

UNIVERSITY OF SPLIT

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

UNIVERSITY GRADUATE STUDY PROGRAMME

Art History (double-major): Teacher Education Specialisation

SPLIT, January 2026

GENERAL INFORMATION OF HIGHER EDUCATION INSTITUTION

Name of higher education institution	Faculty of Humanities and Social Sciences in Split
Address	Poljička cesta 35, 21000 Split
PIN	98004523293
E-mail	dekanat@ffst.hr
Internet address	https://www.ffst.unist.hr/

GENERAL INFORMATION FOR THE STUDY PROGRAMME

Name of study programme	University Graduate Study Programme *Art History* (double-major): *Teacher Education Specialisation*		
Leader of the study programme	University of Split		
Executor/s of the study programme	University of Split, Faculty of Humanities and Social Sciences		
Type of study programme	Professional study programme ☐	University study programme ☒	
Level of study programme	Undergraduate ☐	Graduate☒	Integrated ☐
	Doctoral ☐	Specialist ☐	
CroQF/EQF/QF-EHEA level	CroQF 7.1. sv EQF 7		
Scientific or artistic field and	Humanities; Art History		

area of study programme	
ISCED FoET classification	02 Arts and humanities 0213 Fine arts, Art history 01 Education 001 Education 0111 Education science 018 Inter-disciplinary programmes and qualifications involving education 0188 Inter-disciplinary programmes and qualifications involving education
Programme duration (semesters, years)	4 semesters, 2 years
Number of ECTS points acquired on completion of study programme	60
Academic or professional title, i.e. academic degree	*Master of Arts (MA) in Art History* / *Master of Education (MEdu) in Art History* (univ. mag. educ. hist. art.)
Language of delivery	Croatian
Place of delivery	Split
Type of delivery (in-person, hybrid, online)	in-person
Enrolment quota (for students in regular and special status)	20 – regular status; 3 – international students (non-EU)

1. INTRODUCTION

1.1. Analysis of the compatibility of the study programme with the strategic goals of the higher education institution

The double-major university graduate study programme *Art History*, (hereinafter: graduate study programme in Art History), is aligned with the strategic documents of the Faculty of Humanities and Social Sciences in Split, the Development Strategy of the Faculty of Humanities and Social Sciences in Split 2026–2030, the Strategic Programme of Scientific Research of the Faculty of Humanities and Social Sciences of the University of Split for the 2026–2030 Period, and the Action Plan of the Faculty of Humanities and Social Sciences in Split (2022–2027*)*. The study programme is also fully aligned with the mission and vision of the Faculty of Humanities and Social Sciences in Split, given that it is directed towards the acquisition of competences in the field of art history that promote fundamental social and humanistic values and contribute to the advancement of knowledge, the promotion of ethics, tolerance, cooperation, inclusivity, responsibility, and the general welfare of society *(*Development Strategy of the Faculty of Humanities and Social Sciences in Split 2026–2030), while also preparing students for competent participation in the labour market.

For almost twenty years, the graduate study programme in Art History at the Department of Art History of the Faculty of Humanities and Social Sciences in Split has successfully educated experts in the field of art history and contributed to the cultural and academic identity of the University of Split. During the four semesters of the graduate study programme in Art History, through compulsory and elective courses, classroom and field instruction, seminars and/or practicals, students acquire the knowledge and competences necessary for integration into the labour market. Each semester carries 15 ECTS credits, amounting to a total of 30 ECTS credits annually, i.e., 60 ECTS credits upon completion of the graduate study programme. Since this is a double-major programme, in combination with another major, the student acquires a minimum of 60 ECTS credits annually, i.e., 120 ECTS credits upon completion of studies.

The knowledge and skills acquired in the undergraduate study programme in Art History are qualitatively and substantively expanded and further developed in the graduate study programme in Art History. Given that the programme is designed so that the compulsory component of the curriculum provides the acquisition of pedagogical, psychological, didactic and methodological skills, knowledge, and abilities necessary for conducting teaching processes, the elective component of the study programme enables students to develop specialised competences within the field of art history. Through a content-rich selection of elective courses, students are enabled to focus on courses corresponding to their interests. Namely, instead of the conventional study of art history periods, instruction in the graduate study programme within courses in art history places emphasis on problem-oriented research and critical analysis of phenomena through the use of contemporary methodology and an interdisciplinary approach. In this regard, scientists from other disciplines and professions from various institutions are also involved in the teaching process. Such an approach enables students to receive education in diverse areas of the profession and prepares them for the field of work within a professional environment. Namely, through work-based learning in placement schools, as well as through partner institutions with carefully designed work programmes, students are already integrated into various sectors of the labour market during their studies. The graduate study programme in Art History is also characterised by workshops in art history based exclusively on a continuous three-semester mentorship with students, aimed at developing students' research competences and preparing them for the writing and successful defence of their Master's thesis. A Master of Education in Art History may work in schools, museums, galleries, institutions specialised in the protection and restoration of cultural heritage, and in the preparation of conservation studies and restoration guidelines for cultural heritage. They are also qualified to participate in the preparation of management plans for protected heritage units,

conservation studies, and the development of guidelines for restoration/protection and tourism presentation. A Master of Education in Art History is also provided with the opportunity to acquire the competences necessary for scientific research, thereby qualifying them for lifelong learning and continuing professional development or scientific advancement through postgraduate studies For the implementation of professional internships, the Department of Art History cooperates with secondary schools in Split, museums and galleries in the Split-Dalmatia County, and institutions in the field of cultural heritage protection within the Split-Dalmatia County.

Through its teaching, scientific, and professional activities, the Department of Art History raises awareness within the city, the region, and the wider community of the need to preserve and protect artistic and cultural heritage as an indispensable potential in defining national, regional, and cultural identity, as well as an economic resource. Incoming and outgoing mobility of students and teaching staff enables greater visibility of the university graduate study programme in Art History within the broader European context. The competences students acquire in the graduate study programme in Art History are aligned with the objectives of the strategic area of Study Programme, Teaching, and Students within the Development Strategy of the Faculty of Humanities and Social Sciences in Split 2026–2030.

The university graduate study programme in Art History continuously evaluates and improves the quality of work of all stakeholders. Furthermore, lifelong learning, joint research work of teachers and students, and professional development of teaching staff in the teaching and research domains are encouraged *(*Strategic Programme of Scientific Research of the Faculty of Humanities and Social Sciences of the University of Split for the 2026–2030 Period). The Department of Art History actively participates in promoting scientific, artistic and cultural excellence in cooperation with the local community. Such cooperation occurs not only at the local but also at the international level through scientific research projects, international conferences, and academic exchanges *(*Strategic Programme of Scientific Research of the Faculty of Humanities and Social Sciences of the University of Split for the 2026–2030 Period).

Contemporary trends, changes, and integration processes within the broader European context demonstrate an increasing need for highly qualified experts possessing specialised knowledge in science and culture. Therefore, students of the graduate study programme in Art History are involved in work at various institutions, either via their alma mater through practical training at partner institutions or outside the institution through project engagement. By providing diverse competences, the graduate study programme in Art History successfully prepares students for the competitive labour market, both within the narrower and wider social community.

1.2. Analysis of minimum institutional requirements for comparability of the proposed study programmes with related accredited study programmes in the Republic of Croatia and EU member states

The university graduate study programme in Art History is organised in accordance with the guidelines of the Bologna and other European declarations on contemporary higher education, as well as the legislative framework of the Republic of Croatia (Act on Higher Education and Scientific Activity, https://narodne-novine.nn.hr/clanci/sluzbeni/2022_10_119_1834.html; Act on Quality Assurance in Higher Education and Science, https://narodne-novine.nn.hr/clanci/sluzbeni/2022_12_151_2330.html). It is also aligned with the general development strategy of the higher education institution, action plans, and other documents, namely the Development Strategy of the Faculty of Humanities and Social Sciences in Split 2026–2030, the Strategic Programme of Scientific Research of the Faculty of Humanities and Social Sciences of the University of Split for the 2026–2030 Period, and the Action Plan of the Faculty of Humanities and Social Sciences in Split (2022–2027). In terms of content and organisation, it is comparable to accredited Art History study programmes in the Republic of Croatia, thereby

enabling inter-university student mobility *(*Development Strategy of the Faculty of Humanities and Social Sciences in Split 2026–2030*)*. The teacher education specialisation of the university graduate study programme in Art History is combined with the teacher education specialisation of another major at the Faculty of Humanities and Social Sciences in Split, thereby additionally enriching the student in terms of an interdisciplinary education and improving competitiveness within the labour market in the Republic of Croatia and abroad.

