SYLLABUS

1. Course title:

South-Slavic Theater and Drama II, Course: Theater 1878 to 1941.Contemporary South Slavic Theater an Drama.

2. Code:

SSTD II

3. Cycle of study:

1

4. ECTS credits:

4

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed pre-requisites. Seminars. Colloquia. Semester review of work of SSTD II.

7. Class restrictions:

Only students of the study program - Department of Acting.

8. Duration / semester:

1 6

9. Weekly contact hours:

9.1. Lectures: 4

9.2. Seminars: 0

9.3. Laboratory/Practice classes:

10. Faculty:

Academy of Dramatic Arts

11. Department/study program:

Acting.

12. Lecturer:

13. Lecturer's e-mail:

14. Web site:

15. Course aims:

- Theatrical life in the South Slavic area from 1878 to 1941.
- Theater and drama in the South Slavic area until 1914.
- The playful life between the two world wars.
- Contemporary South Slavic theater and drama.
- From romantic to realistic theater.
- Contemporary theater and drama in South-eastern ambiance.

16. Learning outcomes:

Ability to present and interpret contents from the sphere of theatrical life in the South Slavic space from 1878 until the beginning of the Second World War in 1941. Ability to present and interpret contents from the contemporary South Slavic theater and drama.

17. Course content:

Module 1: Theater and drama in the South Slavic area until 1914. The Playful Life between the Second World War.
1. Branislav Nušić as a playwright. Nušić as the organizer of the theater. Nušić as the theater director. Nušić as the creator of the theater policy. The dramatic work of Branislav Nušić. Synthesis of Comedy Nature and Comedy Situation. Influence of Gogolia. Verbal humor
2. Comedy by Branislav Nušić. "Suspicious face". "Mrs. Minister." "DR". "A grieving family". "The Departed". Theater life in BiH before 1878. Reading Room. Diletantke družine. The dominance of the genre. Melodrama. Types.
3. Specifications of theatrical life in Bosnia and Herzegovina during the 19th century. Need for an amateur scene. Publication of the first dramatic texts in Bosnia and Herzegovina ("Behar", "Gajret", "Vijenac"). Traveling from Belgrade, Zagreb and Vienna to BiH. Theater life in BiH during the Austro-Hungarian Government. Development of Drama Literature. Svetozar Ćorović ("Zulumćar"). Aleksa Šantić ("Hasanaginica"). Hamid Šahinović Ekrem ("Two Chiefs").
4. Drama Creation in Croatian Early 20th Century. Ivo Vojnović ("Ekvinocija", "Dubrovnik Trilogy") Development of Slovenian drama and theater. The Drama between Realism and Symbolism. Ivan Cankar ("Kralj na Betajnovi", "Lepa Vida"). Development of Macedonian theater and drama. The Originators of Theater Activities (Jordan Hadži Konstantinov Džinot, Chernodronski Vođenje, Marko Cepenkov). Vasilj Iljoski («Begalka»).
5. Consciousness of theatrical life in the South Slavic space in the period between the two world wars. National Theater. Banks' theater. City Halls. Life in Bosnia and Herzegovina between the two wars. Establishment of professional workshops in Sarajevo and Banja Luka.
6. Drama Literature in B and H between the two wars. Borivoje Jeftić ("Fra Jukić's Sign"). Isak Samokovlija («Hanka»). Ahmed Muradbegovic ("On God's Way"). Significant theatrical personalities in the period between the two wars in the South Slavic space. Mihajlo Isailović. Branko Gavela. Radomir - Raša Plaović. Dubravko Dujšin. Bojan Stupica. Theatrical criticism between the two wars (conceptual and aesthetic confrontation).
7. Miroslav Krleža as one of the most striking occurrences in the South Slavic theatrical events between the two wars. Krlež's relationship to the drama tradition. The relationship between criticism and performance of Krležin drama on the scene. Drama Development Phases Miroslav Krleža. Thematic and dramatic features. Symbolic elements. Relation to European Symbolism (Legends, Maskerat, Saloma). Expressionist drama.Tematic parallels with European Expressionism ("Kristofor Kolumbo", "Mikelanđelo Buonaruti", "Kraljevo", "Adam and Eve"). The Transition Period of Krležin's Drama Creation. Between Expressionism and Realism ("Golgotha", "Galicia" / "In the Camp", "Vučjak"). The tradition of the bourgeois drama and the influence of Strindberga and Ibzen («Lord Glembajevi», «In agony», «Leda».) Synthesis attempt («Aretej»).
Module 2: From a Romantic to a Realistic Theater. Contemporary theater and drama in a South-eastern ambiance.
8. The South Theater from 1918 to 1941. The social circumstances of the existence of the theatrical environment between the two world wars. Teatarian policy. Normative regulation of theater life. Poetic drama and neo-romantization. Miloš Crnjanski ("Mask"). Milan Ogizovic ("Hasanaginica").
9. Expressionism in the drama between the two wars. Josip Kulundzic («Ponoć»). Myth and folklore heritage (Momčilo Nastasijević ("For the Most Faucet", "Lord Mladen's Daughter"). The transition from romanticism to realistic theater. The influence of MHAT. The role of Branka Gavele.
10. Theater activity during the Second World War. Activity in the Yugoslav resistance movement. Theater of National Liberation. Theater in captivity and concentration camps. The Theater in Occupied Territory. Contemporary Theater in Bosnia and Herzegovina. Teatric activity. Establishment of the theater in Tuzla, Zenica, Mostar, Sarajevo ("Chamber Theater 55"). The Festival Theater Subsystem of Bosnia and Herzegovina (MESS, Brčko, Jajce, Zenica, Mostar). Significant personalities of BH theater life (Josip Lešić, Radoslav Zoranović, Reihan Demirdzic, Rudi Alvađ, Zoran Bečić).
11. Contemporary drama in Bosnia and Herzegovina. Dervis Sušić ("The Great Vizier"). Velimir Stojanovic ("Not a Man Who Does not Die"). Miodrag Žalica («The Best Day», «One Night», «Mammoth Pigeons»). Alija Isaković ("Generalijum"). Contemporary theater and drama in Montenegro. Teatric activity. Establishment of the theater in Titograd / Podgorica, Nikšić, Cetinje). Monte

