><li>mentoring – individual corrections and consultations</li><li>collective presentations using projections and subsequent reviews</li><li>knowledge test</li></ul>					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Artwork assignments		54			
Knowledge test		6			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Calligraphy and Typeface Design 4</b>
Taught by:	Stojadinović R. Olivera, Oršolić G. Jana, Eraković M. Vedran
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Calligraphy and Typeface Design 3 for exam taking – Calligraphy and Typeface Design 3 passed

### Course objectives:

Students are trained to independently create a digital typeface, starting from a sketch (sketches made previously on Calligraphy and Typeface Design 3 course can be used), to the final digital font for use on computers. Developing students' ability to revise their own work to full functionality by critically analysing the intermediate phases of the creative process.

### Course outcomes:

Students can design a typeface (font) in Unicode encoding, comprising basic Latin alphabet, Cyrillic alphabet, numerals and punctuation, and to present their work appropriately. Students have mastered all the aesthetic and technical requirements specific to this task.

### Course contents:

#### Lectures

Learning about the font editor. Basic font information. Unicode character maps, names and Unicode code points. Code pages. Properties of the Cyrillic glyph set. Setting alternative glyphs and ligatures. Operating systems and formats.

#### Practical classes

Designing one font (according to the sketches rendered in the third study year, or to the new drafts).

**First semester:** Entering sketches into the computer (scanning), processing images, tracing, processing the vector drawings, transferring them to a font editor. Establishing basic font metrics (ascent, descent, x-height, caps height, overshoots). Assigning the glyphs to their according code points, adjusting size and spacing (metrics).

**Second semester:** Final processing of the glyphs (background tracing, removing excess points). Harmonising glyph elements. Defining kerning pairs. Hinting. Defining the required font information. Exporting the font, installing, checking the appearance in text layout programmes, test printing. Correcting the shapes and spacing (metrics) according to printed tests. Creating a presentation.

### Relevant literature:

- 1 FontLab Users Manual
- 2 R. Bringhurst, *The Elements of Typographic Style*, Hartley and Marks, Point Roberts 1996
- 3 Karen Cheng, *Designing Type*, Laurence King Publishing, London 2005
- 4 Steven Heller, Lita Talarico, *Typography Sketchbooks*, Thames&Hudson, New York 2012
- 5 Tipometar ([www.tipometar.org](http://www.tipometar.org))
- 6 fpupismo.blogspot.com

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	0

**Teaching methods:**

Individual classes. Lectures for the whole group or in the form of individual explanations, subject to requirement. After selecting sketches, hand-made as per rule, the entire process of creating and correcting assignments is executed on a computer.

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in solving, creating or presenting assignments, taking place at the computer workshop
- mentoring – individual corrections and consultations

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance and participation record		10	Exam – artwork assignment		30
Artwork assignment		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Poster 1</b>
Taught by:	Mićanović M. Zdravko, Mag.
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

#### Course objectives:

To organise and define elements comprising the basic structure of graphic design in posters and ads with their analysis and elaboration: expression and contents (expression which denotes and content which is denoted), form through three transformation modes (stylisation, reduction and deformation), transposition and visual art elements (line, colour, colour value, texture), poster structure and composition in the text-image relation (organic and prefabricated artwork), poster typology according to purpose (political, commercial and culture posters) including evaluating their functions (referential, emotional, aesthetic, etc). Working in graphics software – Photoshop and Illustrator.

#### Course outcomes:

Students learn about the language, expression, functions and typology of posters and advertisements by mastering the basics of practical work through executing concrete tasks/posters in sketches, by organising and harmonising the proposed content. Simultaneously, the tasks chosen help them gain command of generalising, classifying, abridging and interpreting the material.

#### Course contents:

##### First semester:

- Expression and content. Topic along the lines of portrait and self-portrait. In contrast to the first assignment where the topic is set, topics in other assignments are tied to the current affairs and events. Transformation, transposition and analysis of visual art elements: line, colour, colour values and textures. Six weeks – lectures/practical classes 2+4
- Artwork structure and composition. Text-image relation. Five weeks – lectures/practical classes 1+4
- Organic and prefabricated artwork – lectures/practical classes. Four weeks 1+3

##### Second semester:

- Political poster. Five weeks – lectures/practical classes 1+4
- Culture poster. Four weeks – lectures/practical classes 1+3
- Commercial poster. Six weeks – lectures/practical classes 2+4

The first two assignments students render in B2 format and the remainder in B1. Artworks are rendered in traditional visual art techniques or digitally, depending on the requirements stemming from a particular assignment.

#### Relevant literature:

- Uvod u dizajn, Đilo Dorfles, izdavač Svegovi, Novi Sad 1996.
- Uspon i pad plakata, Moris Rikard, izdavač NIP Borba Beograd, 1971.
- Plakat, Affiche, Poster, Josef und Shizuko Muler Brockmann, ABC Edition, Zurich 1990.
- Plakat, van zida u 88 slika, Zdravko Mićanavić praktikum, Signum broj 6.
- Oglašavanje, Frenk Džefkins, Izdavač Klio, Beograd 2004.

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	
				3

**Teaching methods:**

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at the purpose-specific facilities, such as the studio, laboratories, modelling and computer workshops etc)
- mentoring – individual corrections and consultations
- individual or group research/seminar assignments
- group discussions and reviews of assignments and research work
- student reports on research/project work (seminar papers, essays, visual presentations, studies, oral reports, etc)
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community, etc)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		30
Assessment test – artwork assignment/project		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Graphics Software</b>
Taught by:	Živković P. Mirjana, Batajić Sretenović Đ. Olivera, Vladimir Tatarević, Oršolić G. Jana
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### Course objectives:

To familiarise students with basic graphics software used throughout courses in their academic studies.

#### Course outcomes:

Students have learned about work basics in graphics software and are ready to employ the skills in other academic courses.

#### Course contents:

1. Adobe Photoshop and Adobe Photoshop Lightroom: Formats and units. Resolution. Colours settings for the layout design. RGB-CMYK. Transformations. Cropping. Light, contrast, saturation settings. Drawing tools – size, shapes, modes. Selecting tools. Select and mask. Filters. Palettes. Layers. Channels. Paths.
2. Adobe Illustrator: Settings, shortcuts, layout, palettes, review mode. New document, format, pages, resolution, colour layout, saving documents, compatibility with Photoshop and InDesign (+ Fontlab). Basic tools, editing, working with objects. Working with text, basic effects. Special palettes, customized tools.
3. Adobe InDesign: Opening files, single or opposing pages, metrics, margins, columns, bleeds. Workspace and tools, display changes. Master pages, text boxes, pagination. Working with pages. Importing pictures and text. Measuring and positioning. Element distribution. Working with text: choosing font, size, line spacing, moving the baseline, letter spacing, kerning. Glyph palette. Invisible signs. Styles. OpenType.
4. Adobe After Effects: Learning about the interface, opening a composition, video formats PAL NTSC, frame rate. Timeline and transformation tools, importing and interpreting video material, 3D compositing. Alpha channel, masks. Drawing tools, text animation. Time stretching and frame blending, interpolation. Effects, motion tracking, camera movements in 3D space, cleaning up a green screen.
5. HTML and CSS: HTML overview and anatomy. Text formatting. Links. Images and multimedia. Lists. Tables. Frames. CSS syntax. Text properties. Percentage, sizes, positions. Colours. Box model. Element positioning on a web page. Properties and values for hiding and revealing elements. Navigation design. Creating drop-down menus with CSS.

#### Relevant literature:

- 1 The Adobe Photoshop Lightroom 5 Book for Digital Photographers, Scott Kelby, New Riders, 2013.
- 2 Adobe Photoshop CC Classroom in a Book, Adobe Creative Team, Adobe Press, 2013.
- 3 Adobe Illustrator CC Classroom in a Book, Brian Wood, Adobe Press, 2014.
- 4 Adobe InDesign CC Classroom in a Book, Kelly Kordes Anton, John Cruise, Adobe Press, 2014.
- 5 Creating Motion Graphics with After Effects, Trish and Chris Meyer, Focal Press, 2010.
- 6 HTML5 Pocket Reference, Jennifer Niederst Robbins, O'Reilly, Cambridge, MA, 2013.
- 7 CSS: The Definitive Guide, Meyer, Eric A., O'Reilly, Cambridge, MA, 2006.

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	0

**Teaching methods:**

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at the computer workshop)
- mentoring – individual correction and consultations
- learning from non-academic sources (the internet)

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Materials 1</b>
Taught by:	Irena Živković, PhD
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

#### Course objectives:

To introduce students to characteristic properties of all classes of materials and their application in different applied arts fields.

#### Course outcomes:

Upon completion of the course, students have gained the following:

- ability to have an integrative view of materials in their interdependency of structure, properties and performances and based on them make optimal choices of the most suitable materials for a design
- ability to recognise comparative advantages of a particular commercial material for a specific use in applied arts
- ability to cooperate with experts from other relevant fields when realising their projects
- ability to follow innovations in new functional materials engineering and to use their comparative advantages in order to come up with the best possible product and project performance

#### Course contents:

**First semester** – within the 15 working weeks, the following topics are covered:

**Lectures** encompass:

1. STRUCTURE of materials: crystalline and non-crystalline structure. Structure of metals. Structure of ceramics. Structure of polymers.
2. PROPERTIES of materials: Classification of material properties. *Mechanical properties* – Elasticity, Strength, Hardness, Characteristics of breaking from tensile stress, Fatigue, Creep; *Physical properties* – Thermal, Electrical, Magnetic, Optical; *Environmental properties*.

**Practical classes** encompass: visits to the laboratory for the physical and mechanical testing of materials; seminar paper in the field of testing and characterising materials.

**Second semester** – within the 15 working weeks, the following topics are covered:

**Lectures** encompass:

1. METALLIC materials: Classification of metals. *Steels* – Structure and properties. Classification and denotation. Carbon steels. Alloy steels. Stainless steels. Tool steels. *Cast irons*. *Non-ferrous materials and alloys* – Aluminium and aluminium alloys. Copper and copper alloys. Magnesium and magnesium alloys. Titanium and titanium alloys. Nickel and nickel alloys. High melting metals. Low melting metals. *Superalloys*. *Hard alloys*.
2. CERAMIC materials: Classification. *Stone* – Structure of rocks and minerals. Igneous rocks. Sedimentary rocks. Metamorphic rocks. Stone processing. Technical stone. Decorative stone. Artificial stone. Precious and semi-precious stones. *Ceramic raw materials* – Clays. Defatting agents. Ceramic flux. Ceramic masses. Glazes. *Structural ceramics*. *Technical ceramics*. *Refractories*. *Abrasives*. *Inorganic bonding substances*. *Modern ceramic materials*. *Glass and glass-ceramic* – Organic. Inorganic. Optical. Glass-ceramic. *Materials for decorating ceramic and glass*.
3. POLYMERIC materials: Classification. *Synthetic thermoplastic polymers* – Polyethylene. Polypropylene. Polystyrene and copolymer. Poly (vinyl chloride). Poly (vinyl acetate). Poly (vinyl alcohol). Poly (tetrafluoroethylene). Acrylic polymers. Thermoplastic polyesters. Polycarbonate. Polyamide. Aromatic polyamide. Aromatic polyether. Polyurethane. *Synthetic thermosetting polymers* – Unsaturated polyesters. Alkyd resin. Phenol formaldehyde resin. Amino resins. Epoxy resins. *Natural organic polymers*. *Elastomeric materials* – Natural rubber. Synthetic rubbers. *Thermoplastic elastomers*. *Polymer fibres* – Natural fibres.

Chemical fibres. *Fabrics. Textiles for floor and wall lining. Adhesives. Polymer coatings* – Concept and basic components of coatings. Concept and basic components of paints.

4. COMPOSITE materials: *Polymeric composites* – Reinforcements in polymeric composites. Polymer composite matrices. Particle-reinforced polymer composites. Fibre-reinforced composites. Sandwich-structured composites. Application of polymer composites. *Metal composites* – Classification. Particle-reinforced metal composites. Fibre-reinforced metal composites. *Ceramic composites* – Structure. Properties. *Concrete. Wood and materials based on wood* – Wood structure. Mechanical properties. Types of wood and applications. *Paper* – Properties. Format. Classification. Cardboard and paperboard.
5. NEW FUNCTIONAL MATERIALS: materials with special functional properties – thermal, electrical, electromagnetic, thermoelectric, dielectric, optical, magnetic, electrochemical, biomedical, anti-vibrational and “smart” properties.

**Practical classes** encompass: seminar paper in the field of material processing in different applied arts.

#### Relevant literature:

##### From the library

- 1 I. Živković, R. Aleksić, **Osnove poznavanja materijala**, Univerzitet umetnosti, Beograd, 2012,
- 2 I. Živković, R. Aleksić, **Poznavanje i izbor materijala**, Univerzitet umetnosti, Beograd, 2013,
- 3 I. Živković, R. Aleksić, **Poznavanje materijala**, Univerzitet umetnosti, Beograd, 2014.

##### Additional literature

- 1 D.M. Addington, D.L. Schodek, **Smart Materials and New Technologies**, *For the architecture and design professions*, First Edition, Elsevier Butterworth-Heinemann, Amsterdam, 2005
- 2 M. Ashby, H. Shercliff, D. Cebon, **Materials, Engineering, Science, Processing and Design**, First Edition, Elsevier Butterworth-Heinemann, Amsterdam, 2007
- 3 M. Ashby, K. Johnson, **Materials and Design, The Art and Science of Material Selection in Product Design**, First Edition, Butterworth-Heinemann, Oxford, 2002.
- 4 F.M. Ashby, **Materials Selection in Mechanical Design**, Forth Edition, Elsevier Butterworth-Heinemann, Amsterdam, 2011
- 5 C. Binggeli, **Materials for Interior Environments**, Corky Binggeli Interior Design, Boston, 2008.
- 6 A. Cigada, B. Del Curto, R. Frassine, G. Fumagalli, M. Levi, C. Marano, M. Pedeferrri, M. Rink, **Materiali per il design**, *Introduzione ai materiali e alle loro proprietà*, Casa Editrice Ambrosiana, Milano, 2008.
- 7 J. Lesko, **Industrial Design-Materials and Manufacturing Guide**, John Wiley & Sons, Inc. New York, 2007.
- 8 Ritter, **Smart Materials In Architecture, Interior Architecture And Design**, Birkhauser – Publishers for Architecture, Basel, 2007.
- 9 I. Živković, R. Aleksić, **Grafički materijali**, Visoka škola strukovnih studija Beogradska politehnika, Beograd, 2013.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

- lectures with video projections and graphic animations
- individual/group research and seminar assignments

#### Grading (maximum points earned: 100)

Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures – participation record		10	Exam – written		50
Seminar paper		20			
Assessment test – written		20			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Materials 2</b>
Taught by:	Irena Živković, PhD
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Materials 1 for exam taking – Materials 1 passed

### Course objectives:

To introduce students to the steps in creating and processing metallic, ceramic, polymeric and composite materials and to their specific surface finishing processes as part of their use in different applied art fields.

### Course outcomes:

Upon completion of the course, students have gained the following:

- ability to, based on the comparative characteristics of metallic, ceramic, polymeric and composite materials processing steps, as well as on their specific surface finishing processes, make optimal choices for their processing into a designed product
- ability to follow innovations in the field of new functional materials technology and to apply their comparative advantages in order to get the best possible product and project performance.

### Course contents:

**First semester** – within the 15 working weeks, the following topics are covered:

**Lectures** encompass:

1. PROCESSING METHODS FOR METALLIC MATERIALS: *Casting metallic materials* – Solidification of the melt. Modification in structure. Sand casting. Permanent mould casting. Pressure casting (die casting). Investment casting. Shell moulding. Centrifugal casting. *Forming processes* – Basic mechanisms of shaping metals with plastic deformation. Recrystallisation. Forging. Rolling. Extrusion. Drawing (cold working process). Microdeformation. Sheet metal working. Deep drawing. Hydroforming (employs hydraulic pressure). *Machining metals* – Turning. Planing. Milling. Drilling. *Hand processing of metals* – Cutting. Sanding. Polishing. *Thermal processing of metallic materials*. *Fusing metals* – Fusion welding. Hot pressure welding. Soldering. Gas (oxyfuel) welding. Electric arc welding. Electric resistance welding. *Special methods in metal processing* – burning by laser, plasma, erosion technologies. *Corrosion and anti-corrosion methods* – Chemical corrosion. Electrochemical corrosion. Materials resistant to corrosion. Types and methods of anti-corrosion protection of metallic materials.
2. PROCESSING METHODS FOR CERAMIC MATERIALS: Ceramic powder processing and synthesis. *Forming ceramic products* – Slip casting. Tape casting. Injection moulding. Shaping the plasticised mass. *Drying and firing methods for ceramic products* – Firing ceramic products. Additional steps and processes in ceramic manufacturing. *Inorganic glass processing and synthesis* – manufacturing, blowing, drawing, pressing, rolling. *Glass-ceramic processing and synthesis*. *Special processing methods of ceramics and glasses*. *Corrosion and anti-corrosion methods in ceramic materials*.

**Practical classes** encompass: Visits to relevant laboratories; Seminar paper in the field of processing metallic or ceramic materials.

**Second semester** – within the 15 working weeks, the following topics are covered:

**Lectures** encompass:

1. PROCESSING AND SYNTHESIS METHODS FOR POLYMERIC MATERIALS: *Overview of synthesis methods for polymers* – Mass polymerisation (bulk polymerisation). Solution polymerisation. Suspension polymerisation. Emulsion polymerisation. *Compounding* – mixing polymers with *additives*. *Processing polymeric materials* – Extrusion. Extrusion blow moulding. Injection moulding. Calendering. Compressing. Casting. Thermoforming. Polymeric foams. Welding. Machining. Bonding. Laminating. Papering over and

surface treating. *Production and processing of elastomeric materials* – Manufacturing rubber products. *Processing and synthesis methods for thermosetting polymers. Special processing methods of polymeric materials. Ageing and protection of polymeric materials.*

2. **PROCESSING COMPOSITE MATERIALS:** *Manufacturing processes of polymeric composite materials* – Raw materials for the manufacture of composite materials. Processing methods for fibres and fabrics, prepreg, composite compounds BMC, SMC and TMC. Hand lay-up (open moulding method). Thermoplastic composite tape lay-up. Die casting. Injection moulding of compounds. Thermoforming. RTM and VARTM methods of transferring resin into the mould. Autoclave moulding. Pultrusion. Filament winding. Processing methods of wood and wood-based products. Surface processing of wood.
3. **PROCESSING METHODS FOR CERAMIC AND METAL MATRIX COMPOSITE POWDERS:** Fabricating metal powders and ceramic fibres. Injection moulding of metal powders and ceramic fibres. Hot and cold isostatic pressing. Sintering.
4. **TECHNOLOGIES IN NANOCOMPOSITE MATERIALS**

**Practical classes** encompass: Visits to relevant laboratories and industrial plants. Seminar paper in the field of processing polymers or composite materials.

#### Relevant literature:

##### From the library

- 4 I. Živković, R. Aleksić, **Osnove poznavanja materijala**, Univerzitet umetnosti, Beograd, 2012,
- 5 I. Živković, R. Aleksić, **Poznavanje i izbor materijala**, Univerzitet umetnosti, Beograd, 2013,
- 6 I. Živković, R. Aleksić, **Poznavanje materijala**, Univerzitet umetnosti, Beograd, 2014.

##### Additional literature

- 1 M. Ashby, K. Johnson, **Materials and Design**, *The Art and Science of Material Selection in Product Design*, First Edition, Butterworth-Heinemann, Oxford, 2002.
- 2 F.M. Ashby, **Materials Selection in Mechanical Design**, Forth Edition, Elsevier Butterworth-Heinemann, Amsterdam, 2011
- 3 J. Lesko, **Industrial Design-Materials and Manufacturing Guide**, John Wiley&Sons, Inc. New York, 2007.
- 4 S. Kalpakjian, S. R. Schmid, **Manufacturing Processes for Engineering Materials**, Prentice Hall, 2007
- 5 D. Bramston, **Basics Product Design-Material Thoughts**, AVA Publishing SA, Lausanne, 2009.
- 6 R. Asthana, A. Kumar, N. Dahotre, **Materials Processing and Manufacturing Science**, Butterworth Heinemann, Elsevier, 2006.
- 7 I. Živković, R. Aleksić, **Grafički materijali**, Visoka škola strukovnih studija Beogradska politehnika, Beograd, 2013.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

- lectures with video projections and graphic animations
- individual/group research and seminar assignments

#### Grading (maximum points earned: 100)

Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures – participation record		10	Exam – written		50
Seminar paper		20			
Assessment test – written		20			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Theatrical Scenography 1</b>
Taught by:	Popović M. Vesna
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Scenography and Scenography Basics 2 passed

### Course objectives:

Training students for creative thinking and independent work at a theatre. Introducing them to theatrical stage technologies and helping them master project work processes. Developing their explorative, conceptual and critical reasoning modes and teaching them to fit into a team work setting.

### Course outcomes:

Students have understood the role and significance of theatrical scenography. They can complete simpler stage design projects, which contain: stage piece analysis; rendering concept sketches; writing a technical study; making scale models; choosing execution materials. They have learned about stage mechanisms, mastered scene design changes on different stages. They can perform quick stage design changes with less complex scenes.

### Course contents:

#### Lectures

Reading and analysis of plays. Finding stage, action and drama spaces within plays. Analysing play's time and space. Analysing scenographic solutions through genres and different stage spaces. Understanding the project's basic idea, searching for hidden meanings in the text and coming up with one's own attitude to it. Searching for balance between visual art, functional, symbolic and physical worlds in stage design. Balancing personal and collective views, visual art and theatrical descriptions and metaphors. Translating the system of complex signs, harmonised in a narrative structure, into a language the audience understands.

#### Practical classes

Research work through select texts which contain up to three stage scenes, searching for the idea and quick changes in scene design. Creating a project study which contains textual analysis, concept sketches, art sketches, technical elaboration, scale models and photo documentation of light changes. Students choose the execution materials and describe element processing methods. They go to theatre workshops, where real elements are created, and participate in the assembling process and light fitting. They take part in choosing and creating props. Throughout the year they complete five projects. The realisation of the first project lasts four weeks, while the remaining three take eight weeks each. In collaboration with students from the Faculty of Dramatic Arts, they complete exam projects where scenography students most often execute their own ideas.

### Relevant literature:

- 1 Istorija pozorišta, Molinari, Čezare – autor, Beograd : "Vuk Karadžić", 1982.
- 2 Dramaturgija scenskog prostora, Misailović, Milenko – autor, Sterijino pozorje-Dnevnik, 1988.
- 3 Josef Svoboda Scénographe, Svoboda, Josef, Union des Théâtres, 1992.
- 4 Šta je scenografija?, Huard, Pamela – autor , Beograd : Clio, 2002.
- 5 Piter Brook, "Prazan prostor", "Niti vremena", "Otvorena vrata", Beograd Clio 1986.,2004.,2006.
- 6 Bil Brajson, "ŠEKSPIR Svet kao pozornica", Beograd Laguna, 2011.
- 7 V. Šekspir "Makbet", "Kralj Lir", "Hamlet", "Ričard III", "Otelo"
- 8 J. Kot "Šekspir, naš savremenik"
- 9 J. Hristić "Čehov, dramski pisac"
- 10 B. Breht "Dijalektika u teatru"
- 11 A.P. Čehov "Galeb", "Tri sestre", "Ujka Vanja", "Višnjik", "Ivanov"
- 12 B. Breht "Majka hrabrost i njena deca", "Opera za 3 groša", "Kavkaski krug kredom"
- 13 B. Nušić "Pokojnik", "Gospođa ministarka"

- 14 J.S. Popović "Pokondirena tikva", "Rodoljupci"
- 15 Lj. Simović "Čudo u Šarganu", "Putujuće pozorište Šopalović", "Hasanaginica"
- 16 B. Srbljanović "Porodične priče", "Barbelo, o psima i deci"

**Additional literature (not available at the library, but can be found in bookstores)**

- 1 The empty space, Brook, Peter, Harmondsworth : Penguin Books, 1986
- 2 Ka siromašnom pozorištu, Ježi Grotovski, Studio Lirica: Beograd, 2006.
- 3 Pozorište 4000 godina hronologija, Dragan Klaić, Nezavisna izdanja: Beograd, 1989.
- 4 Niti vremena, Piter Bruk, Zepter Book World: Beograd , 2004.
- 5 Otvorena vrata, Piter Bruk, Clio, Beograd , 2006.