When the programme was established in 2007, it was aligned with the general development strategy, action plans, and other documents of the Faculty of Humanities and Social Sciences in Split. Improvements, amendments, and supplements to the programme outline have been based on the development documents of the Faculty of Humanities and Social Sciences in Split that were current and relevant during that period *(*Development Strategy of the Faculty of Humanities and Social Sciences 2014–2018; Development Strategy of the Faculty of Humanities and Social Sciences 2015–2020; Self-analysis of the Faculty of Humanities and Social Sciences 2014; Action Plan for Quality Improvement Following the Re-accreditation of the Faculty of Humanities and Social Sciences in Split 2014; Action Plan of the Faculty of Humanities and Social Sciences in Split 2019; Action Plan of the Faculty of Humanities and Social Sciences in Split 2020*),* while new amendments and supplements are being developed in accordance with new current and relevant documents (Development Strategy of the Faculty of Humanities and Social Sciences 2021–2025; Action Plan of the Faculty of Humanities and Social Sciences in Split 2022–2027; Action Plan of the Faculty of Humanities and Social Sciences in Split 2023*)* (all listed documents are available on the Faculty website: https://www.ffst.unist.hr/o_fakultetu/dokumenti_s_fakulteta/stratgije).

The graduate study programme in Art History is generally comparable to accredited Art History study programmes in EU countries in terms of acquiring fundamental knowledge and concepts in the history of art within European and global contexts (e.g., http://www.ffzg.hr/, http://www.ffri.hr/, https://pum.unizd.hr/, https://www.unifi.it/, https://amu.edu.pl/en, https://ff.um.si/). The study programme is largely elective in nature and therefore highly suitable for students to shape their curriculum at any host foreign university according to their own affinities and interests related to the field of art history, as evidenced by many years of continuous student mobility through Erasmus+ programmes.

The study programme has defined and published standards and regulations for the assessment of acquired learning outcomes (examination procedures), including methods of assessment, quality assurance, impartiality, transparency, complaint procedures, and other relevant areas. Standards and regulations for the assessment of acquired learning outcomes are defined in the syllabus of each course under the sections *Student obligations, Monitoring student work, and Assessment and evaluation of student work during classes and in the final examination / methods of assessing acquired learning outcomes* for each student obligation, while detailed guidelines and instructions for each assessment component are stated in the course repository. Quality assurance at the level of the study programme and courses is defined under the section *Methods of quality monitoring that ensure the acquisition of knowledge, skills and competences* on the basis of:

- Standards and Guidelines for Quality Assurance in the European Higher Education Area (https://www.ffst.unist.hr/images/50023366/Standardi%20i%20smjernice%20za%20osiguravanje%20kvalitete%20u%20europskom%20prostoru%20visokog%20obrazovanja.pdf),
- Quality Policy of the University of Split (https://www.ffst.unist.hr/images/50023323/Politika%20kvalitete_svibanj%202023..pdf),
- Quality Policy of the Faculty of Humanities and Social Sciences in Split (https://www.ffst.unist.hr/images/50023323/Politika%20kvalitete%203.5.2024..pdf),
- Rulebook on the Quality Control System of the University of Split (https://www.ffst.unist.hr/images/50023323/Pravilnik%20o%20sustavu%20osiguravanja%20kvalitete_svibanj%202023..pdf),

- Rulebook on the Quality Control System of the Faculty of Humanities and Social Sciences in Split (https://www.ffst.unist.hr/images/50023323/Pravilnik%20o%20sustavu%20osiguravanja%20kvalitete%20Filozofskog%20fakulteta%20u%20Splitu%202025.pdf),
- Quality Control Handbook of the University of Split (https://marjan.unist.hr/UserDocsImages/Kvaliteta/Prirucnik%20osiguravanja%20kvalitete%20Sveucilista%20u%20Splitu_4.%20izdanje_travanj%202024..pdf?vel=1492902),
- Quality Control Handbook of the Faculty of Humanities and Social Sciences in Split (https://www.ffst.unist.hr/images/50023323/Prirucnik%20kvalitete%20FFST%202025_22.12.(2).pdf),
- Study Rulebook of the University of Split (https://www.ffst.unist.hr/_download/repository/20.%20PRAVILNIK%20O%20STUDIJIMA%20I%20STUDIRANJU%20NACRT.pdf),
- Rulebook on Business Partner Institutions of the Faculty of Humanities and Social Sciences in Split (https://www.ffst.unist.hr/_download/repository/Pravilnik%20o%20dodatnoj%20stru%C4%8Dnoj%20praksi%20u%20nastavnim%20bazama%20FFST%20za%20objavu.pdf)
- Guidelines for the Appropriate Use of Artificial Intelligence Tools in Teaching, Student Papers, and Scientific Research at the Faculty of Humanities and Social Sciences in Split (https://www.ffst.unist.hr/_download/repository/Smjernice%20za%20primjereno%20koristenje%20alata%20UI-ja%20-%20za%20Vijece%5B1%5D.pdf)

The university graduate study programme *Art History* ensures impartiality and transparency in all procedures and has defined mechanisms for complaint procedures and other relevant areas, based on the Code of Ethics (https://www.ffst.unist.hr/_download/repository/Eticki_kodeks.pdf) and other documents ensuring ethical conduct in the planning and implementation of the study programme and achievement of learning outcomes, available on the Faculty website (https://www.ffst.unist.hr/o_fakultetu/dokumenti_s_fakulteta/eticki_kodeks), including mechanisms for reporting internal irregularities (https://www.ffst.unist.hr/o_fakultetu/dokumenti_s_fakulteta/unutarnje_prijavljivanje_nepravilnosti) , the Rulebook on the Procedure for Internal Reporting of Irregularities and the Appointment of a Confidential Person (https://www.ffst.unist.hr/_download/repository/Pravilnik_o_prijavljivanju_nepravilnosti.pdf), and mechanisms for protection against discrimination and harassment (https://www.ffst.unist.hr/o_fakultetu/dokumenti_s_fakulteta/zastita_od_diskriminacije_i_uznemiravanja).
An information system has been established for the collection, management, processing and reporting of statistical data related to the organisation and implementation of study programmes, as well as those required for quality assurance. The university graduate study programme *Art History* is fully outlined and implemented within the ISVU system.

Standards and regulations for the periodic revision of study programmes involving external experts are published regularly, as prescribed by Faculty rulebooks, while revisions of study programmes are published regularly on the Department website.

Within the study programme, students are informed about standards and regulations concerning the protection of student rights, particularly in the areas of informing students, receiving and resolving student complaints, procedures for the protection of rights, and the designation of contact persons for issues related to student rights (such as the Vice-Dean for Teaching and Student Affairs, Student Ombudsperson, The Office for Student Affairs and such.)

Regarding procedures for resolving student complaints and procedures for the protection of rights, students may contact the Head of Department, the Head of the Study Programme, the Vice-Dean for Teaching and Student Affairs, and the Ethics Committee. Students may also contact the Student Ombudsperson of the Faculty of Humanities and Social Sciences and the Student Ombudsperson

of the University of Split. Students are informed about these options by the Head of Department at the beginning of their studies.

Student wellbeing and their specific needs are supported by the *Student Counselling Centre* (https://www.ffst.unist.hr/centri/centar_za_savjetovanje_studenata), which provides educational and counselling activities, including free individual and group counselling aimed at providing assistance and support to students in resolving personal difficulties, achieving academic success, increasing study efficiency, and improving quality of life. Student wellbeing is also supported by the *Career Planning and Development Centre* (https://www.ffst.unist.hr/centri/centar_za_planiranje_i_razvoj_karijera), whose objective is to encourage the development of student potential, develop career planning and management skills, and connect students with potential employers. For study-related needs, students also have access to *the Office for Student Affairs* (https://www.ffst.unist.hr/za_studente/studentska_sluzba), which provides timely information regarding student obligations and offers support throughout study by providing the necessary procedures and forms.

Teachers within the graduate study programme in Art History regularly engage in professional development in their areas of expertise, as well as in the area of teaching competences. Records are kept regarding teacher training activities organised by the Faculty.

