

SYLLABUS

1. Course title:

Theater production I, Course: People involved in a production process.

2. Code:

TP I

3. Cycle of study:

1

4. ECTS credits:

5

5. Type of course: Mandatory Elective**6. Prerequisites:**

Completed pre-requisites. Seminars. Colloquia. Semester Overview of TP I.

7. Class restrictions:

Only students of the study program - Department of Production.

8. Duration / semester:

1

5

9. Weekly contact hours:

9.1. Lectures:

2

9.2. Seminars:

2

9.3. Laboratory/Practice classes:

10. Faculty:

Academy of Dramatic Arts

11. Department/study program:

Production

12. Lecturer:**13. Lecturer's e-mail:**

14. Web site:**15. Course aims:**

- Production process actors.
- The complexity of the production process.
- Playful professions.

16. Learning outcomes:

Competence and ability to present and interpret the content and content of professions and actors in the theater process.

17. Course content:

Module 1: The complexity of the production process

1. Introduction to theater and theater management. Sources for theater and theater management. Primarni. Sekundarni. Specialized institutions for the study of the theater. Necessity of applying science to organization and theory of systems in the study of complex and interdependent production and creative processes in the production and distribution of stage art works. Theory and Practice of Management. Management at the theater.
2. Social Being, State, Territorial Political Organization and Theater as a Constituent Part, or Macro Organization of a given Social System. The basic constellation, the basic characteristics of interrelationship. The meaning and function of the theater as institutions of culture and art in one society. The theater as a historical category. Example of Bosnia and Herzegovina. The theater as an expression and instrument of urban civilization. Urban, communal theater, as the capital city buildings and microorganisms of the universal system of world theater macro-organization. The basic conditions for the establishment of a theater as a permanent professional organization in one environment (socio-economic assumptions, level of urban civilization, division of labor, literacy / educational opportunities, developed communication needs, level of other cultural institutions / networks and character, development of national- Language development, etc.).
3. The complex and synthetic character of theatrical creativity and repercussion of multidisciplinary on the organization of work and presentation and the overall theater system as a working and creative organization.
4. Ancient Greek Theater as a model of the first state theater system.
5. Organizational model of Shakespeare Theater. Postgraduate professionalization of the theater.
6. The emergence of national theater venues, as permanent professional theater and the highest, representative artistic, organizational forms of theater on the ground of Europe.
7. Gete's theater as an example of the theater.

Semester Review - Seminars + Colloquium

Module 2: Theater Professionals

8. Branislav Nušić as the organizer of the theater.
9. Artistic sector in the theater. Technical sector at the theater. Sector of General or Operational Services.
10. Director as the organizer of the show and as the main creator and creator of the play.
11. Drama artist-actor as the main creator in the theater and the most significant actor of the theater organization. Means of work, mode of work, the character of the production (works), stage creation, position of the actor in the modern theater machine. The basic characteristics of acting as part of certain artistic systems.
12. Scenographer and his creativity at the theater.
Costume designer and his work.
14. Dramatist, dramaturgy at the theater. Tasks and functions in the civil society theater.
15. Director (director) of the theater. Workplace, tasks, functions, planning, organization
Theater work as a whole. Responsibility for the founder, board of directors and employees.

Final Exam - Seminars + Oral Exam

18. Learning methods:

1. Lectures and consultations.
2. Independent work of students.
3. Continuous assessment of knowledge and skills.

19. Assessment methods:

- Partial semester examinations of work.
- Semester Final Exam - Examination.
- Semestral correction exams I and II.

20. Assessment components:

- Partial semester examinations of work.
- Semester Final Exam - Examination.
- Semestral correction exams I and II.

21. Required reading list:

Professional literature:

1. Alojz Ujes: Organizacija scensko-umetničkih delatnosti, Beograd, 1981.
2. Danka Muždeka Mandžuka: Projektna organizacija u pozorištu, Beograd, 2000.
3. Sanja Topić, Sociološki aspekti teatarskog života Lenjingrada u sezoni 1990/91. godine, FDU, Beograd, 1991.
4. Kit Gigl, Marketing umetnosti, Clio, Beograd 1998;
5. Mišel Klamen, Lobiranje. Vodič kroz tehnike uticanja. Clio, Beograd, 2004;
6. Barbara Krol, Kristijana Fine, Uspešan fandrejzing, Clio, Beograd, 2005;
7. Andrew McIlroy, Ulaganje u budućnost;
8. Peter Rot, Sponzorisanje kulture, Clio, Beograd 1996;
9. Milena Dragičević-Šešić, Sanjin Dragojević, Menadžment umetnosti u turbulentnim okolnostima, Clio, Beograd 2005;
10. Gordana Beka Vučo, Organizacija pozorišta u Sjedinjenim Američkim Državama, "Scena", br. 3, Novi Sad 1986, 129-142;
11. Philippa Keil, Jedan ostvariv san: američko nacionalno pozorište, "Scena", br. 3, Novi Sad 1986, 143-146;
12. dr Aleksandar Dundjerović, Menadžment u pozorištu, MPU, Beograd 1993;
13. Stephen Langley, Theatre Management in America: Principle and Practice, New York, Drama Book Publishers, 1990.

22. Web sources:

23. Applicable starting from the academic year:

2013/14

24. Adopted in the Faculty/Academy session:

19.06.2013.