Number of active teaching classes				Other classes:	
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	5	
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures and presentations</li><li>individual and group research</li><li>practical experience of learning about materials, creating stage design elements and theatre painting techniques, taking place at theatre workshops</li><li>mentoring – individual corrections and consultations</li><li>collective analysing of artworks and collective work upon assignments</li><li>creating scale models with help from assistants</li><li>collaboration with students from the Faculty of Dramatic Arts (FDU)</li></ul>					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>50</b>	total points	<b>Final exam :</b>	<b>50</b>	total points
Lectures – participation record		5	Exam – practical project/assignment		50
Practical classes – participation record		5			
Assessment test – practical project		40			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Theatrical Scenography 2</b>
Taught by:	Zarić M. Geroslav
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Theatrical Scenography 1 passed

### Course objectives:

To train students to create and realise complex stage tasks with numerous and complicated changes. To develop their sense of dimensions, element relations in space and stage adaptations by teaching them about possibilities and traits of different stage spaces, The course introduces them to all stage design elements in order to develop their analytic, creative reasoning, a prerequisite for coming up with solutions which aim not just to create a performance space, but also to use stage design to make the audience actively participate in the performance by visually interpreting the basic idea of the piece. To define a stage scene in which people and objects inevitably change their meaning by simply appearing.

### Course outcomes:

In the course of their practical experience, students will, through analysis, acquire the ability to reach concept solutions by using all visual art elements and various available information. They will learn to solve complex stage design changes. By adapting to different stages, they will master the skills of utilising their technical potential to the maximum. They will know how to independently lead a project from its conception to premiere on a particular stage, and to do so within a given timeframe and on a certain topic. By collaborating with students from the Faculty of Dramatic Arts, they will learn in practice about the whole work process and execution materials. They will work upon lighting. Upon completion of the undergraduate studies, they will be able to write studies for complex stage projects on different theatrical stages. Those studies will contain: analysis of a stage piece, concept sketches, art sketches, technical elaborations, scale models, chosen materials and description of the realisation. They will have learned the techniques of theatre painting and realisation methods for stage design elements during their theatre workshops visits.

### Course contents:

#### *Lectures*

Short introductory lectures on opera and ballet, followed by lectures on basic characteristics of stage design for shows of that kind. Overview of opera and ballet repertoire at the Belgrade National Theatre, going to performances and analysing them.

#### *Practical classes*

During the first three weeks, students work on themes without text and render them in various techniques as light sketches. The objective of this assignment is to solve complicated changes and contents with help from stage technics and technology. Afterwards, they work upon a multi-scene project for 12 weeks. 3 weeks – content analysis and working upon concept sketches. 3 weeks – final art sketches and technical elaboration. 4 weeks – working on a scale model. 2 weeks – writing a scenography study.

In the eighth semester, throughout the 15 weeks they work upon a project that is at the same time their final (graduation thesis) work at undergraduate level. 2 weeks – choosing and analysing a piece. 4 weeks – rendering concept sketches. 3 weeks – final art sketches and technical elaboration. 4 weeks – creating a scale model. 2 weeks – writing a study.

### Relevant literature:

- 1 Istorija pozorišta, Molinari, Čezare – autor, Beograd : "Vuk Karadžić", 1982.
- 2 Dramaturgija scenskog prostora, Misailović, Milenko – autor, Sterijino pozorje-Dnevnik, 1988.
- 3 Josef Svoboda Scénographe, Svoboda, Josef, Union des Théâtres, 1992.
- 4 Šta je scenografija?, Hauard, Pamela – autor , Beograd : Clio, 2002

**Additional literature (not available at the library, but can be found in bookstores)**

- 6 The empty space, Brook, Peter, Harmondsworth : Penguin Books, 1986
- 7 Ka siromašnom pozorištu, Ježi Grotovski, Studio Lirica: Beograd, 2006.
- 8 Pozorište 4000 godina hronologija, Dragan Klaić, Nezavisna izdanja: Beograd, 1989.
- 9 Niti vremena, Piter Bruk, Zepter Book World: Beograd , 2004.
- 10 Otvorena vrata, Piter Bruk, Clio, Beograd , 2006.
- 11 Pozorište i njegov dvojnik, Antonen Arto, Prometej : Novi Sad, 1992.

Number of active teaching classes				Other classes:
Lectures: <b>2</b>	Practical classes: <b>3</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>7</b>

**Teaching methods:**

- lectures and presentations
- practical experience at theatre workshops
- mentoring – individual corrections and consultations
- collective analysing of artworks and collective work upon assignments
- creating scale models with help from assistants
- collaboration with students from the Faculty of Dramatic Arts (FDU)

**Grading** (maximum points earned: 100)

Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures – participation record		5	Exam – practical project/assignment		50
Practical classes – participation record		5			
Assessment test – practical project		40			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramics – Pottery 1</b>
Taught by:	Milićević M. Igor
Course status:	compulsory
ECTS:	8
Enrolment conditions:	none

#### Course objectives:

To master basic skills and principles of working on a potter's wheel (throwing), learn about visual art regularities, aesthetic criteria and creative thinking. Students are meant to employ an analytical and systematic approach to the problematics of visual artistry. To come up with aesthetically functional solutions and successfully complete assignments set out in the curriculum.

#### Course outcomes:

Students can apply basic visual art laws and, with limited independence and with professor's assistance, devise and shape simple smaller-format forms on a potter's wheel.

#### Course contents:

##### Lectures

Follow and supplement practical classes and consist of presenting, analysing and identifying key elements in each unit of the curriculum, as well as discussing historical pottery and current trends in the field.

##### Practical classes

Assignment 1. Linear decorations on a rotational form (cylinder) – 7 weeks

Assignment 2. Beer-mug (0.5 l), with and without relief application (souvenir) – 8 weeks

Assignment 3. Vase with relief application (souvenir) – 7 weeks

Assignment 4. Set – a three-flower vase, candlestick, ashtray – 8 weeks

Practical work upon the potter's wheel, demonstrating and mastering skills of throwing, visiting ongoing exhibitions and museums, visiting ceramics factories and ceramics workshops, actively participating in the organisation of students' exhibitions with a view to gaining skills and experience in presenting artwork and setting up an exhibition.

#### Relevant literature:

- 1 Govor gline, B. Stajević - Etnografski muzej, 1992
- 2 A pottery book, B Leach - Faber Paperbacks, 1978
- 3 Clay and glazes for the potter, D. Rhodes - Pitman, 1975
- 4 The craft and art of clay, S. Peterson - Lawrence King, 1995
- 5 A history of pottery, E. Cooper - Batsford Ltd., 1971
- 6 Pottery decoration, T. Shafer - Watson Guptill publications, 1976
- 7 Creative pottery, M. Coakes - Tiger Books, 1993

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	2

#### Teaching methods:

Lectures, practical demonstrations of work techniques, methods and approaches, corrections and consultations, individual and group work.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30

Practical classes – participation record	5		
Assessment test – practical assignment	60		

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Ceramics – Pottery 2				
Taught by:	Milićević M. Igor				
Course status:	compulsory				
ECTS:	14				
Enrolment conditions:	Ceramics – Pottery 1 passed				
<b>Course objectives:</b> To master complex visual art problems, build upon the previously acquired skills and knowledge, apply a creative approach to utilitarian forms, develop abilities to shape more complex and demanding forms on a potter’s wheel and establish cultural-aesthetic criteria.					
<b>Course outcomes:</b> Students can understand more complex visual art relations and elements, laws and nature of a utilitarian form and can design and create more complex forms on a potter’s wheel with an increasing level of independence.					
<b>Course contents:</b>  <i>Lectures</i> Follow and supplement practical classes and consist of presenting, analysing and identifying key elements in each unit of the curriculum, as well as discussing historical pottery and current trends in the field.  <i>Practical classes</i> Assignment 1. Decorative bowl (bas-relief) – 7 weeks Assignment 2. Set of lidded dishes – 8 weeks Assignment 3. Hot-beverage service – design (sketches and development), material execution on a potter’s wheel – 8 weeks Assignment 4. Utilitarian form with an emphasized texture – 7 weeks Practical work upon the potter’s wheel, demonstrating and mastering skills of throwing, visiting ongoing exhibitions and museums, visiting ceramics factories and ceramics workshops, actively participating in the organisation of students’ exhibitions with a view to gaining skills and experience in presenting artwork and setting up an exhibition.					
<b>Relevant literature:</b> 1 Govor gline, B. Stajević - Etnografski muzej, 1992 2 A pottery book, B Leach - Faber Paperbacks, 1978 3 Clay and glazes for the potter, D. Rhodes - Pitman, 1975 4 The craft and art of clay, S. Peterson - Lawrence King, 1995 5 A history of pottery, E. Cooper - Batsford Ltd., 1971 6 Pottery decoration, T. Shafer - Watson Guptill publications, 1976 7 Creative pottery, M. Coakes - Tiger Books, 1993					
Number of active teaching classes					Other classes:  4
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> Lectures, practical demonstrations of work techniques, methods and approaches, corrections and consultations, individual and group work.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30

Practical classes – participation record	5		
Assessment test – practical assignment	60		

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Ceramics – Pottery 3				
Taught by:	Milićević M. Igor				
Course status:	compulsory				
ECTS:	13				
Enrolment conditions:	Ceramics – Pottery 2 passed				
<b>Course objectives:</b> Integrating all the previously acquired skills and knowledge, increased level of independence and skills in working on the potter’s wheel, creative approach to complex utilitarian forms with aesthetic value and individual expression.					
<b>Course outcomes:</b> Students have gained basic abilities of independently completing the whole work process on the potter’s wheel (from concept to final form) and realising limited series – team work. They also learned how to build upon their knowledge and skills.					
<b>Course contents:</b>  <i>Lectures</i> Follow and supplement practical classes.  <i>Practical classes</i> Designing and creating more complex utilitarian forms, finding optimal solutions and establishing style harmonisation within the whole. Special focus is placed on precision when shaping (throwing) and the ability to create forms of same dimensions and properties. <ol style="list-style-type: none"><li>1. Assignment 1. Cold-beverage service – design (sketches and development), material execution on the potter’s wheel – 7 weeks</li><li>2. Assignment 2. Compatible multi-piece form – design (sketches and development), material execution on the potter’s wheel, preparing the glaze and glazing – 8 weeks</li><li>3. Assignment 3. Wall lighting fixture – design (sketches and development), material execution on the potter’s wheel, preparing the glaze and glazing – 7 weeks</li><li>4. Assignment 4. Ambient lighting (composition) – design (sketches and development), material execution on the potter’s wheel – 8 weeks</li></ol>					
<b>Relevant literature:</b> <ol style="list-style-type: none"><li>8 Govor gline, B. Stajević - Etnografski muzej, 1992</li><li>9 Pottery decoration, T. Shafer - Watson Guptill publicatons, 1976</li><li>10 The craft and art of clay, S. Peterson - Lawrence King, 1995</li><li>11 The new ceramics (trends + traditions) - P. Dormer - Thames and Hudson, London, 1986.</li></ol>					
Number of active teaching classes					Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	5	
<b>Teaching methods:</b> Lectures, practical demonstrations of work techniques, methods and approaches, corrections and consultations, individual and group work.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points

Lectures – participation record	5	Exam – practical assignment	30
Practical classes – participation record	5		
Assessment test – practical assignment	60		

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Applied Sculpting 1</b>
Taught by:	Marko Vukša, Nenad Vacić, Julijana Protić
Course status:	compulsory
ECTS:	30
Enrolment conditions:	Sculpting 2 passed

### **Course objectives:**

To enable students to, using personal and group visual explorations, learn about the principles guiding the phenomenon of visuality, especially those which make up visual reasoning and its relation to art phenomena, because the quality of artistic experience depends on a person's ability to express their thoughts and emotions in a complete and individual way. By providing them with basic theoretical, visual art and practical know-how in art, required to solve simple sculptural, aesthetic, spatial and functional problems, the course aims to prepare students for professional practice in their chosen calling. It also intends to introduce them to the significance of artistic shaping of the environment as an expression of modern society's needs.

### **Course outcomes:**

Students have developed their individual abilities of visual artistry in sculptural expression in all three areas of applied sculpting. They acquired basic knowledge, skills and competences to design and sculpt. They can creatively treat simple sculptural and spatial units through all visual expression phases – from concept to execution in a particular material. They evolved their individual expression and visual art poetics through the use of critical, syncretical and creative reasoning.

### **Course contents:**

The extensive and specific visual art substance of the Applied Sculpting course is divided into three separate fields: 1. sculpture in space and architecture; 2. memorial sculpture; 3. small-scale plastic and medal design. The curriculum of Applied Sculpting 1 encompasses in its six assignments a portion of visual art material from all three fields. Exploring the relation between a sculptural composition and space. Developing imagination regarding the overall experience of a design unit. Solving concepts in sculpture building, from a conceptual basis of contemporary sculptural expression, inventiveness, functions and materials to dimensions, views and distance. Examination and study of sculptural shapes as the most immediate means of expressing and artistic designing in space. The teaching process involves rendering concept solutions and studies and executing them in material.

#### ***Practical classes***

##### **First semester**

1. Sculpture as a free visual art matter. Sculptural shapes which deviate from objective perception. 3 weeks
2. Sculpture for park areas – figure composition. Exploring human body's movement, proportions and character. Creating simple sculptural compositions comprising one and multiple figures. Examining the space, developing spatial sensibility and forming impressions. 6 weeks.
3. Module – as a basic element in sculptural composition's structure. Exploring a structural assembly and laws which bring the sculptural solution into an organic unit with space. 6 weeks.

##### **Second semester:**

4. Relief – portrait, torso, figure, as part of small-scale plastics and medal design. Purpose plastics with pre-set motifs. Intent and purpose. Medal classification based on shape, purpose and execution method. Translating visual content into a sculptural shape. Materialisation, treatment and application of various technical-technological realisation processes. 6 weeks
5. Sculpture as an integral part of architecture – figural concept. Relief as part of architectural structures of space. Exploring sculptural solutions which would form an integral part of architecture and space, conceptually and design-wise. Nurturing sensibilities and imagination. 5 weeks
6. Memorial – sign and symbol, as part of memorial sculpture field. Symbol as the most elementary and simplest memorial mark, sign. Exploring symbol's function and concept in a memorial and the ambient it is an integral

part of – park, square, street, house, nature. 4 weeks

#### Relevant literature:

- 1 *Istorija moderne skulpture*, Herbert Read, Izdavački zavod Jugoslavije, Beograd, 1966;
- 2 *Apolo*, Salomon Renak, Beograd, 1967, Srpska književna zadruga;
- 3 *Istorija svetske skulpture*, Žermen Bazen, Beograd, Vuk Karadžić, 1976;
- 4 *Istorija umetnosti*, H. W. Janson, Jugoslavija;
- 5 *Problem forme u likovnoj umetnosti*, Adolf Hildebrand, Beograd, 1987;
- 6 *Stećci*, O. Bihanji-Merin, Alojz Benac;
- 7 *Blago Jugoslavije*, Grafički zavod Hrvatske, 1974;
- 8 *Rimska sitna, bronzana plastika u Narodnom muzeju*, Milivoje Veličković, Beograd, MCMLXXII ;
- 9 *Novac Srbije 1868-1918*, Jovan Hadži-Pešić;
- 10 *Novac Kraljevine Jugoslavije*, Jovan Hadži Pešić; ;
- 11 Vitamin 3D: New Perspectives in Sculpture and Installation, Phaidon, 2009

Number of active teaching classes				Other classes:
Lectures: 4	Practical classes: 6	Other type of classes: 0	Individual study & research: 0	10

#### Teaching methods:

- lectures with illustrations and examples from practice
- practical demonstration of work techniques, methods and approaches
- individual corrections and consultations
- supervised practical work
- individual and group discussions
- learning from non-academic sources (visits to institutions and workshops outside of the Faculty – mint, foundry etc, contests, exhibitions, the internet, cooperation with the industry, etc.)

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Attendance record		5	Exam – practical assignment (projects), overall grade		30
Participation record		5			
Practical classes		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Applied Sculpting 2</b>
Taught by:	Marko Vukša, Nenad Vacić, Julijana Protić
Course status:	compulsory
ECTS:	30
Enrolment conditions:	Applied Sculpting 1 passed

### Course objectives:

To introduce students to the current-day conditionalities of general visual art principles. To teach them methods and integrate a whole field of knowledge and experience so that they could arrive at a comprehensive understanding of problems when solving particular tasks. The course aims towards a stronger emphasis on personal expression and independency in the choice and contents of topics, techniques and realisation modes. It further aims to develop students' ability to recognise values of a sculptural expression, as well as to materialise it using modern production means. To use the exploration and solving of visual art problems related to artistic-sculptural design of a living space in order to lead them to objective knowledge and formation of independent views and personal expression.

### Course outcomes:

Students have developed the ability to solve simple sculptural problems in visual art substance in all three areas covered by the Applied Sculpting 2 course. They have learned to explore a compatible entity made up of sculptural composition, the existing space and spatial solution. They explored space, developed their spatial sensibility and formed their impressions. They explored the complexities of spatial sculptural units in all realisation phases. They examined visual conditions for plastic art expression. They have gained competences for professional work in assistant positions in the creative fields of applied sculpting: sculpture in space and architecture, memorial sculpture and small-scale plastics and medal design.

### Course contents:

The visual art curriculum of the Applied Sculpting 2 course, divided into three separate fields: 1. sculpture in space and architecture; 2. memorial sculpture; 3. small-scale plastic and medal design, encompasses in its six complex and challenging assignments a portion of visual art material from all three areas. Creating sculptural and spatial units of higher complexity in their motifs and means of execution. Developing visual memory and sense of importance. Evaluating details within a whole. Developing the feel for composing and imagining in a given space. Relation between sculptural solution and material, introduction to technology. Visual art analysis of conception, sculptural solution, unity, space and laws which bring sculpture into an organic unit with space (exterior – interior). Sculptural expressions: in the round and relief. Motifs: human figure, group, objects, spatial objects, free forms. The teaching process comprises creating concept solutions (drawing, plastics), studies, project documentation and execution in material.

### *Practical classes*

#### **First semester**

1. Gallery-format sculpture. Exploring complex sculptural and spatial compositions and their materialisation to accomplish unity of visual art expression. 3 weeks
2. Sculpture in an urban environment and figural composition, used to examine the conditionality of sculptural design in an urban space. Free interpretation of human figure. 3 weeks
3. Sculpture in interior architecture. Exploration and study of sculptural solutions which, with their visual art conception and structure, form an integral part of visual art structure of architectural spaces and interiors. 9 weeks

#### **Second semester:**

4. Sculptural and spatial design of a square. Creating a compatible visual art entity consisting of sculpture, spatial solution and architecture. 9 weeks
5. Medal as an important element of small-scale plastics and medal design. One-sided, double-sided, table medals. Techniques: casting, striking, repoussé and chasing, incising. Jewellery and bracelet, ring, pendant, earring, brooch, collection. Sculptural design of contemporary jewellery. Unique and serial items. 3 weeks

6. Memorials as part of public and urban spaces, sculptural form and water, creation which serves two basic functions: utilitarian and cultural. 3 weeks

**Relevant literature:**

- 1 *Encyclopedia of 20th-century architecture*, Vittorio Maenaio Lampugnani, published in 1986 by Harry N. Abrams, Inc. New York;
- 2 *200 years of American sculpture*, David R. Godine, Publisher, copyright 1976, Whitney Museum of American art, New York;
- 3 *Kunst landschaft architektur*, Architekturbezogene kunst in der Bundesrepublik Deutschland, Institut fur auslandbeziehungen, 1983.;
- 4 *The new jewelry trends+traditions*, Peter Dormer & Ralf Turner, 1985 Thames and Hudson LTD, London;
- 5 *Art in Latin American architecture*, Paul F. Damaz, 1963 Reinold publishing corporation;
- 6 *Sculpture of the world - a history*, 1968 by Sheldon Cheney, England;
- 7 *Arhitektura u kontekstu*, Brent c. Brolin, 1985. Biro "Građevinska knjiga", Beograd;
- 8 *Sinteza u arhitekturi* (Scope of total architecture), Walter Gropius, Zagreb, 1961.
- 9 *Forma grada*, Ranko Radović, Orion art, Beograd, 2005.
- 10 *Vitamin 3D: New Perspectives in Sculpture and Installation*, Phaidon, 2009

Number of active teaching classes				Other classes:
Lectures: 4	Practical classes: 4	Other type of classes: 0	Individual study & research: 0	12

**Teaching methods:**

- lectures with illustrations and examples from practice
- practical demonstration of work techniques, methods and approaches
- individual corrections and consultations
- supervised practical work
- individual and group discussions
- learning from non-academic sources (visits to institutions and workshops outside of the Faculty – mint, foundry etc, contests, exhibitions, the internet, cooperation with the industry, etc.)

**Grading** (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Attendance record		5	Exam – practical assignment (projects), overall grade		30
Participation record		5			
Practical classes		60			