The study programme has mechanisms for involving students in partner institutions and connecting them with the labour market. One available mechanism is the elective course Work-based Learning at a Partner Institution, which students of the university graduate study programme in Art History may enrol in. The course is implemented in cooperation with cultural institutions that have signed agreements with the Faculty of Humanities and Social Sciences and the University of Split on acquiring the status of a partner institution, valid for five years and renewable thereafter (a list of partner institutions of the Faculty of Humanities and Social Sciences in Split is available at: https://www.ffst.unist.hr/studiji/nastavne_baze). Cooperation with partner institutions is implemented in accordance with *t*he Rulebook on Additional Professional Practice in the Teaching Base of the Faculty of Humanities and Social Sciences in Split (available at: https://www.ffst.unist.hr/_download/repository/Pravilnik%20o%20dodatnoj%20stru%C4%8Dnoj%20praksi%20u%20nastavnim%20bazama%20FFST%20za%20objavu.pdf). Another mechanism for involving students in partner institutions and connecting them with the labour market is the compulsory course *Practicum and School Practice* in the second year of the graduate study programme. Within the framework of this course, students are required to undertake classroom observation in secondary schools serving as placement schools of the Department of Art History and the Faculty of Humanities and Social Sciences in Split (a list of secondary schools with placement school status at the Faculty of Humanities and Social Sciences in Split is available at: https://www.ffst.unist.hr/studiji/vjezbaonice).

Students of the graduate study programme actively participate in the creation of the student journal *Humanist* of the Faculty of Humanities and Social Sciences in Split. They are also involved in numerous extracurricular projects implemented in cooperation with other cultural and educational institutions in the city of Split, with necessary mentorship provided by the teaching staff of the Department.

1.3. Mechanisms to ensure horizontal and vertical student mobility in the national and European Higher Education Area

The university graduate study programme in Art History (teacher education specialisation) is compatible with Art History programmes available at the Faculty of Humanities and Social Sciences in Zagreb, the Department of Art History in Zadar, the Faculty of Humanities and Social Sciences in Osijek, and the Faculty of Humanities and Social Sciences in Rijeka. Mutual compatibility of the programmes is confirmed through student transfers from one national university institution to

another. Furthermore, the university graduate study programme in Art History is similar to graduate programmes in Italy (graduate programme *Storia dell'Arte at Sapienza Università di Roma*, graduate programme *Storia dell'Arte at Università degli Studi Fhirenze*), Slovenia (graduate programme Umetnostna zgodovina at the Faculty of Arts of the University of Ljubljana), and Poland (Wydział Nauk o Sztuce/Faculty of Art Sciences, Adam Mickiewicz University of Poznań). Students from other departments at the Faculty of Humanities and Social Sciences, as well as students at the University of Split, can enrol in elective graduate-level courses offered by the Department of Art History.

In accordance with the objectives of the Bologna Declaration, the Development Strategy of the Faculty of Humanities and Social Sciences in Split 2021–2025 adopted in April 2021, and the Action Plan of the Department of Art History 2022–2027 adopted in February 2023, Erasmus+ agreements for student and staff mobility have been concluded at the graduate level of study. In addition to the aforementioned acts, it should be noted that inter-university mobility also implements the provisions adopted in 2018 contained in the Council Recommendation on Common Values, Inclusive Education, and the European Dimension of Teaching. Students of the double-major graduate study programme in Art History (teacher education specialisation), as well as teachers at the Department of Art History, may undertake mobility at Croatian universities and at foreign institutions, among which particular emphasis should be placed on those in Italy (*Università degli Studi di Firenze*; https://www.storarte.unifi.it/vp-131-piani-di-studio.html, *Sapienza Università di Roma*; https://corsidilaurea.uniroma1.it/it/corso/2023/31268/home, *Università degli Studi di Genova*), Slovenia (*University of Ljubljana – Faculty of Arts*, https://ff.um.si/), and Poland (*Adam Mickiewicz University of Poznań*; https://amu.edu.pl/en/main-page/amu-directory/faculties/faculty-of-arts-studies).

Thanks to the Erasmus+ programme, students of the double-major graduate study programme in Art History (teacher education specialisation), can acquire new experiences, knowledge, and skills important for further personal and professional development. Through the Erasmus+ programme, teachers at the Department of Art History also have the opportunity to exchange knowledge and experience with teachers from other European higher education institutions, thereby creating opportunities for the advancement of their own work at their primary institution, which consequently leads to an increase in the quality of the teaching process at the Department of Art History.

Students of the university graduate study programme in Art History may also partake in inter-university mobility within the framework of the European University of the Seas Alliance (SEA-EU), which, in addition to the University of Split, comprises eight other universities: the Universities of Cádiz, Brest, Kiel, Gdańsk, Malta, Parthenope in Naples, Nord in Bodø, and Algarve in Faro. Within the SEA-EU alliance, students have access to various forms of mobility, such as summer schools, joint research projects, short-term exchange programmes, etc. Thanks to the wide range of programmes enabling inter-university exchange for students of the university graduate study programme in Art History, opportunities are provided for the enhancement of existing knowledge, development of new skills, cultural exchange, and the creation of international networks.

Through the competences, knowledge, and skills acquired, A Master of Education in Art History is eligible to enrol in postgraduate doctoral studies within the scientific field of humanities, art history, and other related disciplines. In this way, graduates are given the opportunity to continue their scientific and research pursuits within the completed specialisation of the graduate study programme or related subjects at universities in Croatia and abroad that offer corresponding postgraduate doctoral studies.

1.4. Admission criteria, criteria for enrolment in the subsequent semester, trimester or year of studies, as well as criteria for undertaking other student obligations

For enrolment in the graduate study programme in Art History, completion of an accredited university undergraduate double-major study programme in Art History with a minimum of 180 ECTS credits acquired in combination with another double-major undergraduate programme is required. The university graduate study programme in Art History may be combined with all double-major programmes offered at the Faculty of Humanities and Social Sciences in Split.
The programme lasts two years (four semesters). Completion of the university graduate study programme in Art History (double-major) results in the acquisition of a minimum of 60 ECTS credits. In the double-major graduate teacher education programme in Art History, students are required to acquire 15 ECTS credits per semester. The total number of credits from compulsory courses in the first year of the double-major programme amounts to 11 in the first semester and 5 in the second semester, meaning that students choose elective courses according to their preferences from a range of electives offered per semester until they accrue the total required number of ECTS credits.

During the two years of the graduate teacher education programme, students are required, across both majors, to acquire a minimum of 55 ECTS credits from courses aimed at developing pedagogical, psychological, didactic, and methodological skills, knowledge, and competences necessary for managing teaching processes.

During the course of their studies, students at the university graduate study programme in Art History may enrol in one elective course worth up to 3 ECTS credits from other study programmes. A list of available courses is published on the Faculty website. Students may also enrol in optional courses or courses offered by other faculties within the same university. Student obligations during studies are determined by the individual course curricula (see course descriptions), while obligations regarding attendance, pace of study, and examination procedures are determined by the regulations of the Faculty of Humanities and Social Sciences in Split.

Requirements for enrolment in a higher year of study are defined by the Decision of the Faculty Council adopted for each academic year and published on the Faculty website. Specific requirements necessary for enrolment in individual courses are indicated in the syllabi of those courses.

1.5. Competences acquired on completion of the study module and study programme

Upon completion of this graduate study programme, Masters of Art History will be able to:

1. Define and differentiate art history methods of analysis and interpretation of works of art and artistic phenomena at an advanced level
2. Demonstrate an advanced level of professional communication based on relevant arguments and interpretations of works of art and artistic phenomena.
3. Apply and demonstrate more complex and specialised art history terminology in oral and written form.
4. Critically use primary and secondary written and visual sources.
5. Interpret and critically evaluate concepts at the formal, semantic, and structural levels of works of art and artistic phenomena.
6. Interpret works of art and artistic phenomena within the contexts of the development of cultural identities.
7. Discuss research approaches and methodologies used in the field of art history, theories of urbanism and design, cultural heritage protection, and art criticism.
8. Critically assess and apply interdisciplinary and other forms of inter-disciplinary practices and methods within visual culture in the field of social sciences and humanities.
9. Communicate integrated knowledge in the field of art history to specialist and wider audiences

10. Plan and perform professional tasks at an appropriate level of responsibility within a multidisciplinary context.
11. Apply and critically evaluate basic concepts of museology, museum/gallery practice, cultural heritage protection and conservation, and extra-institutional models of activity in culture.
12. Acquire competences for the organisation, implementation, and evaluation of the teaching process in art history at different learning levels and at various educational institutions (primary and secondary schools), as well as museums, galleries, and cultural institutions.
13. Anticipate, critically examine, and advocate different methodological approaches in art history research.
14. Design, plan, and deliver lessons in art in grammar schools, as well as lessons in related theoretical subjects in vocational and art schools.
15. Propose, plan, design, and implement various models of project-based, research-based, and field instruction in the fields of art, visual culture, and related interdisciplinary content.