18. Learning methods:

Teaching methods:
- lectures,
- exercises,
- seminars,
- consultations.

19. Assessment methods:

Semester review of work I
- semester final exam
- semester correction exams I and II

20. Assessment components:

Semester review of work I
- semester final exam
- semester correction exams I and II

21. Required reading list:

rofessional literature:

- Josip Lešić; Nušićev smijeh, Beograd, 1981.;
- Branko Hećimović: Trinaest hrvatskih dramatičara, Zagreb, 1976,;
- Gordana Muzaferija: Antologija bošnjačke drame, Sarajevo, 1986;
- Srdjan Vukadinović: Branislav Nušić i bosanskohercegovački teatarski festivali, Brčko, 2009.
- Zbornici: Savremena drama i pozorište u BiH, Hrvatskoj, Crnoj Gori, Sloveniji i Makedoniji, Novi Sad, 1986 - 1990.;
- Srdjan Vukadinović: Miodrag Žalica na BH pozorišnim scenama, Brčko, 2006;
- Srdjan Vukadinović: Susreti pozorišta BiH kroz vrijeme, Brčko, 2008;
- Srdjan Vukadinović: Kazališne postavke djela Ive Brešana u BH teatarskom ambijentu, Brčko, 2009;
- Srdjan Vukadinović: Inscenacije djela Dušana Kovačevića na BH profesionalnim teatarskim scenama, Brčko, 2009;
- Srdjan Vukadinović: Festival M E S S i bosanskohercegovački teatri, Brčko, 2009;
- Srdjan Vukadinović: Bosanskohercegovačka pozorišta na festivalu Sterijino pozorje, Brčko, 2009;
- Srdjan Vukadinović: Meša Selimović na scenama južnoslovenskih teatara, Brčko, 2010;
- Srdjan Vukadinović: BITEF i južnoslovenski teatri, Brčko, 2010;
- Srdjan Vukadinović: Teatarski festivali & Ivo Andrić, Niš-Podgorica-Tuzla, 2012.

22. Web sources:

23. Applicable starting from the academic year:

2016/17

24. Adopted in the Faculty/Academy session:

11.05.2016.