Study programme:	Applied Arts; Design; Conservation and Restoration																																
Type and level of studies:	Undergraduate academic studies																																
Course:	Shape Design																																
Taught by:	Marijana Paunović, PhD																																
Course status:	compulsory																																
ECTS:	6																																
Enrolment conditions:	none																																
<b>Course objectives:</b> To develop students’ spatial perceptions through the adoption and application of constructive-geometric methods of 3D object depicting upon a two-dimensional drawing plane. Analytical approach to visual art problems.																																	
<b>Course outcomes:</b> Students can optimally apply geometric forms in plane and in space in their professional practice. They have a grasp of and can apply perspective methods to depict space. They have synthesised their knowledge of applied geometry and theories of proportion, form and colour.																																	
<b>Course contents:</b>  <i>Lectures</i> <table><tr><td>1. Introductory lecture</td><td>1. Isometric projection of the sphere</td></tr><tr><td>2. Theory of proportions (Golden Ratio)</td><td>2. Sphere nets, spiral over the surface of a sphere</td></tr><tr><td>3. Polygon spirals</td><td>3. Conic spiral</td></tr><tr><td>4. Spirals in a plane, circular involute</td><td>4. Helix, surface of revolution</td></tr><tr><td>5. Regular polygons</td><td>5. Frontal perspective</td></tr><tr><td>6. Platonic solids (cube, tetrahedron, octahedron)</td><td>6. Anaglyph</td></tr><tr><td>7. Dodecahedron and icosahedron</td><td>7. Orthogonal perspective</td></tr><tr><td>8. Semi-regular polyhedrons</td><td>8. Oblique perspective</td></tr><tr><td>9. Polyhedron’s approximation to the sphere</td><td>9. Conical anamorphosis</td></tr><tr><td>10. Ornament, tessellation, fractals</td><td>10. Cylindrical anamorphosis</td></tr><tr><td>11. Ellipsis, the Ritz method and other constructions</td><td>11. Shading</td></tr><tr><td>12. Parable, hyperbole</td><td>12. Aerial perspective</td></tr><tr><td>13. Rotated: hyperboloid, ellipsoid, paraboloid</td><td>13. Pop-up</td></tr><tr><td>14. Hyperbolic paraboloid</td><td>14. Optical illusions</td></tr><tr><td>15. Conoids and cylindroids</td><td>15. Impossible objects and ambiguous surfaces</td></tr></table> <i>Practical classes</i> Thematically follow the content of lectures and have the same weekly layout. Each student provides his own solution to the assignment with help from the assistant.				1. Introductory lecture	1. Isometric projection of the sphere	2. Theory of proportions (Golden Ratio)	2. Sphere nets, spiral over the surface of a sphere	3. Polygon spirals	3. Conic spiral	4. Spirals in a plane, circular involute	4. Helix, surface of revolution	5. Regular polygons	5. Frontal perspective	6. Platonic solids (cube, tetrahedron, octahedron)	6. Anaglyph	7. Dodecahedron and icosahedron	7. Orthogonal perspective	8. Semi-regular polyhedrons	8. Oblique perspective	9. Polyhedron’s approximation to the sphere	9. Conical anamorphosis	10. Ornament, tessellation, fractals	10. Cylindrical anamorphosis	11. Ellipsis, the Ritz method and other constructions	11. Shading	12. Parable, hyperbole	12. Aerial perspective	13. Rotated: hyperboloid, ellipsoid, paraboloid	13. Pop-up	14. Hyperbolic paraboloid	14. Optical illusions	15. Conoids and cylindroids	15. Impossible objects and ambiguous surfaces
1. Introductory lecture	1. Isometric projection of the sphere																																
2. Theory of proportions (Golden Ratio)	2. Sphere nets, spiral over the surface of a sphere																																
3. Polygon spirals	3. Conic spiral																																
4. Spirals in a plane, circular involute	4. Helix, surface of revolution																																
5. Regular polygons	5. Frontal perspective																																
6. Platonic solids (cube, tetrahedron, octahedron)	6. Anaglyph																																
7. Dodecahedron and icosahedron	7. Orthogonal perspective																																
8. Semi-regular polyhedrons	8. Oblique perspective																																
9. Polyhedron’s approximation to the sphere	9. Conical anamorphosis																																
10. Ornament, tessellation, fractals	10. Cylindrical anamorphosis																																
11. Ellipsis, the Ritz method and other constructions	11. Shading																																
12. Parable, hyperbole	12. Aerial perspective																																
13. Rotated: hyperboloid, ellipsoid, paraboloid	13. Pop-up																																
14. Hyperbolic paraboloid	14. Optical illusions																																
15. Conoids and cylindroids	15. Impossible objects and ambiguous surfaces																																
<b>Relevant literature:</b> <table><tr><td>1</td><td>Prirodne proporcije, Branko M. Perak, autor 1999.</td></tr><tr><td>2</td><td>Umetnost boje, Johannes Itten, Umetnička akademija u Beogradu, 1973.</td></tr><tr><td>3</td><td>500 Jahre Geschichte Der Perspektive, Otto Patzelt, Verlag für Bauwesen, Berlin, 1991.</td></tr><tr><td>4</td><td>Optical Illusions, Bruno Ernst, Taschen, Köln, 1992.</td></tr><tr><td>5</td><td>The Visual Experience: An Introduction To Art, Bates Lowry, Harry N.Abrams,Inc., New York, 1963.</td></tr><tr><td>6</td><td>Anamorphosen: Geheime Bilderwelten, Georg Füsslin, Ewald Hentze, Füsslin Verlag, Stuttgart, 1999.</td></tr><tr><td>7</td><td>The Grammar Of Ornament, Owen Jones, Dover Publications.Inc ., New York, 1987.</td></tr><tr><td>8</td><td>A trick of the eye: trompe -l 'oeil, Eckhard Hollmann, Jürgen Tesch, Prestel, Munich, 2004.</td></tr><tr><td>9</td><td>Fractals: The Patterns Of Chaos, John Briggs, Thames and Hudson,1994.</td></tr><tr><td>10</td><td>Extreme Animals: A Pop-Up Book, Anne Sharp, Macmillan Children’s Books, St.Helens , 2004.</td></tr></table>				1	Prirodne proporcije, Branko M. Perak, autor 1999.	2	Umetnost boje, Johannes Itten, Umetnička akademija u Beogradu, 1973.	3	500 Jahre Geschichte Der Perspektive, Otto Patzelt, Verlag für Bauwesen, Berlin, 1991.	4	Optical Illusions, Bruno Ernst, Taschen, Köln, 1992.	5	The Visual Experience: An Introduction To Art, Bates Lowry, Harry N.Abrams,Inc., New York, 1963.	6	Anamorphosen: Geheime Bilderwelten, Georg Füsslin, Ewald Hentze, Füsslin Verlag, Stuttgart, 1999.	7	The Grammar Of Ornament, Owen Jones, Dover Publications.Inc ., New York, 1987.	8	A trick of the eye: trompe -l 'oeil, Eckhard Hollmann, Jürgen Tesch, Prestel, Munich, 2004.	9	Fractals: The Patterns Of Chaos, John Briggs, Thames and Hudson,1994.	10	Extreme Animals: A Pop-Up Book, Anne Sharp, Macmillan Children’s Books, St.Helens , 2004.										
1	Prirodne proporcije, Branko M. Perak, autor 1999.																																
2	Umetnost boje, Johannes Itten, Umetnička akademija u Beogradu, 1973.																																
3	500 Jahre Geschichte Der Perspektive, Otto Patzelt, Verlag für Bauwesen, Berlin, 1991.																																
4	Optical Illusions, Bruno Ernst, Taschen, Köln, 1992.																																
5	The Visual Experience: An Introduction To Art, Bates Lowry, Harry N.Abrams,Inc., New York, 1963.																																
6	Anamorphosen: Geheime Bilderwelten, Georg Füsslin, Ewald Hentze, Füsslin Verlag, Stuttgart, 1999.																																
7	The Grammar Of Ornament, Owen Jones, Dover Publications.Inc ., New York, 1987.																																
8	A trick of the eye: trompe -l 'oeil, Eckhard Hollmann, Jürgen Tesch, Prestel, Munich, 2004.																																
9	Fractals: The Patterns Of Chaos, John Briggs, Thames and Hudson,1994.																																
10	Extreme Animals: A Pop-Up Book, Anne Sharp, Macmillan Children’s Books, St.Helens , 2004.																																
Number of active teaching classes			Other classes:																														

Lectures: <b>1</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>1</b>
<b>Teaching methods:</b> Lectures are in the form of talks, while practical classes provide individual assignments. Teaching method is interactive and insists on a creative and experimental approach to geometric problems with mandatory use of referential literature.				
<b>Grading</b> (maximum points earned: 100)				
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b> total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project	30
Assessment test – artwork assignment/project		60		

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Clothing Design 1				
Taught by:	Pešić Rajić A. Snežana				
Course status:	compulsory				
ECTS:	6				
Enrolment conditions:	none				
<b>Course objectives:</b> To introduce students to theoretical and practical bases required to understand the steps in constructing and designing basic clothing patterns. To train them in industrial and individual production by covering technical and technological possibilities of shaping textile surfaces into clothing items (garments).					
<b>Course outcomes:</b> Students have acquired practical abilities in stage costume fashion industry and can work both individually and as part of a team when designing or producing clothing items. Upon completion of the course and having passed the pre-exam obligations and the final exam, students are expected to have a grasp of and understand the matter, that is, be capable of applying the acquired knowledge when designing basic pattern constructions.					
<b>Course contents:</b>  <i>Lectures</i> Anthropological features and anthropology in women’s clothing construction. Body proportions and figure analysis. Bodily measures. Textile materials – woven and knitted fabrics. Pattern construction standards. Individual and industrial production. Sewing process – sewing machine, stitches, seams, facing. Garments – names, basic pattern. Technical drawing. Pocket and types of pockets. Bottom garment – skirt: cutting layout, darts – concept, position, types. Upper garment – shirt: cutting layout – pattern pieces, darts – position, types, princess seams. Technical drawing, pattern pieces: collar, cuff – types. Sleeve – types and shapes. Closure – types. Trousers: cutting layout – pattern pieces, darts – position, types, technical drawing.  <i>Practical classes</i> Learning about sewing techniques and realising simple projects (pocket and pocket types). Sewing technique and production of a skirt. Sewing technique and production of a shirt (blouse). Sewing technique and production of trousers.					
<b>Relevant literature:</b> 1 Helen Joseph-Armstrong, Patternmaking for Fashion Design, Pearson Education, New Jersey, 2006 2 F.Burgo, Il Modelisimo, IDMB, 2004. 3 Jansen, J, Rüdinger, C, Systemschnitt I, Schiele & Schön, Berlin, 1993 4 Ujević, D, Rogale, D, Hrastinski, M. Tehnike konstruisanja i modelovanja odeće, Tekstilno-tehnološki fakultet, Zagreb, 2004. 5 Damen-Rundchan, System M.Müller&Sohn 6 Herren-Rundchau, System M.Müller&Sohn					
Number of active teaching classes					Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> Illustrative and demonstrative approach. Graphic artwork and practical classes.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	50	total points	Final exam :	50	total points

Lectures – participation record	10	Quality of projects	25
Practical classes	25	Technical drawing	25
Attendance record	15		

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Clothing Design 2</b>
Taught by:	Pešić Rajić A. Snežana
Course status:	compulsory
ECTS:	8
Enrolment conditions:	for attending – signature-verified attendance obtained during the Clothing Design 1 and Costume Design 1 courses for exam taking – Clothing Design 1 and Costume Design 1 passed

### Course objectives:

To introduce students to theoretical and practical bases required to understand the steps in constructing clothing patterns. To train them in industrial and individual production by covering technical and technological possibilities of shaping textile surfaces into clothing items (garments). To introduce them to constructing and cutting clothing items.

### Course outcomes:

Students have acquired practical abilities in stage costume and fashion industry and can work both individually and as part of a team when designing and producing clothing items. Upon completion of the course and having passed the pre-exam obligations and the final exam, students are expected to have a grasp of and understand the matter, that is, be capable of applying the acquired knowledge when designing basic pattern constructions, as well as cutting and producing garments.

### Course contents:

#### Lectures

Dress – types, cut and pattern pieces. Terminology of pattern pieces, technical drawing. Suit jacket – types, cut and pattern pieces. Terminology of pattern pieces, technical drawing. Pattern pieces: collars, lapels, fastening – types, sleeve – types and shapes. Basic and additional materials in constructing suit jackets. Lightweight (top)coat – types, cut and pattern pieces, terminology of pattern pieces. Basic and additional materials in constructing lightweight (top)coats, technical drawing. (Heavy) coat – types, cut and pattern pieces, terminology of pattern pieces. Basic and additional materials in constructing (heavy) coats, technical drawing. Men's prêt-à-porter (ready-to-wear clothing). Children's ready-to-wear. Knitwear – garments, knitwear production technology. Underwear – garments, production technology.

#### Practical classes

Analysis of pattern pieces and design techniques for basic patterns of a women's shirt, suit jacket, lightweight and heavy coat. Analysis and design and cutting techniques for basic patterns of a women's shirt and suit jacket.

### Relevant literature:

- 1 Helen Joseph-Armstrong, Patternmaking for Fashion Design, Pearson Education, New Jersey, 2006
- 2 F. Burgo, Il Modelisimo, IDMB, 2004.
- 3 Jansen, J, Rüdinger, C, Systemschnitt I, Schiele & Schön, Berlin, 1993
- 4 Ujević, D, Rogale, D, Hrastinski, M. Tehnike konstruisanja i modelovanja odeće, Tekstilno-tehnološki fakultet, Zagreb, 2004.

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	2

**Teaching methods:**

Illustrative and demonstrative approach. Graphic artwork and practical classes.

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>50</b>	total points	<b>Final exam :</b>	<b>50</b>	total points
Lectures – participation record		10	Quality of projects		25
Practical classes – projects		25	Technical drawing		25
Attendance record		15			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Psychology</b>
Taught by:	Marković Slobodan
Course status:	optional
ECTS:	4
Enrolment conditions:	none

#### Course objectives:

To provide students with basic terminology in psychology. To introduce them to basic psychological phenomena, methods of examining them and their theoretical interpretations.

#### Course outcomes:

Students have acquired a basic-level understanding of psychological concepts and theoretical orientations. They understand the logic of empirical research in psychology.

#### Course contents:

Subject matter, tasks and branches of psychology. Methods of psychological research. Cognitive processes: perception, memory and thought. Emotions. Motivation. Individual differences: intelligence and personality. Behavioural factors: social, genetic.

1. Subject matter, tasks and branches of psychology
2. Methods of psychological research: experiment and observation
3. Senses
4. Visual perception
5. Learning
6. Memory
7. Thought
8. Individual differences 1: intelligence
9. Motivation
10. Emotions
11. Individual differences 2: personality
12. Behavioural factors: social and genetic

#### Relevant literature:

Nikola Rot: Opšta psihologija (udžbenik za pedagoške akademije), Zavod za izdavanje udžbenika, Beograd.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

Lectures, discussions.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	40	total points	Final exam :	60	total points
Lectures – participation record		10	Exam – oral		60
Assessment test(s)		20			
Seminar assignment(s)		10			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Evolution of the Photographic Medium</b>
Taught by:	Vladimir Tatarević
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

#### **Course objectives:**

To introduce students to the history of photography in the 19<sup>th</sup> and early 20<sup>th</sup> centuries (techniques, movements, authors).

#### **Course outcomes:**

Students can apply the theoretical knowledge from the field which analyses the evolution of photographic medium (from historical, technical and cultural aspects) onto their own artistic practice. Upon completion of the course, they possess the knowledge on chronological history of photography. The said knowledge can be assimilated in order to build upon their own artistic expression, as well as utilised in other art disciplines which they practise.

#### **Course contents:**

Prehistory of photography, camera obscura, Nicéphore Niépce; Daguerre and the Daguerreotype process; W.H.F. Talbot, calotype; The albumen print (albumen paper), 1851  
Frederick Scott Archer and the collodion process;  
R.L. Maddox and lightweight gelatin dry plates; Eastman, Nadar Brady  
Carte de visite and Disdéri  
Video material (Avanture fotografije, The Genius of Photography, etc)  
War photography; 19<sup>th</sup> century landscape photography; Stereoscopic photography  
Precursors of Pictorialism  
19<sup>th</sup> century architectural photography; Origins of photography in print media  
Evolution of photographic equipment; cameras; processes  
Ethno-photography; Photography and science; 20<sup>th</sup> century discoveries immortalised in photographic medium  
Pictorialism as the first photographic movement in the 19<sup>th</sup> century  
Evolution of photography in the press  
Photo Secession; Changes in photographic art aesthetics in relation to other then-current artistic movements  
Video material (Avanture fotografije, The Genius of Photography, etc)  
19<sup>th</sup> century Serbian photography; Anastas Jovanović, Milan Jovanović, et al.  
Birth of documentary photography, end of 19<sup>th</sup> and early 20<sup>th</sup> century; Photography and the press; Early 20<sup>th</sup> century – role of reporting; Early 20<sup>th</sup> century photography; Straight photography  
Urban poetics; Colour photography; Photo montage, photogram, solarisation, image distortion  
German photography; USA 1920-40; Straight photography; The Great Depression 1929-39; Group f/64  
Czechoslovakian photography; Portrait in the first half of the 20<sup>th</sup> century  
Documentary photography; FSA; Photo League  
Fashion photography; Fashion magazines; Utilitarian photography; Photography and the press; Vu, Match, LIFE, Look; Photo agencies  
Photojournalism, 20<sup>th</sup> century wars  
Video material (Avanture fotografije)  
French Humanism; Neorealism; USA 1950-80; *New Documents* exhibition; *New Topographics* exhibition  
Japanese photography, evolution of photography in Japan, compared to Europe and the USA

**Relevant literature:**

- 1 M. Frizot "New History of Photography", Konemann, 1999
- 2 H . I A. Gernsheim "Sažeta ist. Fotografije", Beograd, Jugoslavija , 1973
- 3 G . Malić "Slike u srebru" Beograd Fotograf, 2001.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

**Teaching methods:**

Lectures supplemented with ancillary teaching material and video material.

**Grading** (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		30	Exam – oral/written/test		30
Assessment test – oral/written/test		40			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Contemporary Architecture</b>
Taught by:	Biljana Arandelković
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

#### Course objectives:

- Overview and exploration of space-time relations in elements, assemblies and historical processes whose interaction created the circumstances for the emergence of structures covered by this course through a comparison of different geneses of international and local contemporary architecture and design.
- Introduction to the method-phenomenon relation in the design process through dimensional, functional and compositional principles of spatial organisation. Analysis of architectural elements. Understanding space through analysis of proportions, organisational principles, functions, composition and form.

#### Course outcomes:

Students have been informed on the theory, history, genesis and specificities of local and international contemporary architecture and can follow, contribute to and participate in its further progress.

#### Course contents:

Relativity and principles of spatial organisation. Buildings – accounts of building know-how and valid truths. Renaissance, rediscovery of perspective and new world image. Baroque – Copernicus' circles, Kepler's, Galileo's and Borromini's ellipses and Bernini's and Le Nôtre's axes – projecting the new image of space; Neoclassicism, revolutionary draughtsmen of the past and the future. Industrial revolution and the constructional logic stemming from the new technology. Arts and Crafts movement as a reaction to the modern man's distancing from the natural state. Individual branches of the Arts and Crafts movement. Otto Wagner, Wagner School and the Art Nouveau (Vienna Secession). The grand stir at the turn of the 20<sup>th</sup> century – Deutscher Werkbund, Cubism, De Stijl and Neoplasticism, Futurism, Bauhaus and Functionalism, Purism. Suprematism and Constructivism. Totalitarian architecture. Neo-rationalism. International style. Individualisation of the international style. Emergence of the female perspective. North- and South-American spirit. USA – Post-war, Postmodernist and Deconstructivism currents. Western influence upon the East and vice versa – Japan and New China. British R&R revival and hi-tech, German Postmodernism, Italian narrative Rationalism, French New Wave – Renaissance once more, and again in Europe. The future.

#### Practical classes

Overview of the local architectural scene up until 1918 – a developing society and architecture. Interwar period. Social-realism and Collectivism. Individualism of the '70s and '80s. Weak society and strong authors at the turn of the century. The future

#### Relevant literature:

- 1 Philip Jodidio – *Architecture Now* 1-8, Keln, 2001-2013.
- 2 Rob Gregory – *Key Contemporary Buildings*, London, 2008.
- 3 Peter Gesel i Gabriele Lojthojzer – *Arhitektura u 20. veku*, Keln, 2006; Beograd, 2007.
- 4 Colin Davies – *Key Houses of 20. Century*, London, 2006.
- 5 Richard Weston – *Key Buildings of 20. Century*, London, 2004.
- 6 Ranko Radović - *Savremena arhitektura između stalnosti i promena ideja i oblika*, Novi Sad, 1998.
- 7 Hajnrih Kloc - *Umetnost u 20. veku – Moderna/Postmoderna/Druga moderna*, Minhen, 1994; Novi Sad, 1995.
- 8 Kenet Frempton - *Moderna arhitektura: Krićka istorija*, London, 1980; Zagreb, 1992; Beograd, 2004.
- 9 Leonardo Benevolo - *Histoire de l'architecture moderne*, Paris, 1978.

- 10 Čarls Dženks - *Moderni pokreti u arhitekturi*, Midlseks, 1973; Beograd, 1986.  
 11 Zigfrid Gidion - *Prostor, vreme, arhitektura*, Beograd, 1969.  
 12 Nikola Dobrović - *Savremena arhitektura* 1-5, Beograd, 1963-71.

Number of active teaching classes				Other classes:	
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0	
<b>Teaching methods:</b> Multimedia lectures and practical classes in the form of logical, analytical and research assignments and original seminar papers.					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>30</b>	total points	<b>Final exam :</b>	<b>70</b>	total points
Lectures – participation record		10	Exam – written		70
Assessment tests		20			

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Clothing Design 1				
Taught by:	Pešić Rajić A. Snežana				
Course status:	compulsory				
ECTS:	6				
Enrolment conditions:	none				
<b>Course objectives:</b> To introduce students to theoretical and practical bases required to understand the steps in constructing and designing basic clothing patterns. To train them in industrial and individual production by covering technical and technological possibilities of shaping textile surfaces into clothing items (garments).					
<b>Course outcomes:</b> Students have acquired practical abilities in stage costume fashion industry and can work both individually and as part of a team when designing or producing clothing items. Upon completion of the course and having passed the pre-exam obligations and the final exam, students are expected to have a grasp of and understand the matter, that is, be capable of applying the acquired knowledge when designing basic pattern constructions.					
<b>Course contents:</b>  <i>Lectures</i> Anthropological features and anthropology in women's clothing construction. Body proportions and figure analysis. Bodily measures. Textile materials – woven and knitted fabrics. Pattern construction standards. Individual and industrial production. Sewing process – sewing machine, stitches, seams, facing. Garments – names, basic pattern. Technical drawing. Pocket and types of pockets. Bottom garment – skirt: cutting layout, darts – concept, position, types. Upper garment – shirt: cutting layout – pattern pieces, darts – position, types, princess seams. Technical drawing, pattern pieces: collar, cuff – types. Sleeve – types and shapes. Closure – types. Trousers: cutting layout – pattern pieces, darts – position, types, technical drawing.  <i>Practical classes</i> Learning about sewing techniques and realising simple projects (pocket and pocket types). Sewing technique and production of a skirt. Sewing technique and production of a shirt (blouse). Sewing technique and production of trousers.					
<b>Relevant literature:</b> 1 Helen Joseph-Armstrong, Patternmaking for Fashion Design, Pearson Education, New Jersey, 2006 2 F.Burgo, Il Modelisimo, IDMB, 2004. 3 Jansen, J, Rüdinger, C, Systemschnitt I, Schiele & Schön, Berlin, 1993 4 Ujević, D, Rogale, D, Hrastinski, M. Tehnike konstruisanja i modelovanja odeće, Tekstilno-tehnološki fakultet, Zagreb, 2004. 5 Damen-Rundchan, System M.Müller&Sohn 6 Herren-Rundchau, System M.Müller&Sohn					
Number of active teaching classes					Other classes:  2
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> Illustrative and demonstrative approach. Graphic artwork and practical classes.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	50	total points	Final exam :	50	total points

Lectures – participation record	10	Quality of projects	25
Practical classes	25	Technical drawing	25
Attendance record	15		

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Clothing Design 2</b>
Taught by:	Pešić Rajić A. Snežana
Course status:	compulsory
ECTS:	8
Enrolment conditions:	for attending – signature-verified attendance obtained during the Clothing Design 1 and Costume Design 1 courses for exam taking – Clothing Design 1 and Costume Design 1 passed

### Course objectives:

To introduce students to theoretical and practical bases required to understand the steps in constructing clothing patterns. To train them in industrial and individual production by covering technical and technological possibilities of shaping textile surfaces into clothing items (garments). To introduce them to constructing and cutting clothing items.

### Course outcomes:

Students have acquired practical abilities in stage costume and fashion industry and can work both individually and as part of a team when designing and producing clothing items. Upon completion of the course and having passed the pre-exam obligations and the final exam, students are expected to have a grasp of and understand the matter, that is, be capable of applying the acquired knowledge when designing basic pattern constructions, as well as cutting and producing garments.

### Course contents:

#### Lectures

Dress – types, cut and pattern pieces. Terminology of pattern pieces, technical drawing. Suit jacket – types, cut and pattern pieces. Terminology of pattern pieces, technical drawing. Pattern pieces: collars, lapels, fastening – types, sleeve – types and shapes. Basic and additional materials in constructing suit jackets. Lightweight (top)coat – types, cut and pattern pieces, terminology of pattern pieces. Basic and additional materials in constructing lightweight (top)coats, technical drawing. (Heavy) coat – types, cut and pattern pieces, terminology of pattern pieces. Basic and additional materials in constructing (heavy) coats, technical drawing. Men's prêt-à-porter (ready-to-wear clothing). Children's ready-to-wear. Knitwear – garments, knitwear production technology. Underwear – garments, production technology.

#### Practical classes

Analysis of pattern pieces and design techniques for basic patterns of a women's shirt, suit jacket, lightweight and heavy coat. Analysis and design and cutting techniques for basic patterns of a women's shirt and suit jacket.

### Relevant literature:

- 1 Helen Joseph-Armstrong, Patternmaking for Fashion Design, Pearson Education, New Jersey, 2006
- 2 F. Burgo, Il Modelisimo, IDMB, 2004.
- 3 Jansen, J, Rüdinger, C, Systemschnitt I, Schiele & Schön, Berlin, 1993
- 4 Ujević, D, Rogale, D, Hrastinski, M. Tehnike konstruisanja i modelovanja odeće, Tekstilno-tehnološki fakultet, Zagreb, 2004.

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	2

**Teaching methods:**

Illustrative and demonstrative approach. Graphic artwork and practical classes.