1.6. Structure and form of delivery

The graduate study programme in Art History is organised and delivered as a full-time university double-major study programme and may be combined with other double-major programmes at the Faculty of Humanities and Social Sciences in Split. The programme lasts three years, with two semesters per academic year (a total of six semesters). One academic year of study corresponds to the acquisition of 30 ECTS credits. Student obligations during studies are determined by individual course curricula (see course descriptions), while obligations concerning attendance, pace of study, and examination procedures are regulated by the regulations of the Faculty of Humanities and Social Sciences in Split.

During the course of their studies, students of the university graduate study programme in Art History may enrol in one elective course from other study programmes. A list of available courses is published on the Faculty website. At the graduate level of study, students may choose the elective course *Work-based Learning at a Partner Institution*, thereby acquiring additional ECTS credits, as specified in the course syllabus and other regulations of the Faculty of Humanities and Social Sciences.

Teaching within the programme is delivered through lectures, seminars, and practicals by means of in-person instruction at the Faculty, field instruction, e-learning, placement schools, and partner institutions, while visits to relevant labour market stakeholders are organised in accordance with students' specific interests and learning outcomes. The syllabus of each course defines the modes of teaching delivery aligned with the ECTS workload at course level, course learning outcomes, course content, student obligations, procedures and methods of assessment and evaluation of student work, as well as the required reading. All forms of instruction ensure an interactive teaching process focused on the student and the achievement of learning outcomes.

1.7. Manner of completing the study programme

Manner of completing the study programme	Final thesis ☐ Diploma thesis ☒	Final exam ☐ Diploma exam ☐
Requirements for final/diploma thesis or final/diploma/exam	In accordance with the Statute of the Faculty of Humanities and Social Sciences in Split *(https://www.ffst.unist.hr/_download/repository/Statut%20travanj%202023..pdf)* and the Rulebook on Final and Graduate Theses of the Faculty of Humanities and Social Sciences in Split (2021; https://www.ffst.unist.hr/odsjeci/povijest_umjetnosti), students, in consultation	

	with their supervisor, select and register the topic of their Master's thesis during the final year of study, no later than the end of classes in the winter semester. The Department Council approves the selected topic and supervisor. The requirements for applying for the thesis defence are: a submitted final draft of the thesis approved by the Master's Thesis Defence Committee, successful completion of all exams, and fulfilment of all obligations prescribed by the study programme.
Procedure of evaluation of final/diploma exam and evaluation and defence of final/diploma thesis	The master's thesis required by the university graduate study programme in Art History is, in principle, a scientific or professional paper (see Article 5 of the Rulebook on Final and Graduate Theses) in which students are expected to demonstrate competence in the discipline and competence in the implementation and interpretation of scientific research. The procedure for writing, assessing, and defending the master's thesis is prescribed by the Statute of the Faculty of Humanities and Social Sciences in Split (https://www.ffst.unist.hr/_download/repository/Statut%20travanj%202023..pdf) , the Rulebook on Final and Graduate Theses of the Faculty of Humanities and Social Sciences in Split, and the Guidelines on Final and Graduate Theses at the Department of Art History (2021; https://www.ffst.unist.hr/odsjeci/povijest_umjetnosti).

2. LIST AND DESCRIPTION OF COURSES

2.1. List of compulsory and elective courses

LIST OF COURSES						
Year of study: 1st year of graduate study						
Semester: 1						
COURSE	COURSE LEADER	L	E	S	ECTS	STATUS
Educational Psychology[1]	Prof. Goran Kardum, PhD	30	0	30	2.5	C
Sociology of Education	Assist. Prof. Toni Popović, PhD	30	0	30	2.5	C
Fundamentals of Museology and Museum Education	Assoc. Prof. Vedran Barbarić, PhD	30	0	15	3	C
Selected Chapters in Ancient Art	Assoc. Prof. Ana Torlak, PhD	30	0	15	3	E
Artistic Crafts on the Eastern Adriatic Coast in Prehistory	Assoc. Prof. Vedran Barbarić, PhD	30	0	0	2	E
Interpretations of Modernism – Concepts and Meanings	Assoc. Prof. Silva Kalčić, PhD	20	0	10	2	E

[1] Educational Psychology and Sociology of Education are common compulsory courses in the double-major graduate programme (teacher-education track). Credits are distributed equally between both study programmes (2.5 ECTS per course in each, 5 ECTS in total).

Methodology of Teaching the History of Sacred Architecture from the 4th to the 12th Century within Art Education Classes	Assoc. Prof. Vedran Barbarić, PhD	15	0	30	3	E
On the Wings of Antiquity: Monuments, Representations, Travelogues	Assoc. Prof. Ana Torlak, PhD	30	0	15	3	E
Architectural Heritage of the 19th and 20th Century in Split: From Valorization to Protection and Presentation Status	Sandi Bulimbašić, PhD, Adjunct Assist. Prof.	30	0	15	3	E
Medieval Fortifications in Dalmatia – Origin, Development, and Restoration	Ivan Alduk, PhD, Adjunct Assist. Prof.	30	0	15	3	E
Client–Master–Stonecutter: Workshops of Early Medieval Sculpture on the Eastern Adriatic	Assoc. Prof. Ivan Basić, PhD	30	0	15	3	E
Art History Workshop I[2]	all teachers holding research-and-teaching titles	0	0	30	3	E

LIST OF COURSES						
Year of study: 1st year of graduate study						
Semester: 2						
COURSE	COURSE LEADER	L	E	S	ECTS	STATUS
Fundamentals of Pedagogy[3]	Assist. Prof. Sani Ćavar, PhD	30	0	30	2.5	C
Didactics	Assoc. Prof. Morana Koludrović, PhD	30	0	30	2.5	C
Research Methodology in Art History in the Teaching Process[4]	Assoc. Prof. Dalibor Prančević, PhD	15	0	30	3	E

[2] The Art History Workshop is chosen only by students who will write and defend their master's thesis at the Department of Art History under the selected supervisor.

[3] Fundamentals of Pedagogy and Didactics are common compulsory courses in the double-major graduate programme (teacher-education track). Credits are distributed equally between both study programmes (2.5 ECTS per course in each, 5 ECTS in total).

[4] In order to obtain a sufficient number of ECTS credits with PPDMO competences during their studies (min. 55 across both study majors), students must choose at least one of the four elective courses with PPDMO competences at the Department of Art History over the two years.

An Interdisciplinary Approach to the Artwork in Visual Arts Teaching[5]	Assoc. Prof. Ivana Čapeta Rakić, PhD	15	0	30	3	E
Methods of Preservation and Conservation of Movable Cultural Heritage	Assoc. Prof. Ivana Čapeta Rakić, PhD	30	0	15	4	E
Selected Chapters of Medieval Art	Radoslav Bužančić, PhD, Adjunct Assoc. Prof.	30	0	15	3	E
The History of Exhibition-Making and Art through Contemporary Exhibition Practice	Assoc. Prof. Dalibor Prančević, PhD	15	0	30	3	E
Topics in Urban Studies	Assist. Prof. Anđelko Mihanović, PhD	30	0	0	2	E
Archaeological Heritage	Assoc. Prof. Vedran Barbarić, PhD	15	0	15	2	E
Selected Chapters of Dalmatian Art	Josip Belamarić, PhD, Adjunct Full Prof.	30	0	0	2	E
Art, Politics, and Ideology: An Interdisciplinary Approach to the Interpretation of Works of Art from Dalmatian Art	Ivana Prijatelj Pavičić, PhD, Full Prof. (tenured)	30	0	15	3	E
Implementation of Critical Thinking in Educational Processes	Assoc. Prof. Bruno Ćurko, PhD	15	30	0	3	E
Art History Workshop II[6]	all teachers holding research-and-teaching titles	0	0	30	3	E

LIST OF COURSES							
Year of study: 2nd year of graduate study							
Semester: 3							
COURSE	COURSE LEADER	L	E	S	F[7]	ECTS	STATUS
Methods of Teaching Visual Arts	Assoc. Prof. Ana Torlak, PhD	15	0	30	0	3	C
Pedagogy and Mediation in Art across Museum and Gallery Contexts and Extra-Institutional Initiatives of the Twentieth and Twenty-First Centuries	Assoc. Prof. Dalibor Prančević, PhD	30	0	15	0	3	C

[5] In order to obtain a sufficient number of ECTS credits with PPDMO competences during their studies (min. 55 across both study majors), students must choose at least one of the four elective courses with PPDMO competences at the Department of Art History over the two years.