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>50</b>	total points	<b>Final exam :</b>	<b>50</b>	total points
Lectures – participation record		10	Quality of projects		25
Practical classes – projects		25	Technical drawing		25
Attendance record		15			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Painting A</b>
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	18
Enrolment conditions:	Drawing (A, B or C) passed

### Course objectives:

Students are meant to familiarise themselves with, master and subsequently expand their experience of visual art problematics of painting and use of painting techniques and technologies, planned in accordance with the total teaching hours in this course. They are to gain knowledge by exploring colour relations, analysing surfaces, volume, textures, colour and light values, organising paintings and establishing different contrast levels. Through the evolution of working methods in their painting studies, they are encouraged to show their traits, creativity, critical thinking and individual poetics. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

### Course outcomes:

Students have mastered visual art problematics in the realm of painting, as well as the intended painting techniques, all in line with the total teaching hours available to this course. They have achieved this by completing assignments and a continuous practical application of knowledge in painting studies, as well as through the use of analytical and synthetical approaches. The creative application of knowledge is expected to lead to the development of their individual poetics. They are motivated to establish critical standpoints to both their own and others' painting practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

### Course contents:

The course covers exploration of colour relations between visual art elements and other ways in which they relate, based on the evaluation of surfaces, volume, textures, factures, structures, colour values and light phenomena. In order to create a painting study, a complex spatial organisation is established in a painting, as well as different contrast levels through an analytical approach to observing objects, object group arrangements, the human figure and spatial relations. Students employ various painting techniques and materials, from the preparation phase until the end of their work on a painting. Within the available teaching hours of this course, the curriculum is divided into two semesters and 10 topics / tasks:

Weeks 1-3. Monochrome painting in three basic tones (black, white, grey) by analysing surface relations in a picture

Weeks 4-6. Painting full plasticity using a tonal value scale ranging from white to black

Weeks 7-9. Transition from monochrome to polychrome painting by introducing one colour, creating painting's local colour

Weeks 10-12. Creating a harmony in the sense of tonal painting by using the glazing technique, painting with half-paste and paste

Weeks 13-15. Establishing a painting's colour palette with and without accent colour by using the glazing technique, painting with half-paste and paste

Weeks 16-18. Full colouring of different intensities and colour values in analysis of light

Weeks 19-21. Different painting principles – by harmony, by contrast, exploring the cold-warm relationship, complementary, simultaneous and analogous painting

Weeks 22-24. Materialising elements in a composition, character of surfaces, shapes, textures and factures expressed with colour

Weeks 25-27. Exploring the problems of light and shade relationships within a painting while using full colouring  
Weeks 28-30. Creation of a more complex painting unit with diverse expressive values of colour

**Note:** This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

**Relevant literature:**

- 1 Umetnost boje, Itten Johanes, Umetnička akademija u Beogradu, Beograd, 1961.;
- 2 Svest o obliku II, Bogdanović Kosta, Prometej , Novi sad, 1995.;
- 3 Svet boje, Pavlović Zoran, Turistička štampa, Beograd, 1977;
- 4 Colour in Contemporary Painting, Leclair Charles, Watson-Guptill. Publ., 1991;
- 5 Compositional Exercises for the Painter, Salemm Lucia , Watson-Guptill.Pub. 1997.
- 6 Tehnologija slikarstva, vajarstva i ikonografija, Brkić Nemanja, Univerzitet umetnosti u Beogradu, Beograd, 1991;
- 7 Art of the 20th century, Schneckenburger Ruhberg, Tachen, 2000;
- 8 High and Low-Modern Art and Popular Culture, Varnedoe Kirke; Gopnik, Adam Museum of Modern Art, New York, 1991;
- 9 Umetnost i iluzija, Gombrich Ernest, Nolit , Beograd, 1984;
- 10 Pojmovnik moderne i postmoderne umetnosti i teorije posle 1950, Šuvaković Miško, Srpska akademija nauka i umetnosti i Prometej, Beograd i Novi sad, 1999.

Number of active teaching classes				Other classes:
Lectures: <b>2</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>12</b>

**Teaching methods:**

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – participation record		20	Student's artwork defence		5
Practical assignments		40			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Painting B</b>
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selen, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Drawing (A, B or C) passed

#### **Course objectives:**

Students are meant to familiarise themselves with and master visual art problematics of painting by employing painting techniques, planned in accordance with the total teaching hours in this course. They are to gain knowledge by exploring colour relations, analysing surfaces, volume, textures, colour and light values, contrasts, all of which lead to obtaining painting skills. Through continuous work on their painting studies, they are encouraged to show their traits, creativity and critical thinking. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

#### **Course outcomes:**

Students have mastered visual art problematics in the realm of painting, as well as the intended painting techniques, all in line with the total teaching hours available to this course. They can apply the acquired knowledge to painting studies by using analytical and synthetical approaches. They are motivated to establish critical standpoints to both their own and others' painting practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

#### **Course contents:**

The course covers exploration of colour relations between visual art elements based on an analysis of quantitative and qualitative values of surfaces, volume, colour values and light phenomena. In order to create a painting study, a complex spatial organisation is established in a painting through an analytical approach to observing groups of objects, the human figure and spatial relations. Students employ various painting techniques and materials, from the preparation phase until the end of their work on a painting. Within the available teaching hours of this course, the curriculum is divided into two semesters and 8 topics / tasks:

Weeks 1-3. Monochrome tonal painting in three basic tones (black, white, grey) by analysing surface relations in a picture

Weeks 4-7. Painting full plasticity using a tonal value scale ranging from white to black

Weeks 8-11. Transition from monochrome to polychrome painting by introducing one colour, creating painting's local colour

Weeks 12-15. Creating a harmony in the sense of tonal painting by using the glazing technique, painting with half-paste and paste

Weeks 16-18. Establishing a painting's colour palette with and without accent colour by using the glazing technique, painting with half-paste and paste

Weeks 19-22. Full colouring of different intensities and colour values in analysis of light

Weeks 23-26. Materialising elements in a composition, character of surfaces, shapes, textures and factures expressed with colour

Weeks 27-30. Exploring the problems of light and shade relationships within a painting while using full colouring

**Note:** This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

**Relevant literature:**

- 1 Umetnost boje, Itten Johanes, Umetnička akademija u Beogradu, Beograd, 1961.;
- 2 Svest o obliku II, Bogdanović Kosta, Prometej , Novi sad, 1995.;
- 3 Svet boje, Pavlović Zoran, Turistička štampa, Beograd, 1977;
- 4 Colour in Contemporary Painting, Leclair Charles, Watson-Guptill. Publ., 1991;
- 5 Compositional Exercises for the Painter, Salemm Lucia , Watson-Guptill.Pub. 1997.
- 6 Tehnologija slikarstva, vajarstva i ikonografija, Brkić Nemanja, Univerzitet umetnosti u Beogradu, Beograd, 1991;
- 7 Art of the 20th century, Schneckenburger Ruhberg, Tachen, 2000;
- 8 High and Low-Modern Art and Popular Culture, Varnedoe Kirke; Gopnik, Adam Museum of Modern Art, New York, 1991;
- 9 Umetnost i iluzija, Gombrich Ernest, Nolit , Beograd, 1984

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	8

**Teaching methods:**

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – participation record		20	Student's artwork defence		5
Practical assignments		40			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Painting C</b>
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selen, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	10
Enrolment conditions:	Drawing (A, B or C) passed

#### Course objectives:

Students are meant to familiarise themselves with visual art problematics of painting by employing painting techniques, planned in accordance with the total teaching hours in this course. They are to gain knowledge by exploring colour relations, analysing surfaces, volume, colour and light values, and to gain skills during the process of creating paintings. Through continuous work on their painting studies, they are encouraged to show their individuality and creativity. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

#### Course outcomes:

Students apply knowledge of visual art problematics, together with their grasp of painting practice and mastery of painting techniques, all in line with the total teaching hours available to this course. They can creatively employ the acquired knowledge in further painting studies, as well as in other courses of the academic studies modules / study programmes.

#### Course contents:

The course covers exploration of colour relations between visual art elements based on an analysis of values of surfaces, volume, colour values and light phenomena. In order to create a painting study, a spatial organisation is established in a painting through an analytical approach to observing objects, the human figure and spatial relations. Students employ various painting techniques and materials, from the preparation phase until the end of their work on a painting. Within the available teaching hours of this course, the curriculum is divided into two semesters and 6 topics / tasks:

Weeks 1-5. Monochrome tonal painting in three basic tones (black, white, grey) by analysing surface relations in a picture

Weeks 6-10. Painting full plasticity using a tonal value scale ranging from white to black

Weeks 11-15. Transition from monochrome to polychrome painting by introducing one colour, creating painting's local colour

Weeks 16-20. Full colouring together with an analysis of light, intensity and value of a colour (glazing technique, half-paste and paste)

Weeks 21-25. Different painting principles – by harmony, by contrast, the cold-warm relationship, complementary, simultaneous and analogous painting

Weeks 26-30. Materialising elements in a composition, character of surfaces, shapes, textures and factures expressed with colour

**Note:** This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

#### Relevant literature:

- 1 Umetnost boje, Itten Johanes, Umetnička akademija u Beogradu, Beograd, 1961.;
- 2 Svest o obliku II, Bogdanović Kosta, Prometej , Novi sad, 1995.;
- 3 Svet boje, Pavlović Zoran, Turistička štampa, Beograd, 1977;

4	Colour in Contemporary Painting, Leclair Charles, Watson-Guption. Publ., 1991;
5	Compositional Exercises for the Painter, Salemme Lucia , Watson-Guption.Pub. 1997.
6	Tehnologija slikarstva, vajarstva i ikonografija, Brkić Nemanja, Univerzitet umetnosti u Beogradu, Beograd, 1991;
7	Art of the 20th century, Schneckenburger Ruhberg, Tachen, 2000;
8	High and Low-Modern Art and Popular Culture, Varnedoe Kirke; Gopnik, Adam Museum of Modern Art, New York, 1991

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	4

#### Teaching methods:

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)							
Pre-exam obligations :		70	total points	Final exam :		30	total points
Attendance record			10	Practical assignments (overall grade)			25
Lectures – participation record			20	Student’s artwork defence			5
Practical assignments			40				

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Painting D</b>
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selen, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	8
Enrolment conditions:	Drawing (B or C) passed

#### Course objectives:

Students are meant to familiarise themselves with and master elementary visual art problematics of painting and appropriate painting techniques, planned in accordance with the total teaching hours in this course. They are to learn how to use basic means of expression in the painting medium and to develop their creative potential by working on assignments. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

#### Course outcomes:

Students can employ elementary means of visual art expression in the painting medium, in accordance with the total teaching hours available to this course. The knowledge and skills gained are applicable to the process of creating painting studies and to the given assignments by using a particular approach, as well as to other courses of the academic studies modules / study programmes.

#### Course contents:

The course covers exploration of colour elements in paintings based on an analysis of surfaces, volume, contrast, colour values and spatial organisation through an analytical approach to observing object group arrangements, the human figure, or other, all with a view to creating a painting. Students master elementary painting techniques and materials, used in the sketching phase and in painting studies. Within the available teaching hours of this course, the curriculum is divided into two semesters and 4 topics / tasks:

Weeks 1-8. Monochrome tonal painting of pull plasticity using a tonal value scale ranging from white to black, analysing relationships in a painting

Weeks 9-15. Painting full plasticity using a tonal value scale and monochrome and polychrome painting

Weeks 16-23. Creating a harmony in the sense of tonal painting by using the glazing technique, painting with half-paste and paste

Weeks 24-30. Defining and harmonising the painting's colour palette by using the glazing technique, half-paste and paste

**Note:** This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

#### Relevant literature:

- 1 Umetnost boje, Itten Johanes, Umetnička akademija u Beogradu, Beograd, 1961.;
- 2 Svest o obliku II, Bogdanović Kosta, Prometej , Novi sad, 1995.;
- 3 Svet boje, Pavlović Zoran, Turistička štampa, Beograd, 1977;
- 4 Colour in Contemporary Painting, Leclair Charles, Watson-Guptill. Publ., 1991;
- 5 Compositional Exercises for the Painter, Salemm Lucia , Watson-Guptill.Pub. 1997.
- 6 Tehnologija slikarstva, vajarstva i ikonografija, Brkić Nemanja, Univerzitet umetnosti u Beogradu, Beograd, 1991;
- 7 Art of the 20th century, Schneckenburger Ruhberg, Tachen, 2000

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	2

#### Teaching methods:

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – participation record		20	Student's artwork defence		5
Practical assignments		40			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Painting Techniques 1</b>
Taught by:	Kajtez B. Slobodan, Glogovac M. Mina
Course status:	compulsory
ECTS:	8
Enrolment conditions:	none

### Course objectives:

The course encompasses occupational education through theory and practice of easel painting fundamental techniques, from traditional to contemporary methods; theoretical introduction to painting layers in different eras and on different supports, including their characteristics. Practical application of techniques: aquarelle (watercolour), gouache, acrylic and egg tempera. Painting on different kinds of unstretched and stretched supports, in accordance with the acquired skills, starting from preparing the supports, ground, binding media, colourants and varnishes to their application; mastering visual art and technological approaches within a given technique; developing creative abilities based on connecting visual art and technological approaches to creating a work of art. Attaining a practical base for work in other occupation-specific courses.

### Course outcomes:

Students have acquired a high level of education in the field of painting techniques: tinted drawing, aquarelle, gouache and acrylic. They have mastered visual art and technological basics of painting materials and their application, as well as the methods of working in those painting techniques.

### Course contents:

#### *First semester*

1. Basic elements of a painting – supports, stretched supports
2. a) Paper as a support, painting grounds, binders;  
b) Stretching paper on the board
3. a) Binders and sizing – animal glue;  
b) Sizing (impregnating) the paper with animal glue
4. a) Pigments – white;  
b) Transferring the drawing
5. a) Pigments – black;  
b) Shading – pencil and Indian ink
6. a) Pigments – brown and red;  
b) Drawing light – white tempera or acrylic
7. a) Pigments – blue and green;  
b) Rendering light areas
8. a) Pigments – yellow and purple;  
b) Rendering light areas
9. a) Binders – gum, gum arabic;  
b) Rendering dark areas (shadows)
10. a) Papers for aquarelle;  
b) Preparing aquarelle papers for painting
11. a) Aquarelle techniques, painting tools;  
b) Aquarelle painting
12. a) Binders – Glutolin, starch;  
b) Aquarelle painting
13. a) Gouache: supports and grounds;  
b) Preparing the support for gouache

#### *Second semester*

1. Paperboard and hardboard (Masonite, HDF) as painting supports, dry gesso
2. a) Tempera techniques, history and evolution;  
b) Sizing paperboard or hardboard
3. a) Emulsions, general  
b) Preparation and application of dry gesso
4. a) Emulsions, egg yolk  
b) Priming the ground
5. a) Tempera painting tools  
b) Drawing placement
6. Underpainting with tempera
7. a) Tempera painting techniques  
b) Tempera painting
8. a) Dispersion binders  
b) Tempera painting
9. a) Acrylic binders, acrylic gesso  
b) Tempera painting
10. a) Fibreboard (MDF) as painting support  
b) Sizing MDF
11. a) Acrylic paints  
b) Applying acrylic gesso on MDF
12. Acrylic painting tools
13. a) Underpainting with acrylic  
b) Underpainting

14. a) Gouache painting tools; b) Gouache painting 15. Revision of exercises	14. a) Acrylic painting techniques b) Painting 15. Revision of exercises
Three artwork assignments: – portrait according to a Renaissance old master – tinted drawing on paper – portrait, landscape or still life – aquarelle – portrait, landscape or still life – gouache	Two artwork assignments: – still life – egg yolk tempera on paperboard or hardboard – portrait or self-portrait – acrylic paint on MDF

#### Relevant literature:

- Andrejević, Krsta, *Pripučnik za predmet slikarske tehnike*, Univerzitet Umetnosti u Beogradu, Beograd, 1983.
- Brklć, Nemanja, *Tehnologija slikarstva, vajarstva i ikonografija*, Univerzitet umetnosti u Beogradu, Beograd, 1991.
- Doerner, Max, *The Materials of the Artist, and their use in painting with notes on the techniques of the old masters*, London, 1970.
- Krajger - Hozo, Megka, *Slikarstvo, Metode slikanja i materijali*, Svjetlost, Sarajevo 1991.
- Massey, Robert, *Recepture za slikanje*, Beograd, 1980.
- Mayer, Ralph, *The Artist's Handbook, of Materials and Techniques*, third edition, The Viking Press, New York 1979
- Medić, Milorad, *Stari slikarski priručnici, I*, Beograd, 1999.
- Medić, Milorad, *Stari slikarski priručnici, II*, Beograd, 2002..
- Sumereker, Sigo, *Tehnike emulzione tempere*, Beograd, 1975.
- Sumereker, Sigo, *Podloge štafelajne slike*, Univerzitet umetnosti u Beogradu, Beograd 1973.
- Turinski, Živojin, *Slikarska tehnologija*, Turistička štampa, Beograd, 1976.
- Wehlte, Kurt, *The Materials and Techniques of Painting*, translated by Ursus Dix, Kremer, New York 2001.
- Kajtez Slobodan, *Slikarske tehnike*, Čigoja štampa, Beograd, 2011.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	1

#### Teaching methods:

Individual-oriented lectures and practical classes.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Painting Techniques 2</b>
Taught by:	Kajtez B. Slobodan, Glogovac M. Mina
Course status:	compulsory
ECTS:	6
Enrolment conditions:	Painting Techniques 1 passed

### Course objectives:

The course encompasses occupational education through theory and practice of fundamental techniques in tempera painting, from traditional to contemporary methods; theoretical introduction to painting's structural layers in different eras and on different supports, including their characteristics. Practical application of certain painting techniques upon different kinds of unstretched and stretched supports, in accordance with the acquired skills, starting from preparing the supports, ground, binding media, colourants and varnishes to their application; mastering visual art and technological approaches within a given technique; developing creative abilities based on connecting visual art and technological approaches to creating a work of art. Attaining a practical base for work in other occupation-specific courses.

### Course outcomes:

Students have acquired a high level of education in a fundamental painting technique – tempera. They have mastered visual art and technological basics of painting materials and their application, technologies as well as a few methods of working in the said painting technique. They have additionally mastered gilding techniques.

### Course contents:

#### *First semester*

1. a) Unstretched supports  
b) Sizing the panel board
2. a) Wood as a painting support;  
b) Gluing gauze onto the panel board
3. a) Preparing the wood to be a support  
b) Preparing dry gesso
4. a) Crafting a wooden support  
b) Applying gesso
5. a) Artificial wood-based materials  
b) Polishing the ground
6. a) Albumen (egg white) binders;  
b) Applying and engraving the drawing
7. a) Egg tempera, emulsions and tools;  
b) Priming the ground
8. a) Techniques of underpainting with tempera on unstretched supports;  
b) Underpainting
9. a) Techniques of tempera painting upon unstretched supports  
b) Painting
10. a) Techniques of rendering drapery  
b) Painting drapery
11. a) Techniques of painting incarnations  
b) Painting incarnations
12. a) Techniques of rendering the background  
b) Painting the background

#### *Second semester*

1. a) Gilt coatings – history and evolution  
b) Preparing the panel board
2. a) Water (bole) gilding  
b) Gluing gauze onto the panel board
3. a) Mordant gilding  
b) Preparation and application of dry gesso
4. a) Iconography, history  
b) Polishing the ground and transferring the drawing
5. a) Gilding techniques  
b) Mordant gilding with shell gold
6. a) Techniques of underpainting icons  
b) Underpainting
7. a) Techniques of painting drapery  
b) Painting drapery
8. a) Techniques of painting incarnations  
b) Painting incarnations
9. a) Techniques of painting the background  
b) Painting the background
10. a) Casein tempera  
b) Sizing the hardboard or MDF board
11. a) Other tempera techniques  
b) Applying the casein ground
12. a) Varnished and unvarnished temperas

13. Final rendering of the form	b) Rendering drawings and underpainting with casein 13. a) Techniques of Byzantine fresco painting with casein b) Painting
14. Consolidating with glazing	14. Painting
15. Revision of exercises	15. Revision of exercises
One artwork assignment: – portrait according to a Renaissance old master – egg tempera on panel board	Two artwork assignments: – icon – egg tempera on panel board with gilt coating – Byzantine fresco – casein tempera on hardboard or MDF

#### Relevant literature:

- 14 Andrejević, Krsta, *Pripučnik za predmet slikarske tehnike*, Univerzitet Umetnosti u Beogradu, Beograd, 1983.
- 15 Brklć, Nemanja, *Tehnologija slikarstva, vajarstva i ikonografija*, Univerzitet umetnosti u Beogradu, Beograd, 1991.
- 16 Doerner, Max, *The Materials of the Artist, and their use in painting with notes on the techniques of the old masters*, London, 1970.
- 17 Krajger - Hozo, Megka, *Slikarstvo, Metode slikanja i materijali*, Svjetlost, Sarajevo 1991.
- 18 Massey, Robert, *Recepture za slikanje*, Beograd, 1980.
- 19 Mayer, Ralph, *The Artist's Handbook, of Materials and Techniques*, third edition, The Viking Press, New York 1979
- 20 Medić, Milorad, *Stari slikarski priručnici, I*, Beograd, 1999.
- 21 Medić, Milorad, *Stari slikarski priručnici, II*, Beograd, 2002..
- 22 Sumereker, Sigo, *Tehnike emulzione tempere*, Beograd, 1975.
- 23 Sumereker, Sigo, *Podloge štafelajne slike*, Univerzitet umetnosti u Beogradu, Beograd 1973.
- 24 Turinski, Živojin, *Slikarska tehnologija*, Turistička štampa, Beograd, 1976.
- 25 Wehlte, Kurt, *The Materials and Techniques of Painting*, translated by Ursus Dix, Kremer, New York 2001.
- 26 Kajtez Slobodan, *Slikarske tehnike*, Čigoja štampa, Beograd, 2011.

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	2

#### Teaching methods:

Individual-oriented lectures and practical classes.

Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Painting Techniques 3</b>
Taught by:	Kajtez B. Slobodan, Glogovac M. Mina
Course status:	compulsory
ECTS:	8
Enrolment conditions:	Painting Techniques 2 passed

### Course objectives:

The course encompasses occupational education through theory and practice of fundamental techniques in tempera painting, from traditional to contemporary methods; theoretical introduction to painting's structural layers in different eras and on different supports, including their characteristics. Practical application of certain painting techniques upon different kinds of unstretched and stretched supports, in accordance with the acquired skills, starting from preparing the supports, ground, binding media, colourants and varnishes to their application; mastering visual art and technological approaches within a given technique; developing creative abilities based on connecting visual art and technological approaches to creating a work of art. Attaining a practical base for work in other occupation-specific courses.

### Course outcomes:

Students have acquired a high level of education in the oil painting technique. They have mastered visual art and technological basics of painting materials and their application, as well as work technologies within a few methods of the said painting technique. By combining two painting techniques they can create a more creative visual art approach.

### Course contents:

#### *First semester*

1. a) Textile as a painting support  
b) Preparing a panel or MDF board
2. a) Raw materials for making canvas and weaves  
b) Preparation and application of dry or acrylic gesso
3. a) Half-oil and oil grounds  
b) Tracing the drawing, line and wash ink or acrylic
4. a) Organic lipophilic binders – oils  
b) Tonal value painting with egg tempera or acrylic
5. a) Resins  
b) Painting
6. a) Waxes  
b) Oil glazing
7. a) Drying agents  
b) Continuation of glazing
8. a) Stretcher bars (frame) and methods of canvas stretching  
b) Stretching the canvas onto stretcher bars
9. a) Solvents  
b) Canvas sizing
10. a) Paint thinners  
b) Preparation and application of half-oil ground
11. a) Oil painting tools, techniques of placing drawings  
b) Priming the ground and rendering drawings

#### *Second semester*

1. a) Textile as a painting support  
b) Preparing a panel or MDF board
2. a) Raw materials for making canvas and weaves  
b) Preparation and application of dry or acrylic gesso
3. a) Half-oil and oil grounds  
b) Tracing the drawing, line and wash ink or acrylic
4. a) Organic lipophilic binders – oils  
b) Tonal value painting with egg tempera or acrylic
5. a) Resins  
b) Painting
6. a) Waxes  
b) Oil glazing
7. a) Drying agents  
b) Continuation of glazing
8. a) Stretcher bars (frame) and methods of canvas stretching  
b) Stretching the canvas onto stretcher bars
9. a) Solvents  
b) Canvas sizing
10. a) Paint thinners  
b) Preparation and application of half-oil ground
11. a) Oil painting tools, techniques of placing drawings  
b) Priming the ground and rendering drawings

12. a) Varnishes, underpainting techniques b) Underpainting with oil paints	12. a) Varnishes, underpainting techniques b) Underpainting with oil paints	12. a) V b) R casein
13. a) Media b) Making the medium and oil painting	13. a) Media b) Making the medium and oil painting	13. a) Te casein b) Pa
14. a) Varnishing agents b) Painting with oil glazes	14. a) Varnishing agents b) Painting with oil glazes	14. a) Pa
15. Varnishing	15. Varnishing	15. Varn
Two artwork assignments: – portrait – mixed technique, egg tempera/acrylic – oil on panel board – portrait or figure – classic oil on canvas	Two artwork assignments: – portrait – mixed technique, egg tempera/acrylic – oil on panel board portrait or figure – classic oil on canvas	Two artw – port oil o – port
<b>Relevant literature:</b>  27 Andrejević, Krsta, <i>Pripučnik za predmet slikarske tehnike</i> , Univerzitet Umetnosti u Beogradu, Beograd, 1983. 28 Brklć, Nemanja, <i>Tehnologija slikarstva, vajarstva i ikonografija</i> , Univerzitet umetnosti u Beogradu, Beograd, 1991. 29 Doerner, Max, <i>The Materials of the Artist, and their use inpainting with notes on the techniques of the old masters</i> , London, 1970. 30 Krajger - Hozo, Megka, <i>Slikarstvo , Metode slikanja imaterijali</i> , Svjetlost , Sarajevo 1991. 31 Massey, Robert, <i>Recepture za slikanje</i> , Beograd , 1980. 32 Mayer, Ralph, <i>The Artist 's Handbook, of Materials and Techniques</i> , third edition, The Viking Press, New York 1979 33 Medić, Milorad, <i>Stari slikarski priručnici, I</i> , Beograd , 1999. 34 Medić, Milorad, <i>Stari slikarski priručnici, II</i> , Beograd , 2002.. 35 Sumereker , Sigo, <i>Tehnike emulzione tempere</i> , Beograd , 1975. 36 Sumereker, Sigo, <i>Podloge štafelajne slike</i> , Univerzitet umetnosti u Beogradu, Beograd 1973. 37 Turinski, Živojin, <i>Slikarska tehnologija</i> , Turistička štampa, Beograd, 1976. 38 Wehlte, Kurt, <i>The Materials and Technigues of Painting</i> , translated by Ursus Dix, Kremer, New York 2001. 39 Kajtez Slobodan, <i>Slikarske tehnike</i> , Čigoja štampa, Beograd, 2011.		
<b>Number of active teaching classes</b>		<b>Other classes:</b>
Lectures: 1	Practical classes: 1	Other type of classes: 0
Individual study & research: 0		2
<b>Teaching methods:</b> Individual-oriented lectures and practical classes.		
<b>Grading</b> (maximum points earned: 100)		
<b>Pre-exam obligations :</b>	<b>70</b>	total points
<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record	5	Exam – practical assignment
Practical classes – participation record	5	
Assessment test – practical assignment	60	

Study programme:	Applied Arts; Design; Conservation and Restoration					
Type and level of studies:	Undergraduate academic studies					
Course:	Sociology of Culture					
Taught by:	Đokica Jovanović, PhD					
Course status:	optional					
ECTS:	4					
Enrolment conditions:	none					
<b>Course objectives:</b> To provide students with basic concepts of culture in contemporary society and help them understand media cultures and the role of artists in new market environments. This knowledge should help them develop their research motivation, aptitude for theoretical analysis, critical approach to cultural phenomena and practical resourcefulness in the field of culture and the applied arts.						
<b>Course outcomes:</b> Students have formed an expert opinion on culture and its place in society. They improved their knowledge of cultural identity.						
<b>Course contents:</b>  <table><tr><td><i>First semester</i> 1. Concept of culture 2. Culture and nature 3. Symbols and reality 4. Meanings in culture 5. Sociological approach to culture 6. Social determination of culture 7. Cultural activity and forms of thinking 8. Social structure and cultural inequalities 9. Culture and societal change 10. Conflicts in culture 11. The state and cultural politics 12. Cultural institutions and organisations 13. Personality and culture 14. Education and culture 15. Forms of culture</td><td><i>Second semester</i> 1. Functions of culture 2. Management of culture 3. Cultural manager 4. Cultural marketing 5. Culture and the meaning of life 6. Multiculturalism 7. Globalisation 8. Media and culture 9. Communication 10. Mass media 11. Electronic culture 12. Culture and the market 13. Mass culture 14. Society and art 15. The future of culture and arts</td></tr></table>					<i>First semester</i> 1. Concept of culture 2. Culture and nature 3. Symbols and reality 4. Meanings in culture 5. Sociological approach to culture 6. Social determination of culture 7. Cultural activity and forms of thinking 8. Social structure and cultural inequalities 9. Culture and societal change 10. Conflicts in culture 11. The state and cultural politics 12. Cultural institutions and organisations 13. Personality and culture 14. Education and culture 15. Forms of culture	<i>Second semester</i> 1. Functions of culture 2. Management of culture 3. Cultural manager 4. Cultural marketing 5. Culture and the meaning of life 6. Multiculturalism 7. Globalisation 8. Media and culture 9. Communication 10. Mass media 11. Electronic culture 12. Culture and the market 13. Mass culture 14. Society and art 15. The future of culture and arts
<i>First semester</i> 1. Concept of culture 2. Culture and nature 3. Symbols and reality 4. Meanings in culture 5. Sociological approach to culture 6. Social determination of culture 7. Cultural activity and forms of thinking 8. Social structure and cultural inequalities 9. Culture and societal change 10. Conflicts in culture 11. The state and cultural politics 12. Cultural institutions and organisations 13. Personality and culture 14. Education and culture 15. Forms of culture	<i>Second semester</i> 1. Functions of culture 2. Management of culture 3. Cultural manager 4. Cultural marketing 5. Culture and the meaning of life 6. Multiculturalism 7. Globalisation 8. Media and culture 9. Communication 10. Mass media 11. Electronic culture 12. Culture and the market 13. Mass culture 14. Society and art 15. The future of culture and arts					
<b>Relevant literature:</b> 1 Avramović, Z. (2008 ): Kultura, Zavod za izdavanje udžbenika, Beograd 2 Vajt, L. (1970 ): Nauka o kulturi, Kultura, Beograd 3 Smirs, J. (2004): Umetnost pod pritiskom, Novi Sad 4 Prnjat Branko, (2006 ): Kulturna politika, Zavod za kulturu, Beograd 5 Dragičević-Šešić, M, Stojković, B. (1994 ). Kultura (menadžment, animacija, marketing), Klio, Beograd 6 Mulen, R. (2001) Umjetnost i tržište, Klio, Beograd 7 Indić, T. (1986): Tržište likovnih delatnosti, ZPK, Beograd						
Number of active teaching classes				Other classes:  0		
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0			
<b>Teaching methods:</b> Interactive approach to teaching, seminar assignments, consultations						

<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>50</b>	total points	<b>Final exam :</b>	<b>50</b>	total points
Lectures – participation record		20	Exam – oral		50
Seminar assignment(s)		30			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>20<sup>th</sup> Century Serbian Art</b>
Taught by:	Milanka M. Todić, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### Course objectives:

Students from all three study programmes are expected to learn about representation models in Serbian visual culture in the 20<sup>th</sup> century, as well as about the key theoretical systems in order to develop their own abilities of reading and interpreting works of art. The course first presents the basic movements and ideas in Serbian visual culture, from photography to painting and graphic design in the 20<sup>th</sup> century, and then trains students in theoretical consideration and interpretation of select phenomena by means of written seminar papers, the work on which is supplemented by mentoring consultations.

#### Course outcomes:

The course aims to advance general and specific knowledge of avant-garde and modern 20<sup>th</sup> century Serbian visual culture and to present the main streams of postmodernism.

#### Course contents:

Students are first and foremost introduced to the main movements and ideas in Serbian visual culture, from photography to painting and graphic design in the 20<sup>th</sup> century and, with help from the professor during consultations, are then taught to theoretically consider and interpret select phenomena in their seminar papers.

The problem of light in Serbian modernist art

Avant-garde movements in Serbian modernist art

Subsequent (New) Modernism

Art Informel (Informalism) in Serbia

#### Relevant literature:

- 1 W.Benjamin, O fotografiji i umetnosti, preveo J. Aćin, urednik M. Todić, Beograd: Kulturni centar Beograda, 2007.
- 2 M. Todić, Fotografija i slika, Cicero, Beograd 2001.
- 3 L. Manovic, Metamediji, CSUB, Beograd 2001.
- 4 Trifunović L., Slikarski pravci 20 veka, Prosveta, Beograd 1980
- 5 Trifunović L., Od impresionizma do enformela, Nolit 1992
- 6 Živković S., Beogradski impresionisti, Zlatousti, Beograd 2004
- 7 Todić M., Fotografija i propaganda, Književna zadruga, Banja Luka 2005
- 8 *Počeci jugoslovenskog modernog slikarstva (1900-1920)*, cat. exh, Beograd: Muzej savremene umetnosti 1973.
- 9 *Treća decenija. Konstruktivno slikarstvo*, cat. exh ., Beograd: Muzej savremene umetnosti 1967.
- 10 *Četvrta decenija. Ekspresionizam boje. Poetski realizam (1930-1940)*, cat. exh ., Beograd: Muzej savremene umetnosti 1971.
- 11 *Nadrealizam. Socijalna umetnost (1929-1950)*, cat. exh ., Beograd: Muzej savremene umetnosti 1969.
- 12 *Jugoslovensko slikarstvo šeste decenije*, cat. exh ., Beograd: Muzej savremene umetnosti 1980.
- 13 *Jugoslovensko slikarstvo sedme decenije*, cat. exh ., Beograd: Muzej savremene umetnosti 1983.
- 14 *Jugoslovenska grafika (1950-1980)*, cat. exh ., Beograd: Muzej savremene umetnosti 1985.
- 15 *Jugoslovenska skulptura (1870-1950)*, cat. exh ., Beograd: Muzej savremene umetnosti 1975.
- 16 GAVRIĆ , Zoran, *Filo Filipović. Radovi na papiru*, Beograd : Kulturni centar Beograda 2000.
- 17 GAVRIĆ , Zoran, *Zoran Pavlović. Rani radovi*, cat. exh ., Beograd: Muzej savremene umetnosti 2007.

- 18 TODIĆ M., Radeta Stanković, Narodni muzej, Beograd 1998  
 19 TRIFUNOVIĆ L., Srpsko slikarstvo 1900-1950, Nolit, Beograd 1973

Number of active teaching classes				Other classes:  0	
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> Interactive lectures and consultations which demand students show a high level of participation in performing seminar assignments on a selected topic, as well as have discussions with other students.					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures – participation record		10	Exam – oral		30
Seminar assignment(s)		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Art Styles and Techniques 1</b>
Taught by:	Lana H. Tikveša
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

### Course objectives:

To familiarise students with the origins and early history of ceramic art in different parts of the world, with the cultural context, evolution of ceramic art and ceramic technology in mediaeval Europe and the Far East. To introduce them to the origins, evolution and style characteristics of particular shaping and decorating techniques in ceramic objects, to the basics of practical application, distinguishing features and visual art potential of some of those techniques.

### Course outcomes:

Students can list the historical facts from the origin and early evolution of ceramic art in prehistory and ancient history, of mediaeval Europe and the Far East. They can understand, describe and interpret different styles and technical features of the ceramic form and decoration in the mentioned periods, identify, explain and practically apply techniques covered by the curriculum and adapt them to their own ideas.

### Course contents:

#### First semester

- Prehistory and ancient history: discovery of ceramics, early shaping and decorating techniques; shaping simple forms with “primitive” techniques of hand-building, pinching and decorating the surface with incising, stamping, sgraffito and polishing techniques (3 weeks)
- Ancient Greece and Rome: history and evolution of ceramics, different forms and techniques; transposing the forms and decorations of Greek vases into a contemporary container-object (3 weeks)
- Terra sigillata, from ancient Rome to contemporary ceramics: technique versions, different applications and visual artistic potential; Creating a simple form based on student’s own sketches in the terra sigillata technique (3 weeks)
- The Near East ceramics: origin and evolution of painted maiolica technique; Decorating a ceramic surface with maiolica technique (underglaze and overglaze painting) based on student’s own sketches (4 weeks)
- Ceramic art of Africa, Oceania and pre-Columbian America: history, specific techniques, forms and decorating methods and their influence on contemporary ceramics; Creating a figurine or dish based on student’s own sketches inspired by pre-Columbian American motifs, terracotta and painted clay techniques (2 weeks)

#### Second semester

- Ceramic art of European Middle Ages and Renaissance: influence of Near and Far East, evolution of regional technology and attributes; Practical assignment: Serbian mediaeval fresco ornaments as an inspiration for a form and decoration of a contemporary ceramic object, maiolica technique (3 weeks)
- Ceramics in the Far East (China, Japan): origin and evolution, civilizational context, evolution of technology and discovery of porcelain; Creating a simple ceramic object out of porcelain mass and based on student’s own sketches, learning about the potential and properties of working with the material, decorating with cobalt underglaze painting (blue and white decorations) (3 weeks)
- Origin and development of certain high-temperature firing techniques in Japan (wood firing, salt glazes, ash glaze, celadon, different regional techniques), traditional and contemporary application and visual art potential; Creating a traditional Japanese tea bowl in stoneware technique, decorating with underglaze and overglaze painting with oxides and ash glazes (3 weeks)
- Raku technique: from tradition to contemporary application, versions of the technique and visual art potential; Creating a simple sculpture-dish using the raku technique (3 weeks)
- Traditional Japanese Nerikomi technique: evolution and versions of the technique, contemporary application and visual art potential; Creating a sculpture-dish in Nerikomi technique (coloured clay) (3 weeks)

**Relevant literature:**

- 1 History of Ancient pottery Vol.1. i 2., H.B.Walters, Izd: John Murray,London 1905;
- 2 Ceramics of Ancient Persia, Shinji Fukai, Izd: Weathrill/Tankoshva 1981;
- 3 The Techniques of Painted Attic Pottery, Joseph Veach Noble, Izd: Watson Guphill 1965;
- 4 Athenian Black Figure Vases, John Boardman, Izd: Thames&Hudson 1988;
- 5 Grčke slikane vaze, Aleksandra Ceramović Kuzmanović, Izd: Naučna knjiga;
- 6 Keramika u srednjovekovnoj Srbiji, Marija Bajalović Hadži Pešić, Izd: Muzej grada Beograda 1981;
- 7 Centralni Balkan između grčkog i keltskog sveta, Izd: Narodni muzej Beograd 2012,
- 8 The Story of Ottoman tiles and Ceramics, Ara Altun, Izd: Istanbul Stock Exchange;
- 9 Art and Craft in Africa, Laure Meyer, Izd: Terrail , Paris 1995;
- 10 Masterpieces of primitive Art, Daglas Newton, Izd: Alfred A. Knopf NY 1988;
- 11 Salt Glazed Ceramics, Jack troy, Izd: Pittman Publishing, London 1977;
- 12 The Complete Potter-sawdust Firing, Karin Hassenberg, Izd: B.T Batsford, London;
- 13 The Japanese Pottery Handbook, Penny Simpson, Lucy Kitto, Kanji Sodeoka, Izd: Kodansha International London 1979;
- 14 Mastering Raku, Steven Branfman, Izd: Lark Books 2009

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>1</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>0</b>

**Teaching methods:**

- lectures, slideshows and video projections
- practical experience in realising assignments
- individual corrections and consultations

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>30</b>	total points	<b>Final exam :</b>	<b>70</b>	total points
Lectures – participation record		10	Exam – practical assignment		40
Practical classes – participation record		10	Exam – oral		30
Seminar assignment		10			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Art Styles and Techniques 2</b>
Taught by:	Ljubica Jocić Knežević
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Ceramic Art Styles and Techniques 1 for exam taking – Ceramic Art Styles and Techniques 1 passed

### Course objectives:

The course aims to familiarise students with the history of ceramics in Serbia and across the world from the 18<sup>th</sup> to the 21<sup>st</sup> century, with the technological and style influences of Japanese ceramics and international art movements upon the evolution of the medium and with the most significant style movements and artists, newest trends and art practice. To provide them with theoretical and practical experience of particular methods and techniques of treating the ceramic form and surface, as well as their visual art potential.

### Course outcomes:

Students can name and analyse the basic facts of the historical evolution of the ceramic medium, from the 18<sup>th</sup> until the 21<sup>st</sup> century. They can define, read and interpret: style and technological influences of different art movements upon contemporary ceramic art, and the mutual influence of different application fields of ceramics and ceramic materials; the most important works and artists, style movements, different approaches and artistic practices, and to connect them to their own artwork projects. Furthermore, they can identify, explain and practically apply methods and techniques covered by the curriculum and adapt them to their own ideas.

### Course contents:

#### First semester

- 18<sup>th</sup> and 19<sup>th</sup> centuries ceramics in Europe, beginnings of mass production, Wedgwood ceramics, interpreting forms and decorations of the period in contemporary ceramic art; transposing Baroque décor into the contemporary one by employing the techniques of painting with enamel, lustre and gold (3 weeks)
- East meets West: crucial influence of Japanese ceramics on the emergence and development of contemporary ceramic art, Bernard Leach and Shoji Hamada (1 week)
- Influence of different modern art movements on the ceramic medium, ceramics of Picasso, Miró and Chagall, influence of abstract expressionism, pop-art and minimalism; Creating a sculpture or ceramic wall art according to a famous work of 20<sup>th</sup> century art (3 weeks)
- Emergence and development of ceramic design, ceramic design techniques of slip casting, design's influence on the development of ceramic sculpture; Creating a free ceramic form using the technique of modifying one cast from the mould meant for serial production (4 weeks)
- Ceramics in architecture: traditional and contemporary, techniques and methods of creating monumental ceramic objects (1 week)
- New techniques and new materials introduced at the end of the 20<sup>th</sup> century: paper clay and porcelain technique, properties, application, technique's visual art potential; Creating a simple ceramic object in paper porcelain technique and based on student's own sketches (3 weeks)

#### Second semester

- Ceramics in Serbia from the Second World War to today, the most important representatives and movements, specificities of "Belgrade School" (1 week)
- Style movements in contemporary ceramic art in Europe, America and Japan: figuration, abstract forms, contemporary dish, the most significant artists, contemporary techniques and artistic practices (1 week)
- Different technical and visual artistic potential for decorating ceramic surfaces with masking technique (shellac, wax, paper, latex); Creating a relief ceramic surface in water etching technique, based on student's own sketches, and decorating with masking technique during the glazing process (3 weeks)

- Slip (engobe) technique in traditional and contemporary ceramics (wet slip, decorating with slip pump, painting, layering, casting), visual art potential; Creating a dish-sculpture based on student's own sketches and decorating with one of the slip techniques (4 weeks)
- Different methods and techniques of transferring decorations (silkscreen printing, photo-ceramics, different types of decals), contemporary application and visual art potential; Decorating a ceramic surface using one or more transfer techniques (4 weeks)
- Ceramics and conceptual art, installations in space and combinations with other materials and media, the most significant artists; Writing a paper and making sketches for a project in architectural ceramics, space installation or in a part of conceptual art (2 weeks)

#### Relevant literature:

- 1 China Painting and Overglaze, Paul Leving, Izd: Ceramics Arts Daily 2013;
- 2 The Legacy of Modern Ceramic Art, The Evolution of Japanese ceramic, The Legacy of Modern Ceramic art From International Perspective, *all by*: Fudu Misato, Izd: Museum of modern ceramic art Gifu,
- 3 Ceramique de Picasso, Georges Ramie, Izd: Cercle D'Art 1974; 2003;
- 4 Breaking the Mould, New Approaches to Ceramic, Više autora, Izd: Black Dog 2007;
- 5 Paper Clay by Astrid Sanger and Otakar Sliva, Izd: Astrid Sanger and Otakar Sliva 2013;
- 6 Ceramic / space and life, Hyo-Won Seo, Izd: World Ceramic Foundation 2009;
- 7 Savremena keramika u Srbiji, Svetlana Isaković, Izd: Prosveta, Beograd 1985;
- 8 Ceramics and Print, Paul Scot, Izd: University of Pennsylvania 1995;
- 9 Resist and Masking Techniques, Piter Beard, Izd: University of Pennsylvania 1996;
- 10 Contemporary Ceramic Techniques by John w. Conrad, Izd: Prentice hall inc. 1979

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>1</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>0</b>

#### Teaching methods:

- lectures, slideshows and video projections
- practical experience in realising assignments
- individual corrections and consultations

#### Grading (maximum points earned: 100)

Pre-exam obligations :	30	total points	Final exam :	70	total points
Lectures – participation record		10	Exam – practical assignment		40
Practical classes – participation record		10	Exam – oral		30
Seminar assignment		10			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Interior Design Styles 1</b>
Taught by:	Dimković M. Danijela
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

### Course objectives:

The aim is to introduce students for the first time to the fundamental style elements in the interior. They are provided with increased and systematised knowledge on the definition of principles and evolution of interior and furniture styles, as well as the expressive means those styles embody. Furthermore, students are meant to acquire knowledge and understanding of and practical and artistic skills in observing the form and style in architecture and furniture, designing architectural elements and style furniture elements, alongside exploring historical, cultural, artistic and social developments and heritage and their transposing into a contemporary context with the application of new technologies in interior design.

### Course outcomes:

Upon completion of the course, students are able to follow courses in their upcoming years of study, both at undergraduate and at master's levels. They can determine, define and observe a clear difference between stylistic, architectural and decorative interior elements from the earliest civilisations to the Renaissance. They can also identify, classify, illustrate and design stylistic elements of interiors and furniture. They have gained competences to analyse and compare stylistic elements of the style periods covered by the curriculum, and skills to recognise and underline mistakes in the existing reconstructed objects. Students are now able to combine, create, modify and design style elements and to transpose them into a contemporary context and modern design practice.

### Course contents:

#### First semester

1. Factors which affect style. Fundamental and additional elements of stylistic architecture and furniture
2. Origins and formation of style in architecture
3. Earliest civilisations, style evolution
4. Mesopotamia and Egypt, architectural and decorative elements
5. Ancient civilisations' ornaments as the oldest decorative expression
6. Practical assignment based on the covered topics; Ornament and its application in contemporary context
7. Practical assignment, exercises and corrections
8. Style evolution and transformation in Aegean and ancient Greek civilisation
9. Style evolution: Doric, Ionic and Corinthian orders of architecture
10. Practical assignment, rendering style orders in suitable proportions
11. Practical assignment, exercises and corrections
12. Etruscan and Roman style formation
13. Composite and Tuscan orders, appropriation and modification of ancient orders
14. Use of arches, introduction of new architectural elements
15. Comparative analysis of ancient and Roman art

#### Second semester

1. Practical assignment, application of Roman architectural-decorative elements in the design of a given space, transposition into contemporary context
2. Practical assignment, exercises and corrections
3. Early Christian art and changes brought on by religion
4. The Middle Ages: Byzantium – architecture and decorative art
5. Practical assignment based on the covered topics. Ornamentation
6. Practical assignment, exercises and corrections

7. Practical assignment, exercises and corrections
8. The Middle Ages: Romanesque – architecture and decorative art
9. Practical assignment, reconstructing a given interior, designing
10. Practical assignment, exercises and corrections
11. The Middle Ages: Gothic – style features, introduction of new architectural elements
12. Practical assignment, designing and analysing elements of the interior and furniture
13. Practical assignment, exercises and corrections
14. Comparative analysis of mediaeval styles
15. Submitting works and projects

#### Relevant literature:

- 1 Adam, R, *Classical Architecture – A Comprehensive Handbook to the Tradition of Classical Style*, New York, 1991
- 2 Aleksandar Ajzinberg, *Stilovi, arhitektura, nameštaj - terminološki rečnik*, Prosveta, Beograd, 2007;
- 3 F.Bourbon, *Drevne civilizacije*, Mozaik knjiga, Zagreb, 2004;
- 4 D. Preziosi, *Aegean art and architecture*, New York, 1998;
- 5 L.Oakes and L.Gahlin, *Ancient Egypt*, Hermes House, 1997;
- 6 A.Siliotti, *Egipat, hramovi, bogovi, ljudi*, Singapur, 2005;
- 7 R.Osdorn, *Archaic and classical Greek art*, New York, 1998;
- 8 K.Šerold, *Klasična Grčka*, Novi Sad, 1976;
- 9 H. Keler, *Rimsko carstvo*, Novi Sad, 1976;
- 10 A.M.F. Bourbon, *Drevni Rim*, Mozaik knjiga, 2004;
- 11 A.Grabar, *Vizantija Umetnost srednjeg veka od VIII do XV veka*, Novi Sad, 1969;
- 12 R.Cormack, *Byzantine Art*, Hong Kong, Oxford, 2000;
- 13 V.J, Đurić - G.Babić, *Srpska umetnost u srednjem veku*, I i II, Beograd, 1997;
- 14 Protođakon Pribislav Simić, *Crkvena umetnost*, Beograd, 2000;
- 15 Atlas Arhitekture I i II, Građevinska knjiga, Beograd, 2006;
- 16 Stilovi nameštaj, dekor, I i II, Larousse, Vuk Karadžić, Beograd, 1972;
- 17 The Art of Gothic: architecture, sculpture, painting, Koln, 2004;
- 18 Alexander Speltz, *Styles of ornament*, London, 1996;
- 19 Owen Jones, *The Grammar of ornament*, London, 2009.

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

Lectures with illustrations/samples, PowerPoint presentations and practical demonstrations of work techniques, methods and approaches.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		20	Exam – practical assignment		30
Practical classes		20			
Seminar assignment		15			
Assignment presentation		15			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Interior Design Styles 2</b>
Taught by:	Dimković M. Danijela
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Interior Design Styles 1 for exam taking – Interior Design Styles 1 passed

### Course objectives:

To expand upon and supplement the knowledge of style elements in the interior, covered by the preceding course. To help students attain a grasp and knowledge of the matter, practical and artistic skills in the exploration of form and style in architecture and furniture, in designing architectural elements and style furniture elements, as well as in the exploration of historical, cultural, artistic and social developments and heritage and their transposing into a contemporary context with the application of new technologies in interior design.