[6] The Art History Workshop is chosen only by students who will write and defend their master's thesis at the Department of Art History under the selected supervisor.

[7] Fieldwork

Approaches to Interpreting the Relationship between Sacred Heritage and Space in Visual Arts Teaching [8]	Assoc. Prof. Vedran Barbarić, PhD	15	0	30	0	3	E
Writing on Contemporary Art and Architecture: Critical Theory and Models of Interpretation	Assoc. Prof. Silva Kalčić, PhD	30	0	15	0	3	E
Twentieth- and Twenty-First-Century Architecture and Urbanism: Modernism, Postmodernism, and Contemporary Architecture	Assoc. Prof. Silva Kalčić, PhD	30	0	15	0	3	E
Dalmatian School of Painting (Selected Topics)	Ivana Prijatelj Pavičić, PhD, Full Prof. (tenured)	15	0	15	0	2	E
Venetian Construction in the Eastern Adriatic in the Early Modern Period	Darka Bilić, PhD, Adjunct Assist. Prof.	30	0	15	0	3	E
Art History Workshop III[9]	all teachers holding research-and-teaching titles	0	0	30	0	3	E
Work-based Learning at a Partner Institution[10]	all teachers holding research-and-teaching titles who participate in teaching	0	40	30	80	5	E

LIST OF COURSES							
Year of study: 2nd year of graduate study							
Semester: 4							
COURSE	COURSE LEADER	L	E	S	F	ECTS	STATUS
Internship and School Practice	Assoc. Prof. Ana Torlak, PhD	0	30	30	0	5	C
Master's Thesis		0	0	0	0	10	C
Work-based Learning at a Partner Institution[11]	all teachers holding research-and-teaching titles	0	40	30	80	5	E

[8] In order to obtain a sufficient number of ECTS credits with PPDMO competences during their studies (min. 55 across both study majors), students must choose at least one of the four elective courses with PPDMO competences at the Department of Art History over the two years.

[9] The Art History Workshop is chosen only by students who will write and defend their master's thesis at the Department of Art History under the selected supervisor.

[10] Work-based Learning at a Partner Institution does not count towards the total compulsory ECTS quota. The course may be enrolled in either the winter or the summer semester.

[11] Work-based Learning at a Partner Institution does not count towards the total compulsory ECTS quota. The course may be enrolled in either the winter or the summer semester.

	who participate in teaching						

2.2. Course description

Course name	Architectural Heritage of the 19th and 20th Century in Split: From Valorization to Protection and Presentation Status					
ID	FFU80U	Study year	1.			
Lecturer	dr. sc. Sandi Bulimbašić, nasl. doc.	ECTS workload	3.0			
Associates		Number of hours	L	S	E	P
			30	15	0	0
Course status	Elective	Online percentage	0%			
Course description						
Course aims	The aim of the course is to introduce students to the fundamentals of today's theory and practice of the conservation profession, particularly the role of the art historian-conservator. Through various modes of operation, and primarily through key concepts: valorization, interpretation, restoration, and presentation, the course will not only introduce students to conservation practice but also enable them to acquire knowledge about architectural and urban planning complexes, as well as selected significant examples of immovable cultural heritage from the late 19th and 20th centuries in Split. In lectures and field trips, students will be introduced to both completed and planned restorations of individual monuments and urban planning units. They will also be introduced to theoretical knowledge, the legislative framework, and the process by which architectural heritage is designated as a cultural property. The goal of the course is to examine how the conservation profession adapts to the times and the various ways in which a conservator's work can, in practice, preserve the vitality and continuity of life in a city inscribed on the UNESCO World Heritage List.					
Enrolment requirements	-					
Learning outcomes	Upon completion of the course, students will be able to: 1. Evaluate and assess subject matter from a professional and scientific perspective; 2. Describe and define the basic concepts of the Law on the Protection of Cultural Heritage and the methodology, working methods, and broad scope of the conservation profession; 3. Develop a sensitivity for heritage and the ability to interpret and evaluate immovable cultural assets as an important tool in the hands of an art historian; 4. Identify situations of potential threat to immovable cultural heritage, as well as methods of action within conservation practice; 5. Distinguish between good and bad examples of architectural heritage restoration and think critically about the relationship to heritage; 6. Master the theoretical and practical knowledge for preparing documentation for the inscription of a cultural property in the Register of Cultural Properties of the Republic of Croatia, preparing conservation reports, and proposals for the interpretation and presentation of the cultural property; 7. Use scientific and professional literature that analyzes and interprets architectural heritage and the issues of contemporary conservation practice.					
Syllabus	1. Introductory Lecture (presentation of the course objectives and assignments, i.e., the work program). Presentation of the legal framework and methods of work of the conservation profession, as well as the specifics of research, valuation, and presentation					

<table>
<tr><td></td><td colspan="6">methods for the cultural heritage of Split, with an emphasis on 19th and 20th-century architectural heritage.
2. The Cultural Heritage of Split and the Croatian Register of Cultural Heritage. Criteria for inscription, preparation of documentation for the inscription of individually protected cultural goods; analysis, description, interpretation, valorization, and definition of protection measures. Defining and describing terms and different levels of protection. Methodology for preparing a conservation report. Defining the scope of the conservator's work.
3. Historicist and Secession architecture in Split: valorization and interpretation of selected works by individual authors.
4. Field trip: Hotel and Café Central. Old Town Hall.
5. Protection of historical uses - the specificity of Split.
6. Field trip: Kamil Tončić's Croatian Home: from negation to presentation.
7. Interwar Architecture of Split - Selected Examples and Planned Renovations.
8. Industrial Heritage of Split – Selected Examples.
9. The Dalmacijavino Building – Criteria for Valorization and Guidelines for Restoration. Conservation Report - Case Study.
10. The Šegvić House on the Peristyle - The Theme of Interpolation in the Historic City Core.
11. The Western Harbor in Split - The Theme of an Architectural and Urban Planning Competition and Contemporary Conservation Practice.
12. Rethinking the Space of the Split Riva. The Restoration of the Monumental Fountain - a Monument to Water: For and Against.
13. The Theatre Square in Split – History, Restoration Guidelines, and the Success of its Realization.
14. The Poljud City Stadium - From Protected Status to the Challenges of Restoration.
15. Concluding Thoughts.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="6">1. Participate in the teaching process as a prerequisite for taking the exam and receiving a final grade (lectures 80%, seminars 80%)
2. Conduct oneself in accordance with the ethical and scientific principles of higher education
3. Prepare and present a seminar paper according to the instructor's instructions and a pre-established criterion, all in accordance with academic, ethical, and university principles and regulations
4. Pass a written exam (the equivalent of a written exam is 2 passed tests) and achieve a minimum of 50% accuracy on the exam or individual tests, which constitutes a passing grade
5. Make up for missed class time by consulting with the instructor and other students.
6. Adhere to the deadlines for completing course activities.
7. Participate in and complete in-class and out-of-class (individual and group) activities that enable the achievement of the course's learning outcomes.
8. Complete individual and group assignments in a timely and high-quality manner.
9. Actively and constructively participate in class.</td></tr>
<tr><td rowspan="3">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☐</td></tr>
</table>

	Written exam	☒	Project	☐	Participation in class	☒
		☐		☐		☐
		☐				
Assessment and evaluation of student work	In accordance with the course learning outcomes and student responsibilities, the final grade for the course is determined based on the completion of the following elements: 1. Written exam, or successfully passing two tests (a positive grade on both tests is equivalent to the written exam) – 50% 2. Preparation and presentation of a seminar paper in accordance with the instructor's instructions and based on prior research – 30% 3. In-class activity, participation in discussions during lectures and seminars – 20% The assessment and grading criteria for each element are described in the course repository.					

Required literature	Title	Number of copies available	Availability via other media
	Jadran Antolović, Očuvajmo kulturnu baštinu, Vodič za pripremu i provedbu projekata očuvanja kulturnih dobara, Zagreb, 2008.	1	online
	Zakon o zaštiti kulturnih dobara:	1	online
	Anuška Deranja Crnokić, "Nastanak Registra kulturnih dobara - povijest i sadašnjost inventariziranja kulturne baštine u Hrvatskoj, u: Godišnjak zaštite spomenika kulture Hrvatske, 37/38 (2013.), str. 25-38	1	online
	Historicizam u Hrvatskoj, Katalozi izložbe 1 i 2, Muzej za umjetnost i obrt, Zagreb, 2000. (arhitektura u Splitu)	2	
	Secesija u Hrvatskoj, MUO, Zagreb, 2003., (poglavlje o splitskoj arhitekturi), str. 74-83; 290-296	1	
	Stanko Piplović, Kamilo Tončić, Split, 1991.	1	
	Stanko Piplović, Izgradnja Splita između svjetskih ratova, Split, 2008. Stanko Piplović, Izgradnja Splita između svjetskih ratova, Split, 2008.	1	
	Darja Radović Mahečić, Moderna arhitektura u Hrvatskoj, Zagreb, 2007. (poglavlje o splitskoj arhitekturi)	0	
	Sanja Buble, "Hrvatski dom u Splitu, izazov obnove." Godišnjak zaštite spomenika kulture Hrvatske, vol. 43 44, br. 43 44, 2020, str. 115-130.	0	
	Latica Tomašić, Sačuvani primjeri rane industrijske arhitekture u Splitu, u: Grad za 21. stoljeće, zbornik radova prvog hrvatskog simpozija o industrijskom nasljeđu, (ur.) Mirjana Goršić, Karlovac, 2001., str. 167-179.	0	
	Grgo Gamulin, Arhitektura u regiji, Zagreb, 1967. (odabrani članci)	0	
	Misli o čuvanju moderne arhitekture, (ur.) Branka Juras, Split, 2012.	1	

Supplementary literature	Manens. Spomenici i ambijenti danas: https://manens.ffzg.unizg.hr/ Povelje i konvencije o zaštiti kulturne baštine: https://www.icomos.org/en/resources/charters-and-texts Vidi isto: https://manens.ffzg.unizg.hr/dokumenti-i-tekstovi-documents-and-texts/ Ivo Maroević, Sadašnjost baštine, Zagreb, 1986. Stanko Piplović, Izgradnja Splita u XIX. stoljeću, 2016. Petar Senjanović, splitski planer i graditelj, iz ostavštine u Sveučilišnoj knjižnici u Splitu, katalog izložbe, Split, 2007. Darovan Tušek, Arhitektonski natječaji u Splitu 1918-1941., Split, 1994. Sanja Buble, "Hotel Central na splitskoj Pjaci." Kulturna baština, vol. , br. 40, 2014, str. 225-248. https://hrcak.srce.hr/149278. Sanja Buble, "Hrvatski dom Kamila Tončića U Splitu." Prilozi povijesti umjetnosti u Dalmaciji, vol. 42, br. 1, 2011, str. 417-441. https://hrcak.srce.hr/101786 Robert Plejić, Utjecaj praške škole na arhitekturu moderne u Splitu, neobjavljena doktorska disertacija, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb, 2003. Sandi Bulimbašić, „Zgrada Dalmacijavina u Splitu“, u: Revizor: Nostalgija budućnosti, ur. Ivana Meštrov br. 4, 2019., str. 14 – 17. Duško Marasović, Povijesna jezgra Splita (Studije-programi-realizacije), Split, 2009. Manens. Spomenici i ambijenti danas: https://manens.ffzg.unizg.hr/ Povelje i konvencije o zaštiti kulturne baštine: https://www.icomos.org/en/resources/charters-and-texts Vidi isto: https://manens.ffzg.unizg.hr/dokumenti-i-tekstovi-documents-and-texts/ Ivo Maroević, Sadašnjost baštine, Zagreb, 1986. Stanko Piplović, Izgradnja Splita u XIX. stoljeću, 2016. Petar Senjanović, splitski planer i graditelj, iz ostavštine u Sveučilišnoj knjižnici u Splitu, katalog izložbe, Split, 2007. Darovan Tušek, Arhitektonski natječaji u Splitu 1918-1941., Split, 1994. Sanja Buble, "Hotel Central na splitskoj Pjaci." Kulturna baština, vol. , br. 40, 2014, str. 225-248. https://hrcak.srce.hr/149278. Sanja Buble, "Hrvatski dom Kamila Tončića U Splitu." Prilozi povijesti umjetnosti u Dalmaciji, vol. 42, br. 1, 2011, str. 417-441. https://hrcak.srce.hr/101786 Robert Plejić, Utjecaj praške škole na arhitekturu moderne u Splitu, neobjavljena doktorska disertacija, Arhitektonski fakultet Sveučilišta u Zagrebu, Zagreb, 2003. Sandi Bulimbašić, „Zgrada Dalmacijavina u Splitu“, u: Revizor: Nostalgija budućnosti, ur. Ivana Meštrov br. 4, 2019., str. 14 – 17. Duško Marasović, Povijesna jezgra Splita (Studije-programi-realizacije), Split, 2009. Marijan Bradanović, Branko Fučić-povjesničar umjetnosti i konzervator, Rijeka, 2022. Drago Miletić, Medvedgrad na Oltaru domovine – pogled izbliza, Zagreb, 2021. Sanja Grković, Fotografija u službi zaštite kulturne baštine, Zagreb, 2007. Biserka Dumbović Bilušić, Krajolik kao kulturno nasljeđe, Zagreb, 2015. Godišnjak zaštite spomenika kulture Hrvatske (izabrani članci): https://hrcak.srce.hr/godisnjak-zastite-spomenika-kulture-hrvatske Portal: Godišnjak Hrvatskog restauratorskog zavoda (izabrani članci):https://hrcak.srce.hr/portal
Quality assurance	- Class attendance, participation, and performance on assignments - University-wide student survey on the quality of instruction and instructors - Passed exam and completion of other syllabus-required obligations - Individual consultations - Student self-assessment of learning outcomes - Collaborative assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus

Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introductory Lecture (presentation of the course objectives and assignments, i.e., the work program). Presentation of the legal framework and methods of work of the conservation profession, as well as the specifics of research, valuation, and presentation methods for the cultural heritage of Split, with an emphasis on 19th and 20th-century architectural heritage.	2	
Seminar	Detailed instructions for preparing a seminar paper. Presentation and distribution of seminar topics.	1	
Week: 2.			
Predavanja	The Cultural Heritage of Split and the Croatian Register of Cultural Heritage. Criteria for inscription, preparation of documentation for the inscription of individually protected cultural goods; analysis, description, interpretation, valorization, and definition of protection measures. Defining and describing terms and different levels of protection. Methodology for preparing a conservation report. Defining the scope of the conservator's work.	2	
Seminar	A seminar on the topic in the form of a dossier for the registration of cultural assets and/or a conservation report.	1	
Week: 3.			
Predavanja	Historicist and Secession architecture in Split: valorization and interpretation of selected works by individual authors.	2	
Seminar	The Croatian National Theatre building in Split; Bajamonti-Dešković Palace	1	
Week: 4.			
Predavanja	Field trip: Hotel and Café Central. Old Town Hall.	2	
Seminar	Field seminar depending on the site visited (Prokurative; Croatian Home, architect Špiro Nakić – a protagonist of Split Secession…)	1	
Week: 5.			
Predavanja	Protection of historical uses - the specificity of Split.	2	
Seminar	Morpurgo Bookstore – history, transformations, and continuity of use; Sulphur Baths; Galić Salon	1	
Week: 6.			
Predavanja	Field trip: Kamil Tončić's Croatian Home: from negation to presentation.	2	
Seminar	Kamilo Tončić and Secessionist Architecture in Split; Villa Tončić and Its Garden	1	
Week: 7.			
Predavanja	Interwar Architecture of Split - Selected Examples and Planned Renovations.	2	
Seminar	Meštrović Gallery in Split; Architect Lavoslav Horvat and Split; Fabijan Kaliterna and the Oceanographic Institute	1	
Week: 8.			
Predavanja	Industrial Heritage of Split – Selected Examples.	2	
Seminar	The Fish Market Building in Split	1	
Week: 9.			