### Course outcomes:

Students can determine, define and observe a clear difference between stylistic, architectural and decorative interior and furniture elements from the Renaissance to postmodernism. They can also identify, classify, illustrate and design stylistic elements of interiors and furniture. They have gained competences to analyse and compare stylistic elements of the style periods covered by the curriculum, and skills to recognise and underline mistakes in the existing reconstructed style objects. Students are now able to combine, create, modify and design style elements and to transpose them into a contemporary context and modern design practice.

### Course contents:

#### First semester

1. Italian Renaissance, general characteristics, interiors, furniture
2. French Renaissance, general characteristics, interiors, furniture
3. Practical assignment based on the covered topics. Application of Renaissance elements in contemporary design practice
4. The Tudor period, general information on the style
5. German Renaissance, characteristics, interiors, furniture
6. Practical assignment, exercises and corrections
7. Practical assignment, exercises and corrections
8. French Baroque, styles and their chronology
9. Italian and German Baroque, general characteristics
10. Practical assignment based on the covered topics. Style analysis of Baroque elements in interiors and furniture and their design
11. Practical assignment, exercises and corrections
12. Louis XIII, general information on the style, interiors, furniture
13. Louis XIV, general information on the style, interiors, furniture
14. Louis XV, general information on the style, interiors, furniture
15. Italian and German Rococo, general information on the style, interiors, furniture

#### Second semester

16. Chippendale, general information on the style, interiors and furniture
17. Practical assignment based on the covered topics. Style analysis and design of given style elements in interiors and furniture
18. Practical assignment, exercises and corrections
19. Louis XVI, general information on the style, interiors, furniture
20. Neoclassicism, end of the 18<sup>th</sup> century, precursors and influences
21. Practical assignment, style analysis and design of Neoclassical style elements

22. Practical assignment, exercises and corrections
23. The Empire style, general information on the style, interiors, furniture
24. The Biedermeier period, general information on the style, interiors, furniture
25. Napoleon III, general information on the style, interiors, furniture
26. Secession and the 1900s styles, general information on the style, interiors, furniture
27. Practical assignment, style analysis and design of Secession style elements and their transposition into a contemporary context
28. Modernism. Early modernism. High modernism. The Bauhaus movement
29. Second modernism, traditionalism (Art Deco), postmodernism, deconstruction
30. Submission of works and projects

#### Relevant literature:

- 1 Adam, R, *Classical Architecture – A Comprehensive Handbook to the Tradition of Classical Style*, New York, 1991;
- 2 Atlas Arhitekture I i II, Građevinska knjiga, Beograd, 2006;
- 3 Stilovi nameštaj, dekor, I i II, Larousse, Vuk Karadžić, Beograd, 1972;
- 4 Alexander Speltz, *Styles of ornament*, London, 1996;
- 5 Owen Jones, *The Grammar of ornament*, London, 2009;
- 6 Architectural Theory from the Renaissance to the present, Taschen, 2003;
- 7 Stephen Calloway, *The Element of Style*, Octopus Publishing Group Ltd, revised edition, 2012;
- 8 Sigrid Sangl, Biedermeier to Bauhaus;
- 9 M.Traktenberg, I. Hajman, *Arhitektura od preistorije do postmodernizma*, Građevinska knjiga, 2002;
- 10 H.F. Ullmann, *The art of the Italian Renaissance*, Tandem Verlag GmbH, 2005;
- 11 Art Nouveau Designs, The Pepin press, 2007;
- 12 Miloš R. Perović, *Istorija moderne arhitekture*, Beograd, 2005.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>0</b>

#### Teaching methods:

Lectures with illustrations/samples, PowerPoint presentations and practical demonstrations of work techniques, methods and approaches.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		20	Exam – practical assignment		30
Practical classes		20			
Seminar assignment		15			
Assignment presentation		15			

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Studio Photography 1				
Taught by:	Vladimir Tatarević				
Course status:	compulsory				
ECTS:	4				
Enrolment conditions:	Photography 1 passed				
<b>Course objectives:</b> After the introductory guidelines and work with analogue cameras, practical exercises are performed and presented strictly for the needs of advertising. Working primarily with the given objects, students devise and realise the essence of an advertised message, which in this course stems from the very character of the material. The course aims to develop creative approaches to studio photography and to teach skills in working with artificial light.					
<b>Course outcomes:</b> Students have learned to demonstrate basic light settings in the studio and in the field. They can organise shoots, render creative sketches and understand basics of digital photography.					
<b>Course contents:</b>  To encourage, develop and perfect in many ways students' original work. The assumption is that photography is the basic motivation and their future calling. <b>First semester</b> <ol style="list-style-type: none"><li>1. Structure and shape</li><li>2. Shooting objects made of glass, metal and porcelain</li><li>3. Advertisement</li></ol> <b>Second semester</b> <ol style="list-style-type: none"><li>4. Marketing brochure (of an industrial product)</li><li>5. Architecture – interiors</li><li>6. Free-choice photography – time lapse (sequential photography – skipping time)</li></ol>					
<b>Relevant literature:</b> <ol style="list-style-type: none"><li>1 Studio Lighting workbook – Melanie Heinrich, digital edition, pdf, 2010</li><li>2 Learn to see creatively – Bryan Peterson, Amphoto Books; Revised edition, 2003</li><li>3 Lighting for Digital Photography: From Snapshots to Great Shots, Syl Arena, Peachpit Press, 2012</li></ol>					
Number of active teaching classes				Other classes:  0	
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>▪ lectures with illustrations/examples from practice, practical demonstration of work techniques, methods and approaches;</li><li>▪ individual corrections and consultations</li><li>▪ individual and group discussions</li><li>▪ learning from non-academic sources</li></ul>					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Attendance record		5	Exam – practical assignment		30
Participation record		5			

Practical assignments	60		
-----------------------	----	--	--

Study programme:	Applied Arts				
Type and level of studies:	Undergraduate academic studies				
Course:	Studio Photography 2				
Taught by:	Vladimir Perić, Vladimir Tatarević				
Course status:	compulsory				
ECTS:	10				
Enrolment conditions:	Studio Photography 1 passed				
<b>Course objectives:</b> To introduce students to work in and outside of a studio at a high professional level. By means of practical work and exercises, students are to learn about the process of approaching light design in a commercial photograph. They are expected to analyse and prepare a creative approach to a more complex format (brochure, editorial, book).					
<b>Course outcomes:</b> Students have learned to use artificial lighting both in a studio setting and outside. They can demonstrate a professional approach to addressing problems in given situations. They have acquired knowledge of the ways to organise, lead and execute shoots for commercial purposes.					
<b>Course contents:</b>  Students are engaged in individual solving of projects as part of their final work, and are expected to show an ability to independently and creatively perform research assignments, use research methodology and to realise work within the framework of suggested photo assignments. <b>First semester</b> 7. Face and body 8. Table culture 9. Creative photography – still life <b>Second semester</b> 10. Nude photography 11. Fashion photography 12. Creative photography – style book					
<b>Relevant literature:</b> 1 Masters of photography - Daniela Mraskova 1987 2 Lighting the nude Roger Hicks, Frances Shultz,Alex Larg 2003 3 Private rooms – Guido Argentini 2004 4 Fotografija – Liz Vels 2004					
Number of active teaching classes					Other classes:  1
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0		
<b>Teaching methods:</b> <ul style="list-style-type: none"><li>lectures with illustrations/examples from practice, practical demonstration of work techniques, methods and approaches;</li><li>individual corrections and consultations</li><li>individual and group discussions</li><li>learning from non-academic sources</li></ul>					
Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points

Attendance record	5	Exam – practical assignments (projects), overall grade	30
Participation record	5		
Practical assignments 1 – 6	60		

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Stage Costume 1</b>
Taught by:	Petrović M. Ljiljana, Cvijanović M. Svetlana
Course status:	compulsory
ECTS:	22
Enrolment conditions:	Clothing 2 passed for attending – signature-verified attendance obtained during Costume Design 2 and Clothing Design 2 courses for exam taking – Costume Design 2 and Clothing Design 2 passed

### Course objectives:

To introduce students to basic features of stage costumes, providing them with necessary information on relations governing the stage, on the meaning and function of stage costume as opposed to directing, scenography and stage movement, as well as on the differences in designing and making stage costumes for different genres and media (theatre, film, television).

### Course outcomes:

Upon completion of the course, the following results are expected of students:

- ability to transpose a costume from a certain era into a stage costume for various media
- ability to adopt a director's particular vision when designing and making stage costumes
- ability to apply the acquired knowledge while stylising designs and treating costume materials
- ability to visually present their work.

### Course contents:

#### *Lectures*

Cover introduction to transposing historical costumes into stage ones meant for different stage genres, while providing the necessary information on relations governing the stage and on the meaning and function of stage costume as opposed to directing, character personalities, scenography and choreography. Depending on the historical period, students' experience is based on researching the historical, folk costume and contemporary trends in patterns (cuts), treating of materials as well as exploring new trends in theatre and film.

#### *Practical classes*

During the 30 working weeks, seven assignments are completed, covering:

In the *first semester*

1. Introduction to stage costume. Rituals, Commedia dell'arte (1 week)
2. Ancient drama (3 weeks). Costume design for a particular theatre piece.
3. Ancient comedy (6 weeks). Designing and making costumes, accessories and masks for a particular theatre piece.
4. Middle Ages (3 weeks). Costume design for a theatre piece;

and in the *second semester*

1. 16<sup>th</sup> century (5 weeks). Designing and making costumes and accessories for a particular theatre piece
2. 17<sup>th</sup> century (3 weeks). Costume design for a particular theatre piece
3. 18<sup>th</sup> century (5 weeks). Costume design for a particular theatre piece
4. Other activities (4 weeks). Project collaboration with related foreign universities; Participating in workshops led by visiting professors from related universities; Project collaboration with the Faculty of Dramatic Arts in Belgrade; Presenting the most successful student works at relevant domestic and international exhibitions in the field; Visiting stage costume and stage design workshops (for theatre, television and film).

**Relevant literature:**

- 1 Cook, A, David. 2005, 2007. *ISTORIJA FILMA 1* . Beograd: Clio
- 2 Misailović, Milenko. 1990. *DRAMATURGIJA KOSTIMOGRAFIJE*. Novi Sad: Dnevnik
- 3 Hope, Thomas. 1992. *COSTUMES OF THE GREEKS AND ROMANS*. New York: Dover Publication, Inc
- 4 Hottenroth, Friedrich. 2002. *L' ART DU COSTUME*. Paris: L' Aventurine
- 5 Thiel, Erika. 1980. *GESCHICHTE DES KOSTUMES*. Berlin: Henschelverlag Kunst und Gesellschaft
- 6 Josef, Armstrong, Helen. 2000. *DRAPING FOR APPAREL DESIGN*. New York: Fairchild Publications, Inc
- 7 Drudi, Elisabetta. 2007. *WRAP AND DRAPE FASHION: History, Design and Drawing*. Amsterdam: The Peppin Press
- 8 Thursfield, Sarah, 2001, *MEDIEVAL TAILOR ASSISTANT*, Los Angeles: Quite Specific Media Group Ltd
- 9 Arnold, Janet. 1985. *PATTERNS OF FASHION*. The Cut and The Construction of Clothes for Men and Women 1560-1620. New York: Macmillan/Drama Book
- 10 Arnold, Janet. 2008 . *PATTERNS OF FASHION 4*. The Cut and Construction of linen shirts, smocks, neckwear, headwear and accessories for men and women 1540-1660. London: Pan Macmillan Ltd.
- 11 Arnold, Janet. 1977. *PATTERNS OF FASHION, 1660-1860*. New York: Drama Book Publishers
- 12 Gillow, John. Sentence, Bryan. 1999. *WORLD TEXTILES*. London: Thames & Hudson
- 13 Wolf, Colette. 1996. *THE ART OF MANIPULATING FABRIC*. Iola : Krause publications
- 14 Crill, R et Al. 2009. *WORLD DRESS FASHION IN DETAIL*. London : V&A Publications

**Select works by the following authors:**

Aeschylus, Euripides, Sophocles, Aristophanes, Jovan Sterija Popović, Laza Kostić, Borislav Mihailović Mihiz, Ljubomir Simović, William Shakespeare, Pedro Calderon de la Barca, Pierre Corneille, Carlo Goldoni, Friedrich Schiller, Jean Racine, Jean Baptiste Poquelin Moliere, John Finmor, Roger Lancelyn Green.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	8

**Teaching methods:**

- lectures with illustrations, practical demonstration of work techniques, methods and approaches;
- mentoring – individual correction and consultations
- practical experience at tailoring workshops
- learning from non-academic sources (the internet, contacts with the theatre, film and TV studios)

**Grading** (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – artwork assignment		30
Practical classes – participation record		5			
Assessment tests		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Stage Costume 2</b>
Taught by:	Petrović M. Ljiljana, Cvijanović M. Svetlana
Course status:	compulsory
ECTS:	25
Enrolment conditions:	Stage Costume 1 passed for attending – signature-verified attendance obtained during Costume Design 3 for exam taking – Costume Design 3 passed

### Course objectives:

To introduce students to visual art principles upon which aesthetics and dramaturgy of a stage rest in comparison to form, colour, movement and word. To provide them with artistic and vocational skills in designing and creating stage costumes using various materials (different fabrics, plastics, wires, paddings, ribbons, etc).

### Course outcomes:

Upon completion of the course, the following results are expected of students:

- ability to transpose a costume from a certain era into a stage costume
- ability to solve basic concept and project assignments in the field of stage costumes
- ability to independently complete stage costumes for different genres
- ability to visually present and document their work (sketches – artistic and technical, photographs, DVD)

### Course contents:

#### Lectures

Cover introduction to designing and creating stage costumes in relation to different director's visions, media (theatre, film, TV), different genres (drama, opera, ballet, musical), as well as to numerous possibilities of artistic rendition and finishes of costumes. Depending on the historical period, students' experience is based on researching the historical, folk costume and contemporary trends in patterns (cuts), treating of materials as well as exploring new trends in theatre and film.

#### Practical classes

During the 30 working weeks, four assignments are completed, covering:

In the *first semester*

5. 19<sup>th</sup> century (4 weeks). Costume design for a particular stage piece (theatre).
6. 20<sup>th</sup> century (3 weeks). Costume design for a particular stage piece (film, TV)
7. 20<sup>th</sup> century (4 weeks). Designing and making costumes and accessories for a particular stage piece (ballet, opera, musical). Selection of and commencement of work upon a specific stage piece – final assignment (2 weeks).

and in the *second semester*

5. Designing and making a stage costume for a particular stage piece – final assignment (13 weeks)
6. Other activities (4 weeks). Project collaboration with the Faculty of Dramatic Arts in Belgrade; Presenting the most successful student works at relevant domestic and international exhibitions in the field; Visiting stage costume and stage design workshops (for theatre, television and film).

### Relevant literature:

- 1 Dvornić, Prošić, Mirjana. 2006. *ODEVANJE U BEOGRADU U XIX I POČETKOM XX VEKA*. Beograd : Stubovi kulture
- 2 Keubke, Klaus-Urlich. 2008. *1000 UNIFORMEN*. Koln: Naumann&Gobel
- 3 Nakamichi, Tomoko. 2011. *PATTERN MAGIC 2*. London: Laurence King Publishers LTD
- 4 Arnold, Janet. 1977. *PATTERNS OF FASHION 2: ENGLISH WOMEN'S DRESSES & THEIR*

*CONSTRUCTION C. 1860-1940*. New York: Drama Book Publishers

- 5 Grupa autora. 2007. *ART DECO FASHION*. Amsterdam & Singapore: The Pepin Press
- 6 Batta, Andras. 2005. *OPERA*. Hagen: Konemann
- 7 Sohouvaloff, Alexander. 1987. *SET AND COSTUME DESIGN FOR BALLET AND THEATRE*. London: Sotheby's Publication
- 8 Appignanesi, Lisa. 1975. *THE CABARET*. London: Studio Vista
- 9 Gottfried, Martin. 1984. *BROADWAY MUSICALS*. New York: Abradale Dress / Harry N. Abrams INC
- 10 Colchester, Chloe. 2007. *TEXTILES TODAY*. London: Thames & Hudson LTD
- 11 Kuk, Dejvid. 2007. *ISTORIJA FILMA 2*. Beograd: Clio
- 12 Sato, H. 2013. *DRAPE*, *DRAPE 3*. London: Laurence King
- 13 Grupa autora. 2012. *FASHION DEATAILS: 1000 IDEAS*. Beverly: Maomao Pub.

**Select works by the following authors:**

A.P. Chekhov, F. Dostoevsky, M. Bulgakov, H. Ibsen, F. Wedekind, A. Strindberg, K.G. Büchner, J.W. Goethe, O. Wilde, E. O'Neill, Tennessee Williams, J.P. Sartre, A. Jarry, S. Beckett, E. Ionesco, B. Nušić, J.S. Popović, M. Krleža

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 4	Other type of classes: 0	Individual study & research: 0	10

**Teaching methods:**

- lectures with illustrations, practical demonstration of work techniques, methods and approaches;
- mentoring – individual correction and consultations
- practical experience at tailoring workshops
- learning from non-academic sources (the internet, contacts with the theatre, film and TV studios)

**Grading** (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – artwork assignment		30
Practical classes – participation record		5			
Assessment tests		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Scenography</b>
Taught by:	Ninoslava R. Vićentić, Popović M. Vesna
Course status:	compulsory
ECTS:	6
Enrolment conditions:	Scenography Basics 1 passed

#### **Course objectives:**

For students to obtain the necessary visual art, technical and theoretical scientific knowledge comprising scenography. To demonstrate skills which help students offer simple, yet mature scenographic solutions, functional and harmonious visual art pieces that allow for an adequate aesthetic experience of a dramatic text. To provide an overview of the potential and limitations of traditional stages and teach students skills for creating solutions in simpler and elementary film and TV décor. The course offers full insight into all the phases of creating theatrical, film and TV scenography.

#### **Course outcomes:**

Students can actively create, but also question, tackle and overcome certain illusions (spatial, temporal, conceptual). They can offer an artistic expression, adapted to a given space, which visually interprets plots and articulates the conditionalities of dramatic and stage space.

#### **Course contents:**

Throughout the lectures and practical classes, students learn about: the essence and tasks of scenography, its role and significance; the place and role of a scenographer while working on a show or film as a collective creative act; scenographer's work process; types and forms of theatre stages; potential and limitations of traditional stages; basic elements of stage and film décor and furniture; renditions of technical drawings and a scenographic study.

#### **Lectures**

RUSSIAN AVANT-GARDE, CONSTRUCTIVISM – Meyerhold, Tairov, Vakhtangov, Popova (1 class); Max Reinhardt, Jacques Copeau, Piscator (1 class); Artaud – theatrical visionary and Brecht's epic theatre (1 class)

INTRODUCTION TO CONTEMPORARY THEATRE – the most significant creators of contemporary theatre, directors and scenographers of the second half of the 20<sup>th</sup> century (2 classes); the most important theories interpreting contemporary stage art

SERBIAN SCENOGRAPHY – from its origins to present day; the most significant Serbian 20<sup>th</sup> century scenographers and costume designers (2 classes)

#### **Practical classes**

Continuous search for spaces which would aptly respond to a given topic and offer a functional stage space, together with the exploitation of their technical potential or the overcoming of their technical shortcomings. Spatial interpretation of assigned texts – images, photographs, sentence fragments, quotations, short descriptions, emotions, basic dramatic conflicts, all the way to shorter scripts or dramatic texts. By means of practical assignments, students further learn about the ways of making changes in simple stage imagery, devising stage positioning, scenographic two-dimensional solutions (scenery, backdrops, curtains, etc), three-dimensional solutions (sculpting elements) and mixed ones, about scenographic spaces solved with props, seeking ideas through text analysis, about the evolution of scenography throughout the show or script, and about stage technology, film and stage techniques (3 artwork assignments spanning 8 classes).

#### **Relevant literature:**

- 1 *The Cambridge Introduction to Scenography*, Joslin McKinney, Philip Butterworth, Cambridge University Press

- 2 *Dramaturgija scenskog prostora*, Dr Milenko Misailović, Novi Sad, Sterijino pozorje, 1988
- 3 *Prostori igre*, Meta Hočevar, Ars dramatika, JDP, Beograd , 2003
- 4 *What is Scenography?*, Pamela Howard, London and New York, Routledge, 2002
- 5 *Smrt tragedije*, George Steiner, Izdanje centra za kulturnu djelatnost, Zagreb, 1979
- 6 *Teorija drame*, pr. Jovan Hristić, Univerzitet umetnosti, Beograd, 1976
- 7 *Drama od Ibzena do Brehta*, Rejnold Vilijams, Beograd, Nolit, 1979
- 8 *A Mirror of World Theatre*, Vera Ptačkova, Prague, Theatre Institute, 1995
- 9 *Prostor i vreme u umetničkim delima*, Pavel Florenski, Beograd, Službeni glasnik, 2013
- 10 *Moderna teorija drame*, pr. Mirjana Miočinović, Beograd , Nolit, 1981.
- 11 *Prostor – dramsko lice*, pr. Ogljenka Milićević, Novi Sad, Sterijino pozorje, 1980.
- 12 *Pojam pozorišta*, Fransis Fergason, Beograd , Nolit 1979
- 13 *The Artrist's Reality - Philosophies of Art*, Mark Rothko, Yale University Press, New Haven and London, 2004
- 14 *Ruski umetnički eksperiment*, Kamila Grej, Nolit, Beograd , 1978.
- 15 *Art and the Stage at the 20<sup>th</sup> Century*, Henning Rischbieter, New York Graphic Society, Greenwich, Connecticut, 1969/70
- 16 *Istorija beogradske scenografije i kostimografije*, Olga Milanović, Beograd, 1983
- 17 *Rečnik scenografije*, prir. Ninoslava Vićentić, docent
- 18 *Srpske narodne bajke*
- 19 *Drame – Eshil, Sofokle, Euripid, Aristofan*

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>3</b>

#### Teaching methods:

- Introductory lectures and skill demonstrations according to topics, series of illustrated lectures and presentations
- group discussions
- student research assignments and practical, artistic approach to them
- student reports on project results and their presentation
- interactive student presentations
- mentoring – individual corrections and consultations

Parallel to lectures and practical classes, the course organises practical experience in theatre workshops and on different theatre stages. Students witness technical rehearsals, presentations of stage equipment and technology, and making and setting up of theatre and film décor.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Theory of Scenography</b>
Taught by:	Vićentić R. Ninoslava
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Scenography Basics 2 for exam taking – Scenography Basics 2 passed

### Course objectives:

Analysing artistic practice of the most relevant Serbian and foreign scenographers and exploring different scenographic interpretations of dramatic space are meant to stimulate students' artistic determination, aesthetic maturity, bold and competent expression of their own views. The course establishes theoretical support for scenographic, artistic expression as a basis for improving independence and developing awareness of scenography, which offers not just a visual stage framework, but also a space that actively participates in the development of dramatic action. The course offers an examination of possibilities in directing a stage, its potential and requirements.

### Course outcomes:

Students have developed their original and independent artistic view of the previous artistic practice, which they accept, question or oppose. They apply the acquired knowledge to assignments performed during Theatrical and Film and TV Scenography courses.

### Course contents:

1. Directorial-scenographic theatre – Reinhardt and Stern, Juvet and Bérard, Brecht and Neher, Vilar and Gischia, Planchon and Allio, Stanislavsky and Simov, Strehler and Damiani, Lyubimov and Borovsky, Krejča and Svoboda. (3 classes)
2. Directing a stage – Antoine, Stanislavsky, Meyerhold, Reinhardt, Piscator, Brecht, Peter Brook, Julian Beck, Judith Malina, Richard Schechner, Eugenio Barba, Lyubimov, Ariane Mnouchkine. (3 classes)
3. The most relevant 20<sup>th</sup> century scenographers – Von Appen, Caspar Neher, Josef Svoboda, František Tröster, Yannis Kokkos, Luciano Damiani, David Borovsky. (3 classes)
4. Scenography as allegory – Metonymy and metaphor
5. Scenography as a construction of meaning (2 classes)
6. Relations between dramatic, scenic, performing, spectators' and scenographic spaces – features, role and position in stage performances (2 classes)
7. Aesthetic denotation and social-political connotation of a scenographic space (2 classes)

### Relevant literature:

- 1 Albertova Helena, *Josef Svoboda Scenographer*, Theatre Institute Prague, 2008.,
- 2 Adolf Apia, *Muzika i inscenacija*, Beograd , 2009.,
- 3 Aristotel, *Retorika*, Zagreb, 1989.,
- 4 *O pesničkoj umetnosti*, Dereta, Beograd, 2002.,
- 5 Arto A., *Pozorište i njegov dvojnik*, , Utopija, Beograd,
- 6 Bašelar, *Poetika prostora*, Kultura, Beograd, Kultura , 1969.,
- 7 Butterworth , Philip, McKinney, Joslin, *The Cambridge Introduction to Scenography*, Cambridge University Press, 2009.,
- 8 Breht, Bertold, *Dijalektika u teatru*, Nolit, Beograd, 1979.
- 9 Bruk, Piter, *Prazan prostor*, Lapis , Beograd, 1995.,
- 10 *Otvorena vrata*, Clio, Beograd, 2006.
- 11 *Estetika modernog teatra*, pr. Radoslav Lazić, Dušan Rnjak, Vuk Karadžić, Beograd, 1976.,
- 12 *Dijalozi o režiji: od Stanislavskog do Grotovskog* priredio i predgovor napisao Radoslav Lazić, Foto futura, Beograd, 2007.
- 13 Ibersfeld , An, *Čitanje pozorišta*, Beograd, 1982.