Predavanja	The Dalmacijavino Building – Criteria for Valorization and Guidelines for Restoration. Conservation Report - Case Study.	2	
Seminar	Museum of Croatian Archaeological Monuments	1	
Week: 10.			
Predavanja	The Šegvić House on the Peristyle - The Theme of Interpolation in the Historic City Core.	2	
Seminar	Neven Šegvić – selected examples of architectural realizations in Split	1	
Week: 11.			
Predavanja	The Western Harbor in Split - The Theme of an Architectural and Urban Planning Competition and Contemporary Conservation Practice.	2	
Seminar	Josip Kodl and Architecture in Split Between the Two World Wars	1	
Week: 12.			
Predavanja	Rethinking the Space of the Split Riva. The Restoration of the Monumental Fountain - a Monument to Water: For and Against.	2	
Seminar	Monumental Fountain – Monument to Water	1	
Week: 13.			
Predavanja	The Theatre Square in Split – History, Restoration Guidelines, and the Success of its Realization.	2	
Seminar	Neo-style buildings on Zagreb Street in Split	1	
Week: 14.			
Predavanja	The Poljud City Stadium - From Protected Status to the Challenges of Restoration.	2	
Seminar	Selected examples of modernist architecture in Split	1	
Week: 15.			
Predavanja	Concluding Thoughts.	2	
Seminar	Concluding reflections on the methodology of seminar paper writing: a discussion of the quality of student presentations and oral presentations.	1	

<table>
<tr><td>Course name</td><td colspan="5">Methodology of Teaching the History of Sacred Architecture from the 4th to the 12th Century within Art Education Classes</td></tr>
<tr><td>ID</td><td>FFU70A</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Ana Torlak</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2">Kristina Babić Džaja, v. pred.</td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to familiarize students with the didactic principles and teaching methods appropriate for delivering teaching units on the history of sacred architecture (4th–12th century) within Art Education classes in secondary schools. A further goal is to prepare graduate- level Art History students for a new approach to teaching the history of architecture, based on an inquiry-based approach implemented through problem-based teaching. Formal-stylistic analysis of sacred buildings from the given period will serve only as a starting point for sparking students' interest in understanding the relationship between the function and form of sacred architecture.
The focus of the study of sacred architecture will not be a classical formal-stylistic analysis, but rather the examination of the various functions of churches and of the spaces within them. A further aim of the course is to show students how to apply this method of researching sacred architecture in Art Education classes. During the course, students will be introduced to the changes in church forms and the organization of space within them from late antiquity to the Middle Ages. Emphasis is placed on the sacred architecture of the eastern Adriatic coast, which will be considered within the context of the architecture of major ecclesiastical centers.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">None</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">By the end of the course, students will be able to:
- Conduct problem-based teaching of the history of architecture within Art Education classes;
- Recognize the form and function of, and distinguish between, Early - Christian, pre-Romanesque, and Romanesque churches, and implement such knowledge in Art Education teaching;
- Independently analyze sacred architecture using a classical formal-stylistic analysis and present such an analysis within Art Education classes;
- Discuss the functions of identified segments of church space;
- Acquire theoretical knowledge in the field of Art Education methodology and didactics; prepare a presentation on a given topic, summarize it, and present it with a PowerPoint presentation lasting one teaching hour, in accordance with didactic principles and teaching methods.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introductory lecture. Familiarizing students with the aims and content of the course, as well as the competencies to be acquired by attending classes and completing the assigned tasks. Didactic and methodological principles in teaching units dedicated to the history of architecture. Assignment of presentation topics. Instructions for preparing presentations in accordance with didactic principles and teaching methods suitable for teaching architecture.
2. Overview of Early Christian architecture I: From the domus ecclesiae to the first churches built after 313 AD. Student presentations.
3. Overview of Early Christian architecture II: 5th-century churches in major ecclesiastical centers of the Roman Empire and on the eastern Adriatic coast – a comparative approach. Student presentations.
4. Synthesis of the overview of Early Christian architecture with special focus on the constituent parts of the church and their functions I: the sanctuary and its constituent parts. Student presentations.</td></tr>
</table>

	5. Synthesis of the overview of Early Christian architecture with special focus on the constituent parts of the church and their functions II: the quadratum populi, the narthex. Student presentations. 6. Synthesis of the overview of Early Christian architecture with special focus on the constituent parts of the church and their functions III: baptisteries and auxiliary rooms. Student presentations. 7. Overview of pre-Romanesque architecture I: Pre-Romanesque architecture in Europe. Test (kolokvij). 8. Overview of pre-Romanesque architecture II: Pre-Romanesque architecture in Dalmatia. Between Antiquity and Romanesque. Theoretical considerations on the emergence of the pre-Romanesque in Dalmatia. Student presentations. 9. Overview of pre-Romanesque architecture III: Pre-Romanesque architecture in Dalmatia. Polyconch churches – form and function. Westwork – form and function. Student presentations. 10. Synthesis of pre-Romanesque architecture: the sanctuary, church furnishings; differences compared to Early Christian churches. Student presentations. 11. Overview of Romanesque architecture I: Romanesque architecture in Europe. Student presentations. 12. Overview of Romanesque architecture II: Romanesque architecture in Croatia. The emergence of Romanesque architecture in Croatia – theoretical starting points. Student presentations. 13. Synthesis of Romanesque architecture: the sanctuary, church furnishings, the quadratum populi, differences compared to pre-Romanesque and Early Christian architecture. Student presentations. 14. Field instruction. 15. Final lecture. Synthesis. Review. Test (kolokvij).

Teaching types			
	☒ Lectures	☒ Fieldwork	☐
	☒ Seminars	☒ Independent work	☐
	☐ Practicals	☐ Multimedia	☐
	☐ Remote learning	☐ Laboratory	☐
	☒ Blended learning	☒ Supervision	

Student obligations	
	- Conduct oneself in accordance with ethical and scientific principles in higher education teaching - Attendance at all forms of instruction and active participation in class - Participation in and completion of in-class and extracurricular (individual and group) activities that enable achievement of the course's learning outcomes - Pass the written exam - Get informed about classes missed, during the lecturer's office hours and from other students

Monitoring student work						
	Class attendance	☒	Research	☐	Practical work	☐
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☒	Midterm exam	☐	Oral exam	☐
	Written exam	☒	Project	☐	Participation in class	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	

Required literature	Title	Number of copies available	Availability via other media

	Itković, Z. (1997). Opća metodika nastave, Split (Odabrana poglavlja)	1	
	Krautheimer, R. (1986). Early Christian and Byzantine Architecture. New Haven – London: Yale University Press.	1	
	Chevalier, P. (1995). Ecclesiae Dalmatiae: l'architecture paléochrétienne de la province romanie de Dalmatie (IVe- VIIe s.) (en dehors de la capitale, Salona): tome 1 – 2 [Salona II], Split – Rim: Arheološki muzej – École française de Rome.	1	on-line
	Dyggve, E. (1996). Povijest salonitanskog kršćanstva, Split	2	
	Barral i Atlet, X. (1997). The Early Middle Ages. From Late Antiquity to A. D. 1000. (Taschen's World architecture), Köln – Lisboa – New York – Paris – Tokyo.	2	
	Marasović, T. (2008. – 2013). Dalmatia praeromanica (sv. I – IV), Split – Zagreb	2	on-line
	Erlande-Brandenburg, E. (1997). Katedrala, Zagreb	3	
Supplementary literature	Rapanić, Ž. (1987). Predromaničko doba u Dalmaciji, Split.		
Quality assurance	- Class attendance, class activity, success in completing tasks - University-level student survey on the quality of teaching and lecturers - Passed exam and fulfillment of other obligations prescribed by the syllabus - Individual consultations - Students' self-assessment of achieved learning outcomes - Peer assessment of the implementation and quality of the teaching process		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introductory lecture. Familiarizing students with the aims and content of the course, as well as the competencies to be acquired by attending classes and completing assigned tasks. Didactic and methodological principles in teaching units dedicated to the history of architecture. Assignment of presentation topics. Instructions for preparing presentations in accordance with didactic principles and teaching methods suitable for teaching architecture.	1	
Seminar	Assignment of presentation topics. Instructions for preparing presentations in accordance with didactic principles and teaching methods suitable for teaching architecture.	2	
Week: 2.			
Predavanja	Overview of Early Christian architecture I: From the domus ecclesiae to the first churches built after 313 AD.	1	
Seminar	Student presentations.	2	
Week: 3.			