- 14 Kot , Jan *Pozorišne esencije i drugi eseji*, Prosveta, Beograd, 1982.,
- 15 Lotman, J.M. *Struktura umetničkog teksta*, Nolit, Beograd, 1979.,
- 16 Boris Senker, *Rediteljsko kazalište*, Izdanje centra za kulturnu djelatnost, Zagreb, 1979,
- 17 *Prostor - dramsko lice*, Kolokvijum pozorja mladih, pr. Ognjenka Milićević, Novi Sad, 1980.,
- 18 Schechner , Richard. *Environmental Theatre*, Hawthorn books, Inc. New York., 1973,
- 19 Tröster František - *Artist of Light and Space*, Narodní Muzeum, Prague, 2007.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0

#### Teaching methods:

- introductory lectures, series of illustrated lectures and presentations
- group discussions
- student research work
- student reports on research project results and presentations

Throughout the year, students have two seminar and one research assignment which is followed by an interactive oral presentation. Students also demonstrate the knowledge they acquired while performing practical assignments in other, related art courses.

#### Grading (maximum points earned: 100)

Pre-exam obligations :	30	total points	Final exam :	70	total points
Lectures – participation record		5	Exam – practical assignment		50
Assessment test – oral/written/test		20	Exam – oral/written/test		20
Seminar assignment		5			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Technology 1</b>
Taught by:	Bojan Jokić, PhD
Course status:	compulsory
ECTS:	12
Enrolment conditions:	none

### Course objectives:

Throughout the two semesters, students are meant to learn about the fundamental physical and chemical values significant for ceramic technology, to explore natural and synthetic raw materials required for the production of ceramic masses and glazes, as well as to explore basic processes in production of ceramics, such as: preparation of raw materials and composites, shaping, drying, firing and glazing.

### Course outcomes:

Upon completion of the course, students are expected to be able to choose raw materials on their own, to determine their basic properties, make corrections to particular properties if needed, create different complex ceramic composites, correctly execute drying and firing procedures, all in order to end up with defect-free ceramic forms.

### Course contents:

#### Lectures

1. Evolution of ceramics
2. Classification of ceramic materials
3. Minerals and rocks. Properties and classification
4. Raw materials for the production of tiles. Ceramic clays
5. Silicate materials. Quartz minerals
6. Clay minerals. Aluminosilicate minerals. Alkali feldspar (tectosilicates)
7. Silicates of calcium, magnesium and iron. Oxide raw materials
8. Carbonate raw materials: calcite, magnesite, dolomite
9. General properties of raw materials. Wetness, loss of annealing property, chemical and mineralogical composition
10. Granulometric composition. Specific surface area
11. Clay plasticity and binding properties and determination methods
12. Thermal properties, determination methods
13. Mixing raw materials, grinding
14. Shaping ceramic masses by pressing
15. Shaping ceramic masses in their plastic state. Extrusion, mistakes when extruding
16. Shaping by turning. Shaping with a lathe
17. Hand moulding
18. Slip casting. Dilution curves
19. Slip casting suspension properties
20. Slip casting mass composition. Mistakes in casting
21. Plaster mould, basics of making moulds, casting speed
22. Theoretical aspects of the drying operation
23. Drying and temperature curves
24. Drying shrinkage. Drying regimes
25. Thermal processing of ceramic masses
26. Chemical alterations during the heating process
27. Physical alterations during the physical treatment
28. Specificities of tiles made of maiolica, faience, stoneware, semi-porcelain, porcelain
29. Mistakes in firing, firing regimes
30. Types of kilns, measuring the temperature, supporting refractory material

**Practical classes**

Experiment-based exercises relating to the fundamental properties of clay (wetness, shrinkage, plasticity, granulometric composition, water absorption). Plaster properties (fine grinding, water-to-plaster ratio, retarders, accelerators). Casting properties of the mass, dilution curves, casting. Analysing results, discussions. Demonstrations of certain technological phases in the work process. Seminar assignment which encompasses practical execution, written work and oral defence.

**Relevant literature:**

- 1 S. Kiš, Tehnologija umetničke keramike
- 2 M. Tecilazić-Stevanović, Osnovi tehnologije keramike
- 3 Lj . Kostić Gvozdenović, Neorganska tehnologija
- 4 M. Ilić, S. Karamata, Specijalna mineralogija
- 5 Melor, moderna neorganska hemija,
- 6 S. Zafirovski, P. Sapunov, Priručnik za hemijsko-tehnološka izračunavanja u nemetalima

Number of active teaching classes				Other classes:	
Lectures: 2	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	1	
<b>Teaching methods:</b> Lectures, demonstrations of exercises, assessment tests (two in the first, and one in the second semester). Seminar assignment at the end of the second semester.					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Lectures and practical classes – participation record		10	Exam – oral		30
Practical classes		10			
Assessment test(s)		30			
Seminar assignment(s)		20			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Technology 2</b>
Taught by:	Bojan Jokić, PhD
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Ceramic Technology 1 for exam taking – Ceramic Technology 1 passed

### **Course objectives:**

To introduce students to the production technology and application of different types of glazes, to pigments and other colourants of the glaze, ceramic masses and engobes, as well as to the basics of ceramic decorating. Students are meant to successfully address problems related to production and application of different frit and high melting point glazes.

### **Course outcomes:**

Upon completion of the course, students are expected to be able to individually prepare and adjust frit and high-melting point glazes, based on their knowledge of glaze properties and the effects of certain raw materials upon glaze properties, to choose suitable glazes depending on the desired effect and decorating technique.

### **Course contents:**

#### **Lectures**

1. Introduction to technology of glass and glazes
2. Conditions for the occurrence of the glassy phase. Glass properties
3. Arriving at raw and frit glazes
4. Seger formula, calculations. Raw materials for glaze production. Raw materials for glass production
5. Preparing glass suspension
6. Ash and salt glazes
7. Glazing procedure
8. Glaze firing
9. Surface tension, wetting angle
10. Viscosity of the glaze melt
11. Basics of crystallisation from the melt
12. Thermal expansion coefficient
13. Classification of glazes and their attributes. Lead glazes
14. Boron glazes
15. Alkali low- and high-temperature glazes
16. Basics of glaze colouring technology
17. Ceramic colourants: oxides, spinels, solid solutions
18. Compounds of copper and manganese
19. Iron compounds; celadon, tenmoku, aventurine glazes
20. Compounds of chrome, nickel, cobalt, titanium. Clouding in glazes
21. Synthetic colourants for red, yellow and green colours
22. Colourants for blue, brown, grey and black glazes. Colloidal colours
23. Crystalline glazes
24. Basics of ceramic decorating
25. Engobe. Terra sigillata
26. Underglaze and overglaze decorating
27. Decorating methods in serial production
28. Problems in single- and double-firing
29. Attributes of maiolica, faience, stoneware, porcelain, raku, and black ceramics
30. Glaze defects

**Practical classes**

Computational and laboratory exercises related to the production of different types of glazes: frit, raw, glossy, matt, crystalline, ash, white and coloured, transparent and matt. Assessment tests follow the covered topics. Seminar assignment.

**Relevant literature:**

- 1 Š. Kiš, Tehnologija umetničke keramike, Univerzitet umetnosti u Beogradu, 2001
- 2 D. Rhodes, Clay and Glazes for the Potter, Chilton Book Company, 1957.
- 3 E. Cooper, Book of Glazes Recipes, B.T. Batsford, 1980.
- 4 D. Izvonar, Keramičke glazure, Fakultet primenjenih umetnosti, 2008.
- 5 G. Daly, Glazes and glazing technique, Kangaroo Press Pty Ltd, 1995.

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	0

**Teaching methods:**

Lectures, demonstrations of exercises, assessment tests (two in the first, and one in the second semester). Seminar assignment at the end of the second semester.

**Grading** (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures and practical classes – participation record		10	Exam – oral		30
Practical classes		10			
Assessment test(s)		30			
Seminar assignment(s)		20			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	<b>Typography</b>
Taught by:	Knežević A. Ilija
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

#### Course objectives:

To provide students with knowledge and skills in typographic design.

#### Course outcomes:

Students can apply the acquired knowledge and skills in typographic design in their future studies and subsequently in professional practice.

#### Course contents:

Introduction. Short history of typography. Form and counterform (negative space). Typographic units. Letter fonts. Extended letter fonts. Font family (typeface). Classification of typography (historical). Classification of typography (functional). Legibility. Readability. Even text colour. White in typographic design. Text and image. Book design (basics). Summary.

#### Relevant literature:

- 1 David Jury, *About Face - reviving the rules of typography*, RotoVision, UK, 2004;
- 2 Ilene Strizver, *Type Rules*, John Wiley & Sons, USA, 2006;
- 3 Ruari McLean, *The Thames and Hudson Manual of Typography*, Thames and Hudson Ltd., UK, 1980;
- 4 S . H. Steinberg, *Five Hundred Years of Printing*, Penguin Books, UK, 1977;
- 5 Robert Bringhurst, *The Elements of Typographic Style*, Hartley&Marks, USA, 1996; internet

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>1</b>

#### Teaching methods:

Individual approach. Group lectures, individual corrections.

Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Sculpture 1</b>
Taught by:	Tikveša H. Lana, Ljubica Jocić Knežević
Course status:	compulsory
ECTS:	8
Enrolment conditions:	none

#### Course objectives:

Students are introduced to the fundamental methods of creating unique ceramic forms, to the basics of ceramic techniques and ways of treating a ceramic surface. They also learn about the basic visual and aesthetic rules (relationship between elements in a form, between form, surface and colour, etc), visual art elements and potential for their application in the field of sculptural ceramics.

#### Course outcomes:

Students can construct simple sculptural ceramic forms, provided or of their own choice, while employing basic methods of shaping forms and treating the surface (texture, decorating methods, glazing) and practically applying their knowledge in ceramic technology. They also comprehend and apply elementary visual art laws, at a level of simpler solutions, by linking and adapting them to their own ideas and work methods throughout the whole process – from rendering sketches to the final realisation of their artwork.

#### Course contents:

##### First semester:

1. Introduction to the unit – *Creating a unique ceramic form by constructing it from coils and strips*, practical demonstration, examples from literature, discussion. Analysing and correcting sketches on paper and in clay and selecting sketches to be realised (1 week). Realising the chosen sketch(es) with accompanying corrections (3 weeks)
2. Introduction to the unit – *Creating a unique ceramic form by constructing it from flat slabs*, practical demonstration, examples of successful solutions found in literature, discussion. Analysing, correcting and selecting sketches, demonstrating options of treating a ceramic surface (slab) in its raw state (impressing textures, stamping, drawing) (2 weeks). Realising the chosen sketch(es) with accompanying corrections (5 weeks)
3. Introduction to the unit – *Creating a ceramic form by constructing it from soft slabs, or a combination of flat and soft slabs*, as well as to the application and potential of this technique. Analysing, correcting and selecting sketches to be realised, demonstrating the technique of using hand moulds and slump and hump moulds (1 week). Realising the chosen sketches with accompanying corrections (3 weeks)

##### Second semester:

1. Introduction to the unit – *Creating a ceramic form by constructing it from multiple thrown or cast forms and/or their parts*, demonstration, examples of successful solutions found in literature, discussion. Analysing and selecting sketches to be realised (2 weeks). Realising the sketches in material with accompanying corrections (5 weeks)
2. Introduction to the unit – *Creating a unique ceramic form by using or combining all of the previously covered methods*, examples from literature, discussion. Analysing, correcting and selecting sketches and realising them with accompanying corrections (4 weeks)
3. Introduction to fundamental technical steps in glazing (spraying, dipping, pouring), to properties of glazes. Analysing the relation between colour and form and selecting the adequate glazing method. Introduction to different surface decorating methods by means of glazing (masking technique, underglaze and overglaze painting). Glazing under the instructor's supervision (4 weeks).

**Relevant literature:**

- 1 The Complete Book of Ceramics Art (Polly Roatenberg) izd. Crown Publishers NY, 1972.;
- 2 The New Ceramics (Peter Dormer) izd. Thames and Hudson, 1986.
- 3 Ceramics (Lewenstein and Cooper) izd. Van Nostrand Reinhold, 1974.
- 4 Studio Ceramics (Peter Lane) izd. Collins, 1983.
- 5 Uvod u vizuelnu kulturu (Kosta Bogdanović) izd. Zavod za udžbenike i nastavna sredstva, 2.izdanje 1995.

Number of active teaching classes				Other classes:
Lectures: <b>1</b>	Practical classes: <b>1</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>2</b>

**Teaching methods:**

- lectures, slideshow and video projections, demonstrations
- practical experience in performing assignments
- individual corrections and consultations

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>40</b>	total points	<b>Final exam :</b>	<b>60</b>	total points
Lectures – participation record		10	Final presentation of artwork		60
Practical classes		30			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Sculpture 2</b>
Taught by:	Tikveša H. Lana, Ljubica Jocić Knežević
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Ceramic Sculpture 1 passed

### Course objectives:

Students are expected to master the problem basis of transposing existing forms and their elements from the surroundings into ceramic sculptures. They are to expand their grasp of visual artistry and enrich visual art vocabulary and its potential, while using the expressive means inherent to the ceramic medium. They are also meant to perfect familiar and adopt new techniques at a level of form construction and surface treatment, with an accompanying understanding of relations that exist between the basic idea and methods of its realisation.

### Course outcomes:

Students have grasped the transposition process, spanning from observation of the environment, identification and selection of suitable elements, realisation of concept sketches, all the way to an original ceramic form; they can execute this process successfully with instructor's help. They can decide on the way in which they will create a form and on the techniques they will employ to realise concept solutions in material; they can also find and choose technological procedures and visual artistic solutions that comply with their ideas in the best possible way. They have learned to manipulate with all the basic technical and technological skills required for the realisation of their work and can adapt them to their own ideas as well as analyse and verbally justify their decisions throughout all work stages.

### Course contents:

#### First semester:

4. Introduction to the unit – *Biomorphic form*, examples from literature, explanation of transposing process bases. Analysing and correcting sketches on paper and in clay and selecting sketches to be realised while pointing out the most adequate technique (1 week). Realising the chosen sketches with accompanying corrections (5 weeks)
5. Introduction to the unit – *Birds as an inspiration*, examples from literature, analysis of characteristic elements of birds, certain species character, resting positions, movement, discussion on the ways to transpose those elements (2 weeks). Analysing, correcting sketches on paper and in clay, selecting sketches to be realised while pointing out the most adequate technique. Realising the chosen sketches with accompanying corrections (5 weeks)
6. Performing an assignment – creating a few sculptures on the topic of *birds* in a very short timespan (croquis), without getting into details and anatomical particularities, but with employing clay's expressive potential (1 week)
7. Introduction to the unit – *Object architecture*, examples of successful solutions found in literature, discussion (1 week).

#### Second semester:

4. Unit – *Object architecture*. Execution, analysis, corrections and selection of sketches (1 week). Realising chosen sketches in material with accompanying corrections (6 weeks); analysing results. Reading, analysing and discussing in relation to the previously assigned essay on the topic of "object architecture" (1 week).
5. Introduction to the unit – *Portrait*, analysis of potential representations of character, psychological states, atmosphere and emotions, performed in a language characteristic for ceramics. Analysing, correcting and selecting sketches (1 week).
6. Performing an assignment – creating a few sculptures on the topic of *portrait* in a very short timespan (croquis), without getting into details and anatomical particularities, but with employing clay's expressive potential (1 week). Realising the chosen sketches with accompanying corrections (5 weeks)
7. Glazing the finished objects and making the most adequate choice of methods, techniques and suitable glazes, with help from the professor (5 weeks – parallel to performing the *Portrait* assignment).

**Relevant literature:**

- 1 Istorija moderne skulpture (Herbert Read), izd. Izdavački zavod Jugoslavije, 1966.
- 2 Handbuilt Ceramics (Kathy Triplett) izd. Lark Books, 1997.
- 3 Handbuilding Ceramics Forms (Elsbeth S. Woody) izd. John Murray publishers Ltd. 1978.
- 4 Ceramic Sculpture - methods and processes (John B. Kenny) izd. Chiltons Book Company, 1953
- 5 Glazes (Emmanuel Cooper) izd. Bt. Batsford Ltd. London, 1972
- 6 Paper Clay (Rosete Cault), izd. Clear Light Books, 1993. Priručnik
- 7 Ceramics and Print (Paul Scott) izd. A&C Black, 1994. Priručnik
- 8 Saw Dust Firing (Karin Hessenberg), The complete Potter, 1994. Priručnik
- 9 Resist and Masking Techniques (Petter Beard), University of Pennsylvania Press, 1994. priručnik.

Number of active teaching classes				Other classes:
Lectures: <b>2</b>	Practical classes: <b>3</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>4</b>

  

<b>Teaching methods:</b> <ul style="list-style-type: none"> <li>▪ lectures, slideshow and video projections, demonstrations</li> <li>▪ practical experience in performing assignments</li> <li>▪ individual corrections and consultations</li> </ul>					
--	--	--	--	--	--

  

Grading (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>40</b>	total points	<b>Final exam :</b>	<b>60</b>	total points
Lectures – participation record		10	Final presentation of artwork		60
Practical classes		30			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Ceramic Sculpture 3</b>
Taught by:	Tikveša H. Lana, Ljubica Jocić Knežević
Course status:	compulsory
ECTS:	16
Enrolment conditions:	Ceramic Sculpture 2 passed

### Course objectives:

The aim is for students to fully master the transposing of complex forms and shapes found in nature and the environment into original sculptural ceramic forms, while employing all the expressive potential of the ceramic medium. The curriculum also covers the use of visual art language and its potential for transmitting and expressing multi-layered messages, abstract concepts and emotions, as well as the complete mastering of all technical-technological skills required, throughout the whole artistic process, for the realisation of even the most challenging ceramic forms.

### Course outcomes:

Students can comprehend and individually perform the whole process of transposing complex shapes found in nature, as well as simpler abstract concepts, into original sculptural ceramic forms by defining, selecting and analysing important elements and motifs, by modifying, combining and joining them, starting from the basic idea, sketches and drafts, all the way to the final realisation in material. They can also make decisions on the choice of methods, procedures and visual art means, most adequate for the realisation of their ideas, and they achieve this by integrating all the knowledge and skills acquired in sculptural ceramics. They can critically approach and analyse their own work and its visual art language, and by communicating with professors and peers they advance their creative process. Additionally, they can successfully realise their own or set ideas from a technical-technological perspective, organise and plan their work, as well as further advance their technical knowledge by themselves.

### Course contents:

#### First semester:

8. Introduction to the unit – *Mammals as an inspiration*, examples of successful solutions found in literature, discussion (1 week). Study (in clay) of the appearance of a chosen animal, with an analysis of characteristic elements of mammalian build, certain species character, movement, psychological traits and methods of transposing those elements (5 weeks). Analysing and correcting sketches which are the result of free transpositions, while employing adequate techniques and solutions. Realising the chosen sketches with accompanying corrections (7 weeks)
9. Introduction to the unit – *Human figure as an inspiration*, examples of successful solutions found in literature, guiding towards independent research and use of literature. Analysing sketches which are the result of free transpositions of a human figure, with special focus on particularities and limitations of the task. Learning about visual artistic problems: respecting the logic of anatomy laws, importance of movement, inner life and psychological states, symbolism and layers related to this topic. (2 weeks)

#### Second semester:

8. Realising chosen sketches for the *human figure* assignment with accompanying corrections and result analysis (7 weeks)
9. Introduction to the unit – *Free ceramic composition*, examples from literature, summary of all the previously acquired knowledge and skills and their application in realising a complex work of art. Analysing and correcting sketches with accompanying discussion and analysis of solutions presented by the students themselves (1 week). Realising the chosen solution with accompanying corrections (6 weeks)
10. Independent, but supervised, glazing of artwork (6 weeks – parallel with the realisation of the last assignment)

**Relevant literature:**

- 1 Sculpture Since 1945 (Andrey Causey) izd. Oxford University Press, 1998.
- 2 Savremena keramika u Srbiji (Svetlana Isaković) izd. Prosveta, 1988.
- 3 Sculptural Ceramics (Ian Gregory) izd. A&C Black, London, 1992.
- 4 Sculpting Clay (Leon I. Nigrosh) izd. Davis publications inc. 1992.
- 5 Sculpture of the Nude (Konstantin Barasci) izd. The Abbey library, 1970.
- 6 The Ceramics Design Book (Val M. Cushing, Chris Rich) izd. Lark Books, 1994.
- 7 Prilog psihologiji umetnosti (Rudolf Arnheim) izd. SKC i Univerzitet umetnosti Beograd, 2003.
- 8 Ceramics Monthly magazine
- 9 Ceramics Art and Perception magazine

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 3	Other type of classes: 0	Individual study & research: 0	4
<b>Teaching methods:</b> <ul style="list-style-type: none"> <li>▪ lectures, slideshow and video projections, demonstrations</li> <li>▪ practical experience in performing assignments</li> <li>▪ individual corrections and consultations</li> </ul>				
Grading (maximum points earned: 100)				
<b>Pre-exam obligations :</b>	<b>40</b>	total points	<b>Final exam :</b>	<b>60</b>
Lectures – participation record		10	Final presentation of artwork	60
Practical classes		30		

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Film and TV Scenography 1</b>
Taught by:	Popović M. Vesna
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Scenography and Scenography Basics 2 passed

### Course objectives:

To prepare students for creative thinking and independent work in TV and film. To introduce them to specificities of TV and film set decor, studio technology and technology of shooting for television and film. To teach them project work methods. To develop their investigative, conceptual and critical modes of thinking and teamwork skills. To teach them how to devise and realise television studio programmes and small film projects outside of studio – choice and adaptation of sites. The course is divided into two parts, with the first part covering television scenography and the second film scenography.

### Course outcomes:

Students can recognise the role and significance of film and TV scenography (set design) and are able to independently realise simple television programmes and smaller film projects. They are ready to create and realise a full smaller-scale scenographic project for the film or television media.

### Course contents:

#### Lectures

Introductory lectures illustrated with relevant examples. Reading and analysis of film screenplays, that is, of project assignments for programmes of different genres. Finding or creating sets. Analysing drama period and setting – the setting related to the genre in question. Analysing set design solutions through genres and various scenery. Considering the main idea of a screenplay or project assignment's requirements and creating one's own viewpoint of the screenplay/project assignment. Searching for a balance between visual art, practical and material components of set design (scenography). Translating referential points of the narrative structure into a visual art concept accessible to audiences.

#### Practical classes

Part 1 – two projects to be realized during 15 working weeks.

*Project 1.* Comparative analysis of visual art and technical components of television sets. Categorising these components will serve as material from which new production design concepts will be created through careful selection and varying of combinations.

*Project 2.* TV programme scenography. Television studio set design, adapted to television recording using multiple cameras. Working upon a conceptual project. Basis – stage positions. Development – technical drawings. Modelling work. Lighting work. Model photographs, frame, plan.

Part 2 – one or two projects to be completed during 15 working weeks.

*Project 3.* Film scenography. Choosing and adapting film sets. Learning about specificities, work methods applied to the preparation and realisation of a film set. Analysing a given film screenplay. Studying key scenes in the text and doing a detailed character analysis. Gathering data on the period and style. Working on a map containing all the relevant information related to the text. Finding locations – their photographing and shooting. Making concept sketches. Creating the basis. Arranging stage positions (blocking). Writing a technical study. Choosing materials for realisation. Adapting the exterior and interior spaces. Exploiting existing elements and creating additions to them. Set equipment – props. Making calculations.

*Project 4.* Film scenography – constructing sets in a studio. Analysing the screenplay. Analysing its characters. Gathering data on the period and style. Working on a map containing all the relevant information related to the text. Making concept sketches. Atmosphere, characteristic details. Creating the basis. Writing a technical study. Choosing materials for realisation. Set equipment – props. Making calculations.

**Relevant literature:**

- 1 Leksikon filmskih i televizijskih pojmova, Babac, Marko , Beograd : Naučna knjiga : Univerzitet umetnosti, 1993.
- 2 Stage and film décor, Myerscough-Walker, R. Cochran, Charles B. , London: Sir Isaac Pitman & Sons, 1948.
- 3 Srpski vek filma, Munitić, Ranko , Beograd : Institut za film : Aurora, 1999.
- 4 Filmska umetnost, Balaš, Bela, Beograd : Filmska umetnost, 1947.
- 5 Filmski jezik, May, Remato Zagreb : Biblioteka komisije za kinematografiju Vlade N.R. Hrvatske, 1948.
- 6 Jezik filma, Jezi Plazevski, Institut zafilm, Beograd, 1971
- 7 Dramaturgija scenskog prostora, Dr. Milenko Misailovic, Sterijino Pozorje, “Dnevnik“ Novi Sad , 1988
- 8 What an Art Director Does, Ward Preston, Silman – James Press, Los Angeles, 1994
- 9 Stage Design, Ralph Larmann, DAAB, Colgane, London, New York, 2007
- 10 Dinamika arhitektonske forme, Rudolf Arnheim, Univerzitet umetnosti, Beograd, 1990

Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	5

**Teaching methods:**

- lectures accompanied by illustrations and video material
- mentoring – group discussions and reviews, individual corrections and consultations
- practical experience in devising, creating or presenting assignments in a studio, modelling and computer workshop
- student reports on research/project work (seminar papers, essays, visual presentations, studies)
- cooperation with students of the Faculty of Dramatic Arts
- learning from non-academic sources (the internet, exhibitions, contests, communication with the professional community)

**Grading** (maximum points earned: 100)

Pre-exam obligations :	50	total points	Final exam :	50	total points
Lectures – participation record		5	Exam – practical project Final exhibition		50
Practical classes – participation record		5			
Assessment test – practical project		40			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Film and TV Scenography 2</b>
Taught by:	Dragović S. Jasna
Course status:	compulsory
ECTS:	15
Enrolment conditions:	Film and TV scenography 1 passed

### **Course objectives:**

To prepare students for creative thinking and independent work in TV and film. To introduce them to specificities of TV and film set decor, studio technology and technology of shooting for television and film. To teach them project work methods. To develop their investigative, conceptual and critical modes of thinking and teamwork skills. To teach them how to devise and realise television studio programmes and shows in the first part of the course, and drama projects for film or television in the second part.

### **Course outcomes:**

Students have a grasp of the production process of creating television and film scenography (set design); they can complete a full project for a television programme or for a drama project.

### **Course contents:**

#### ***Lectures***

Introductory lectures illustrated with relevant examples. Reading and analysis of film screenplays, that is, of project assignments for programmes of different genres. Finding or creating sets. Analysing drama period and setting – the setting related to the genre in question. Analysing set design solutions through genres and various scenery. Considering the main idea of a screenplay or project assignment's requirements and creating one's own viewpoint of the screenplay/project assignment. Searching for a balance between visual art, practical and material components of set design (scenography). Translating referential points of the narrative structure into a visual art concept accessible to audiences.

#### ***Practical classes***

Part 1 – one project to be realized during 15 working weeks.

*Project 1. TV programme scenography.* Comparative analysis of visual art and technical components of television sets. Categorising these components will serve as material from which new production design concepts will be created through careful selection and varying of combinations. Television studio set design, adapted to television recording using multiple cameras. Working upon a conceptual project. Basis – stage positions. Development – technical drawings. Modelling work. Lighting work. Model photographs, frame, plan.

Part 2 – one or two projects to be completed during 15 working weeks.

*Project 2. TV series scenography. Constructing sets in a studio.* Analysing a given TV screenplay. Analysing characters. Gathering data on the period and style. Working on a map containing all the relevant information related to the text. Making concept sketches. Atmosphere, characteristic details. Creating the basis. Writing a technical study. Choosing materials for realisation. Set equipment – props. Making calculations.

*Project 3. Film scenography.* Choosing and adapting film sets. Learning about specificities, work methods applied to the preparation and realisation of a film set. Analysing a given film screenplay. Gathering data on the period and style. Working on a map containing all the relevant information related to the text. Finding locations – their photographing and shooting. Making concept sketches. Creating the basis. Arranging stage positions (blocking). Writing a technical study. Choosing materials for realisation. Adapting the exterior and interior spaces. Exploiting existing elements and creating additions to them. Set equipment – props. Making calculations.

**Relevant literature:**

- 1 Leksikon filmskih i televizijskih pojmova, Babac, Marko, Beograd : Naučna knjiga : Univerzitet umetnosti, 1993.
- 2 Srpski vek filma, Munitić, Ranko, Beograd : Institut za film : Aurora, 1999.
- 3 Filmska umetnost, Balaš, Bela, Beograd : Filmska umetnost, 1947.
- 4 Filmski jezik, May, Remato, Zagreb : Biblioteka komisije zakinematografiju Vlade N.R. Hrvatske, 1948.
- 5 Šta je scenografija, Pamela Hauard, CLIO, 2002.
- 6 Tv scenic design, Gerald Millerson, Focal Press, 1989.
- 7 Stage and film décor, Myerscough -Walker , R.
- 8 Cochran , Charles B. , London : Sir Isaac Pitman & Sons, 1948.
- 9 Jezik filma, Jezi Plazevski, Institut zafilm, Beograd, 1971
- 10 Dramaturgija scenskog prostora, Dr. Milenko Misailovic, Sterijino Pozorje, “ Dnevnik “ Novi Sad , 1988
- 11 What an Art Director Does, Ward Preston, Focal Press, 2005.
- 12 The Art Director Handbook for Film, Michael Rizzo, DAAB, Colgane, London, New York, 2007
- 13 Sitcom Style, Diana Friedman, Clarkson Potter | Publishers , New York, 2005
- 14 Production Design & Art Direction, Peter Ettdedgui, Focal Press, 1999.

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 3	Other type of classes: 0	Individual study & research: 0	7

  

<b>Teaching methods:</b> <ul style="list-style-type: none"> <li>▪ lectures accompanied by illustrations and video material</li> <li>▪ mentoring – group discussions and reviews, individual corrections and consultations</li> <li>▪ practical experience in devising, creating or presenting assignments in a studio, modelling and computer workshop</li> <li>▪ student reports on research/project work (seminar papers, essays, visual presentations, studies)</li> <li>▪ cooperation with students of the Faculty of Dramatic Arts</li> <li>▪ learning from non-academic sources (the internet, exhibitions, contests, communication with the professional community)</li> </ul>				
---	--	--	--	--

  

Grading (maximum points earned: 100)				
<b>Pre-exam obligations :</b>	<b>50</b>	total points	<b>Final exam :</b>	<b>50</b>
Lectures – participation record		5	Exam – practical project Final exhibition	50
Practical classes – participation record		5		
Assessment test – practical project		40		

Study programme:	Applied Arts; Design			
Type and level of studies:	Undergraduate academic studies			
Course:	Photography 1			
Taught by:	Aleksandar Kelić			
Course status:	compulsory / optional			
ECTS:	4			
Enrolment conditions:	none			
<b>Course objectives:</b> To prepare students for independent work as close as possible to the interdisciplinary practice of professional photography, which includes creative and research-based work within an available time constraint and application of latest photographic methods of project research and completion within the professional sphere.				
<b>Course outcomes:</b> Students are expected to be able to apply basic methods of photo development, to produce black and white photographs through physical and chemical processes and laboratory work. They have used analogue cameras in an integrated way and learned about potentials of photograph manipulation by means of shooting and developing film. They have also discovered that the photographic medium possesses potential for visual art expression. The possibilities deriving from communication between a photographer and a model (subject) are brought to their attention. Within the photographic medium, objects and events are attributed new meanings which overcome differences between the real and the unreal.				
<b>Course contents:</b>  <b>First semester:</b> <i>Assignment 1: <u>Introduction to photographic practice.</u></i> In this technical exercise, supplemented with a lecture on elementary techniques in photography, students solve the basic problems of a photographic image. Consultations with the instructor take place during the exercise. This assignment spans nine (9) weeks. <i>Assignment 2: <u>CD cover.</u></i> A creative exercise meant to link photography and graphic design at a basic level. This assignment spans six (6) weeks.  <b>Second semester:</b> <i>Assignment 3: <u>Self-portrait.</u></i> A simple photo concept in which students develop an introspective approach within a given lighting setting. This assignment spans five (5) weeks. <i>Assignment 4: <u>Portrait.</u></i> Investigating the problematics of working with a model through communication and photo-observation of visual art elements. This assignment spans five (5) weeks. <i>Assignment 5: <u>Free-style photography – exhibition set.</u></i> Finalising technical-technological skills in order to develop a unique visual art expression. This assignment spans five (5) weeks.  <b>Note:</b> Photography students complete their assignments using black and white analogue technology, with the focus placed on individual work in the photo laboratory.				
<b>Relevant literature:</b> 1 Elementarna tehnika fotografije, Dragoljub Kažić, Uiverzitet umetnosti u Beogradu, FPU, 1987 2 Osnove tonske reprodukcije, Miletin Milan, Uiverzitet umetnosti u Beogradu, FDU, 1994 3 Fotografija, John Ingledew, prvod Daniela Ninković Al Hajjar, Don Vas, 2013				
Number of active teaching classes				Other classes:
Lectures: 1	Practical classes: 1	Other type of classes: 0	Individual study & research: 0	0

**Teaching methods:**

Lectures accompanied by illustrations and real-life examples, demonstrations of practical skills, knowledge, work methods and techniques. Individual corrections and consultations. Individual and group discussions. Individual work in the field and on the computer. Learning and practising using other sources.

**Grading** (maximum points earned: 100)

<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>	total points
Attendance record		5	Exam – practical assignments (projects) considered in full		30
Participation record		5			
Practical assignments 1 – 5		60			

Study programme:	Conservation and Restoration; Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Christian Iconography</b>
Taught by:	Prosen I. Milan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none
<p><b>Course objectives:</b></p> <p>To introduce students to essentials of iconography and symbolism of Eastern and Western Christianity, to architectural elements, types and elementary parts of a Christian temple and to certain objects used for religious worship and their purpose. One of the crucial objectives of teaching Christian iconography is to produce future artists – conservators and restorers trained for the “reading” and iconographic interpreting of faces and compositions in frescoes and icons.</p>	
<p><b>Course outcomes:</b></p> <p>Students have acquired certain knowledge on Christian iconography. They can apply that theoretical knowledge to reading and interpreting Christian art and architecture, as well as to depiction methods of particular saints, cycles and symbols.</p>	
<p><b>Course contents:</b></p> <p><b>Lectures</b></p> <p>Topically divided into a few parts.</p> <p>The first part offers an overview of types of sacred buildings, basic architectural elements and parts of a Christian temple.</p> <p>The second part covers the concept and purpose of icons, iconostasis, objects and books used for religious worship, and decorations in manuscripts.</p> <p>The third, and most substantial part, is dedicated to the study of iconography and symbolism of Eastern and Western Christianity, their sources and ways of depicting certain saints, cycles and symbols.</p>	
<p><b>Relevant literature:</b></p> <ol style="list-style-type: none"> <li>1 SVETO PISMO STAROG I NOVOG ZAVJETA (preveo Stari zavjet Đuro Daničić; Novi zavjet preveo Vuk Stef. Karadžić) Prva knjiga Mojsijeva i jedno jevanđelje po izboru.</li> <li>2 L. MIRKOVIĆ, <i>Pravoslavna liturgika I</i>, Beograd 19652, 19823, 115-135.</li> <li>3 D. BOGDANOVIĆ, <i>Stara srpska biblioteka</i>, Letopis Matice srpske knj. 408 , sv. 5-6 , Novi Sad 1971, 405-431, 588-620 (postoji i separat), preštampano u: D. Bogdanović, <i>Studije iz srpske srednjovekovne književnosti</i>, Beograd 1997, 5-79.</li> <li>4 DEROKO, Aleksandar: <i>Monumentalna i dekorativna arhitektura u srednjevekovnoj Srbiji</i>, Beograd: Naučna knjiga 1953, (28-37 , 330-333)</li> <li>5 GRUPA AUTORA, <i>Leksikon ikonografije</i>, liturgike i simbolike zapadnog hrišćanstva, Zagreb 1979, 1985 (pojedine odrednice)</li> <li>6 G . FERGUSON, <i>Signs and Symbols in Christian Art</i>, Oxford Univ. Press 1989 (samo pojedine odrednice)</li> <li>7 J .CHEVALIER, A.GHEERBRANT, <i>Rječnik simbola</i>, Zagreb 1987 (pojedine odrednice)</li> <li>8 <b>Допunska literatura</b></li> <li>9 GRABAR, Andre: <i>Vizantija. Vizantijska umetnost srednjeg veka</i> (od VIII do XV veka), prevod s francuskog Olivera Đurić, Novi Sad: Bratstvo i jedinstvo 1969.</li> <li>10 MEDIĆ. Milorad: <i>Stari slikarski priručnici I, II</i> Beograd : Republički zavod za zaštitu spomenika kulture 1999-2006.</li> <li>11 EVDOKIMOV, Pavel, <i>Umetnost ikone: teologija lepote</i>, s francuskog prevela Tijana Mirković, Beograd 2009.</li> </ol>	
<p><b>Number of active teaching classes</b></p>	
<p><b>Other classes:</b></p>	

Lectures: 2	Practical classes: 0	Other type of classes: 0	Individual study & research: 0	0	
<b>Teaching methods:</b> Lectures accompanied by visual presentations from a projector or in front of the art section at the museum; consultations.					
<b>Grading</b> (maximum points earned: 100)					
<b>Pre-exam obligations :</b>	<b>50</b>	total points	<b>Final exam :</b>	<b>50</b>	total points
Lectures – participation record		10	Assessment test		20
Seminar paper		20	Exam – oral / written / test		30
Assessment test		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	<b>Drawing A</b>
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	18
Enrolment conditions:	none

#### **Course objectives:**

Students are meant to familiarise themselves with, master and subsequently expand their experience of visual art problematics of the drawing up until the point of being introduced to painting, and in accordance with the total teaching hours in this course. By making use of various drawing techniques and materials, they are to gain knowledge and skills in diverse approaches to the construction of the drawing, surfaces, textures, colour values, light and more complex drawing units. Through the evolution of working methods in their drawing studies, they are encouraged to show their traits, creativity, critical thinking and individual poetics. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

#### **Course outcomes:**

Students have mastered visual art problematics in the realm of drawing, as well as the intended drawing techniques, all in line with the total teaching hours available to this course. They have been provided with skills applicable to the execution of drawing studies through analytic and synthetic approaches, which are expected to lead to the development of their individual poetics. They are motivated to establish critical standpoints to both their own and others' drawing practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

#### **Course contents:**

Includes study of visual art elements and their relationships via medium of shapes and shape relations, items observed in space and the space itself, all to be presented through diverse drawing approaches. When analysing surfaces, textures, factures, structures, colour and light values and complex relations between elements, students employ various techniques and materials in order to realise their drawing studies, forerun by a preparation phase. Within the available teaching hours of this course, the curriculum is divided into two semesters and 10 topics / tasks:

Weeks 1-3. Linear depiction of observed measurements, proportions, relations and character of one or more elements in space

Weeks 4-6. Articulation of lines in open and/or closed compositions with multiple elements in space

Weeks 7-9. Expressive qualities of the line in renditions of surface, shape and space

Weeks 10-12. Colour value keys (high and low), creating chiaroscuro effects and contrasts and their roles in visual art expressions

Weeks 13-15. Rendition of textures, factures, colour values of shapes and surfaces by use of diverse approaches within the medium of drawing

Weeks 16-18. Creating full plasticity of shapes and surfaces through gradation

Weeks 19-21. Employing different perspectives in compositions (aerial, frontal, central, inverted)

Weeks 22-24. Analysis of plastic values of shapes and space through the use of different light sources (natural, artificial, accent lighting)

Weeks 25-27. Introducing hue values of line and surface into the composition

Weeks 28-30. Creation of a more complex unit based on the principles of identicalness, repetition and similarity

**Note:** This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

**Relevant literature:**

- 1 Teorija forme, Mišević Radenko, UU, Beograd, 1977;
- 2 Umetnost i vizuelno opažanje, Arnhajm Rudolf, UU, Beograd, 1998;
- 3 Uvod u vizuelnu kulturu, Bogdanović Kosta, Zavod za udžbenike i nastavna sredstva, Beograd, 1986;
- 4 Metode slikanja i materijali, Kreigher – Hozo Metka, Svjetlost, Sarajevo, 1991;
- 5 O proporcijama, Stojanović – Sip Dragoslav, FPU, Beograd 1974,
- 6 Elementi oblika, Stojanović – Sip Dragoslav, FPU, Beograd 1966,
- 7 Osnovi oblikovanja, Stojanović – Sip Dragoslav, FPU, Beograd 1966,
- 8 Senka i boje, Stojanović – Sip Dragoslav, FPU, Beograd 1976;
- 9 The art of the portrait, Schneider Norbert, Tachen, 2000;
- 10 La nature morte, Sterling Charles, Macula, Pariz, 1985.
- 11 Nudes, Grupa autora, Grange Books, 2005;
- 12 Umetnost i njena istorija, Gombrich Ernest, Nolit, Beograd, 1980;
- 13 Likovne sveske 1-9, Umetnička akademija, Beograd ('71,'72,'73,'75,'77,'80,'81,'82,'85,'88).

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	12

**Teaching methods:**

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)					
Pre-exam obligations :	70	total points	Final exam :	30	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – Participation record		20	Student’s artwork defence		5
Practical assignment (evaluated based on its quality)		40			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Drawing B</b>
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selen, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	14
Enrolment conditions:	none

#### **Course objectives:**

Students are meant to familiarise themselves with, master and subsequently expand their experience of visual art problematics of the drawing up until the point of being introduced to painting, and in accordance with the total teaching hours in this course. By making use of various drawing techniques and materials, they are to gain knowledge and skills in diverse approaches to the construction of the drawing, surfaces, textures, colour values and light. Through the evolution of working methods in their drawing studies, they are encouraged to show their traits, creativity, critical thinking and individual poetics. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

#### **Course outcomes:**

Students have mastered visual art problematics in the realm of drawing, as well as the intended drawing techniques, all in line with the total teaching hours available to this course. By completing tasks they continually apply previously and newly gained skills to the execution of drawing studies through analytic and synthetic approaches. They have been motivated to establish critical standpoints to both their own and others' drawing practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

#### **Course contents:**

Includes study of visual art elements and their relationships via medium of shapes and shape relations, items observed in space and the space itself, all to be presented through diverse drawing approaches. When analysing complex qualitative and quantitative relations between elements and visual art elements, students employ various techniques and materials in order to realise their drawing studies, forerun by a preparation phase. Within the available teaching hours of this course, the curriculum is divided into two semesters and 8 topics / tasks:

Weeks 1-3. Linear depiction of observed measurements, proportions, relations and character of one or more elements in space

Weeks 4-7. Articulation of lines in open and/or closed compositions with multiple elements in space

Weeks 8-11. Expressive qualities of the line in renditions of surface, shape and space

Weeks 12-15. Colour value keys (high and low), creating chiaroscuro effects and contrasts and their roles in visual art expressions

Weeks 16-18. Rendition of textures, factures, colour values of shapes and surfaces by use of diverse approaches within the medium of drawing

Weeks 19-22. Creating full plasticity of shapes and surfaces through gradation

Weeks 23-26. Employing different perspectives in compositions (aerial, frontal, central, inverted)

Weeks 27-30. Analysis of plastic values of shapes and space through the use of different light sources (natural, artificial, accent lighting)

**Note:** This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

**Relevant literature:**

- 1 Teorija forme, Mišević Radenko, UU, Beograd, 1977;
- 2 Umetnost i vizuelno opažanje, Arnhajm Rudolf, UU, Beograd, 1998;
- 3 Uvod u vizuelnu kulturu, Bogdanović Kosta, Zavod za udžbenike i nastavna sredstva, Beograd, 1986;
- 4 O proporcijama, Stojanović – Sip Dragoslav, FPU, Beograd 1974,
- 5 Elementi oblika, Stojanović – Sip Dragoslav, FPU, Beograd 1966,
- 6 Osnovi oblikovanja, Stojanović – Sip Dragoslav, FPU, Beograd 1966,
- 7 Senka i boje, Stojanović – Sip Dragoslav, FPU, Beograd 1976;
- 8 The art of the portrait, Schneider Norbert, Tachen, 2000;
- 9 La nature morte, Sterling Charles, Macula, Pariz, 1985.
- 10 Nudes, Grupa autora, Grange Books, 2005;
- 11 Umetnost i njena istorija, Gombrich Ernest, Nolit, Beograd, 1980;
- 12 Likovne sveske 1-9, Umetnička akademija, Beograd ('71,'72,'73,'75,'77,'80,'81,'82,'85,'88).

Number of active teaching classes				Other classes:
Lectures: 2	Practical classes: 2	Other type of classes: 0	Individual study & research: 0	8

**Teaching methods:**

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is organised and analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

**Grading** (maximum points earned: 100)

Pre-exam obligations :	70	total points	Final exam :	30	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – Participation record		20	Student's artwork defence		5
Practical assignment (evaluated based on its quality)		40			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	<b>Drawing D</b>
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selen, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	8
Enrolment conditions:	Drawing (A, B or C) passed

#### Course objectives:

Students are meant to familiarise themselves with, master and subsequently expand their experience of visual art problematics of the drawing up until the point of being introduced to painting, and in accordance with the total teaching hours in this course. The aim is to enable students to use diverse means of expression in the drawing medium and thus build upon the knowledge and skills gained during Drawing A, B or C courses, consequently developing their creative potential through the execution of tasks. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

#### Course outcomes:

Students have proven capable of using various means of expression in the drawing medium to expand the knowledge and skills gained during Drawing A, B or C courses. They have mastered deeper visual art problematics up until the point of introduction into painting; additionally, they can also avail themselves of diverse technical skills obtained throughout the duration of the course. They are motivated to have an individual approach to applying their skills to the execution of their studies. The course makes it possible for the knowledge and skills gained throughout it to be applied to other courses of the academic studies modules / study programmes.

#### Course contents:

Builds upon the pre-existing skills and knowledge, obtained throughout Drawing A, B or C courses, by studying shapes and shape relations, elements observed in space; through advanced application of various solutions in the drawing medium by analysing surfaces, volume, light, textures, colour values; by taking an analytical approach and observing the setting of object groups, human figure or other so as to create a more complex drawing study. Students gradually master various techniques and materials used in the analytical rendition of visual art element relations. Within the available teaching hours of this course, the curriculum is divided into two semesters and 4 topics / tasks:

Weeks 1-8. Creating full plasticity of shapes and surfaces through gradation, using different perspectives in compositions (linear, central, frontal, aerial, inverted)

Weeks 9-15. Analysing plastic values of shapes and space by means of different light sources (natural, artificial, accent lighting) and different perspectives

Weeks 16-23. Analysing plastic values of shapes and space, while at the same time introducing hue values of line and surface into the composition

Weeks 24-30. Creating a more complex drawing composition unit based on plastic values of shapes and space and use of hue values

**Note:** This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

#### Relevant literature:

- 1 Teorija forme, Mišević Radenko, UU, Beograd, 1977;
- 2 Umetnost i vizuelno opažanje, Arnhajm Rudolf, UU, Beograd, 1998;
- 3 Uvod u vizuelnu kulturu, Bogdanović Kosta, Zavod za udžbenike i nastavna sredstva, Beograd, 1986;
- 4 O proporcijama, Stojanović – Sip Dragoslav, FPU, Beograd 1974,

5	Elementi oblika, Stojanović – Sip Dragoslav, FPU, Beograd 1966,			
6	Osnovi oblikovanja, Stojanović – Sip Dragoslav, FPU , Beograd 1966,			
7	Senka i boje, Stojanović – Sip Dragoslav, FPU , Beograd 1976;			
8	The art of the portrait, Schneider Norbert, Tachen, 2000;			
9	La nature morte, Sterling Charles, Macula, Париз, 1985.			
10	Likovne sveske 1-9, Umetnička akademija, Beograd ('71,'72,'73,' 75,' 77,'80,'81,'82, '85, '88).			
<b>Number of active teaching classes</b>				<b>Other classes:</b>
Lectures: <b>2</b>	Practical classes: <b>2</b>	Other type of classes: <b>0</b>	Individual study & research: <b>0</b>	<b>2</b>
<b>Teaching methods:</b> Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is organised and analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.				
<b>Grading</b> (maximum points earned: 100)				
<b>Pre-exam obligations :</b>	<b>70</b>	total points	<b>Final exam :</b>	<b>30</b>
Attendance record		10	Practical assignments (overall grade)	25
Lectures – Participation record		20	Student's artwork defence	5
Practical assignment (evaluated based on its quality)		40		