Predavanja	Overview of Early Christian architecture II: 5th-century churches in major ecclesiastical centers of the Roman Empire and on the eastern Adriatic coast – a comparative approach.	1	
Seminar	Student presentations.	2	
Week: 4.			
Predavanja	Synthesis of the overview of Early Christian architecture with special focus on the constituent parts of the church and their functions I: the sanctuary and its constituent parts.	1	
Seminar	Student presentations.	2	
Week: 5.			
Predavanja	Synthesis of the overview of Early Christian architecture with special focus on the constituent parts of the church and their functions II: the quadratum populi, the narthex.	1	
Seminar	Student presentations.	2	
Week: 6.			
Predavanja	Synthesis of the overview of Early Christian architecture with special focus on the constituent parts of the church and their functions III: baptisteries and auxiliary rooms.	1	
Seminar	Student presentations.	2	
Week: 7.			
Predavanja	Overview of pre-Romanesque architecture I: Pre-Romanesque architecture in Europe.	1	
Seminar	First test (kolokvij).	2	
Week: 8.			
Predavanja	Overview of pre-Romanesque architecture II: Pre-Romanesque architecture in Dalmatia. Between Antiquity and Romanesque. Theoretical considerations on the emergence of the pre-Romanesque in Dalmatia.	1	
Seminar	Student presentations.	2	
Week: 9.			
Predavanja	Overview of pre-Romanesque architecture III: Pre-Romanesque architecture in Dalmatia. Polyconch churches – form and function. Westwork – form and function.	1	
Seminar	Student presentations.	2	
Week: 10.			
Predavanja	Synthesis of pre-Romanesque architecture: the sanctuary, church furnishings; differences compared to Early Christian churches.	1	
Seminar	Student presentations.	2	
Week: 11.			
Predavanja	Overview of Romanesque architecture I: Romanesque architecture in Europe.	1	
Seminar	Student presentations.	2	
Week: 12.			
Predavanja	Overview of Romanesque architecture II: Romanesque architecture in Croatia. The emergence of Romanesque architecture in Croatia – theoretical starting points.	1	
Seminar	Student presentations.	2	
Week: 13.			

Predavanja	Synthesis of Romanesque architecture: the sanctuary, church furnishings, the quadratum populi, differences compared to pre- Romanesque and Early Christian architecture.	1	
Seminar	Student presentations.	2	
Week: 14.			
Predavanja	Field instruction.	1	
Seminar	Field instruction.	2	
Week: 15.			
Predavanja	Final lecture. Evaluation.	1	
Seminar	Second test (kolokvij).	2	

<table>
<tr><td>Course name</td><td colspan="5">On the Wings of Antiquity: Monuments, Representations, Travelogues</td></tr>
<tr><td>ID</td><td>FFU70G</td><td>Study year</td><td colspan="4">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Ana Torlak</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="4">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to train students for the critical examination of specific sources from various periods that are used for the study of ancient art.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">No conditions.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
1. Analyze described monuments from various periods using relevant knowledge and skills.
2. Discuss problematic topics in ancient heritage.
3. Apply the acquired knowledge for the purpose of understanding the general development of art history.
4. Explain and compare monuments using various sources.
5. Define monumental material by categories defined by style and chronology.
6. Consider the ways in which later centuries engage with classical models.
7. Critically read key texts on ancient heritage and monuments of the eastern Adriatic coast.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introduction: travelogues and cartographic representations as sources for the study of ancient heritage
2. Itineraries of Greek logographers on the eastern Adriatic coast; mythological geography of the Adriatic
3. Apollonius of Rhodes and descriptions of the Adriatic in Greek myths
4. Pausanias' Guide to Greece and the chapter on art in Pliny the Elder
5. Field trip
6. Midterm exam
7. Christian pilgrimages and descriptions of monuments of the eastern Adriatic
8. Ancient monuments in sources from the 16th century
9. Ancient monuments in sources from the 17th century
10. Field trip
11. Midterm exam
12. Ancient monuments in sources from the 18th century; the Grand Tour and Dalmatia I
13. Ancient monuments in sources from the 19th century; the Grand Tour and Dalmatia II
14. Field trip
15. Concluding remarks</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">- to conduct themselves in accordance with the ethical and academic standards of higher education
- attendance at all forms of instruction and active participation in class (attendance is compulsory, with a tolerance of up to 20% absences)
- to participate in and complete curricular and extracurricular (individual and group) activities that enable the achievement of the learning outcomes prescribed by the course
- to prepare a seminar paper according to pre-established criteria</td></tr>
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<table>
<tr><td></td><td colspan="6">- to present a seminar paper according to pre-established criteria
- to pass the final exam
- to catch up on any missed classes during instructor office hours and with fellow students
- to adhere to the deadlines required for completing course activities
- to carry out individual and group assignments in a timely and quality manner
- consultations with the mentor</td></tr>
<tr><td rowspan="7">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☒</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">In accordance with the course learning outcomes and student obligations, the final grade is determined based on the achievement of the following elements:
1. successfully passed final exam – 40%
2. completed and presented seminar paper in accordance with the instructor's guidelines – 35%
3. class participation and attendance, engagement in discussions during lectures and seminars – 25%</td></tr>
<tr><td rowspan="7">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
<tr><td colspan="3">O'Loughlin, Katrina, Ana Šverko, and Elke Katharina Wittich, eds. Discovering Dalmatia: Dalmatia in Travelogues, Images, and Photographs, The Institute of Art History, 2019.</td><td>0</td><td></td></tr>
<tr><td colspan="3">Svein Moennesland, Dalmacija očima stranaca = Dalmatia trough foreign eyes, Zagreb, 2010.</td><td>2</td><td></td></tr>
<tr><td colspan="3">Ivan Kukuljević, Izvjestje o putovanju po Dalmaciji u jesen godine 1854, Zagreb, 1855.</td><td></td><td>online</td></tr>
<tr><td colspan="3">Ljudevit Krmpotić, Spon, Adam, Cassas i Lavallée u Hrvatskoj, Hannover-Čakovec, 1997.</td><td></td><td></td></tr>
<tr><td colspan="3">K. Klement, Sculpturen von Dalmatien, Archäologisch-epigraphische Mitteilungen aus Österreich-Ungarn 13, Wien, 1890, 1-9.</td><td></td><td>online</td></tr>
<tr><td colspan="3">Mihovil Abramić, „Raznesene antičke umjetnine“, Mogućnosti 1 (4), Split, 1954., 242-250.</td><td></td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">Alberto Fortis, Put po Dalmaciji, Split, 2004.
Frederick Hamilton Jackson, The shores of the Adriatic. The Austrian side, London, 1908.
Otto Hirschfeld, Robert Schneider, Bericht über eine Reise in Dalmathien, Über die bildlichen Denkmäler Dalmatiens, Archaeologisch- epigraphische Mittheilungen aus Österreich 9, Wien, 1885, 1-84.
Joseph Arneth, Reise-Bemerkungen grösstentheils archäologischen Inhalts von Vindobona über Tergeste nach Salona im Jahre 1846, Wien, 1849. Giacomo de Concina, Viaggio nella Dalmazia litorale, Udine, 1809.
Krešimir Kužić, Hrvatska obala u putopisima njemačkih hodočasnika XIV.-XVII. stoljeća, Split, 2013.
Duplančić, A. (2018). Thomas Graham Jackson, don Frane Bulić i Salona. Tusculum, 11 (1), 187-203.</td></tr>
</table>

	Nenad Cambi, „Kip Afrodizijske Afrodite iz Dalmacije“, Opuscula archaeologica 23-24 (1999-2000), Zagreb, 2000., 127-132. Cvito Fisković, „Rušenje i raznošenje solinskih spomenika“, VAHD 53, Split, 1951., 197-206. Nenad Cambi, „Dalmatinski gradovi na Trajanovom stupu u Rimu“, Scripta Branimiro Gabričević dictata (Zbornik u čast Branimira Gabričevića), Trilj, 2010., 135-158.
Quality assurance	- class attendance, class activity, success in completing assignments - student survey on the quality of teaching and teachers at the university level - passed exam and fulfilled other obligations prescribed by the syllabus - individual consultations - student self-assessment of achieved learning outcomes - collaborative assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction: travelogues and cartographic representations as sources for the study of ancient heritage.	2	P28
Seminar	Instructions for writing a seminar paper. Distribution of seminar topics.	1	P28
Week: 2.			
Predavanja	Itineraries of Greek logographers on the eastern Adriatic coast; mythological geography of the Adriatic.	2	P28
Seminar	Problems of interpreting ancient sources: between reality and imagination. Visualization of space: the relationship between text and map in historical sources.	1	Terenska nastava
Week: 3.			
Predavanja	Apollonius of Rhodes and descriptions of the Adriatic in Greek myths.	2	P28
Seminar	Mythological narratives about the Adriatic.	1	P28
Week: 4.			
Predavanja	Pausanias' Guide to Greece and the chapter on art in Pliny the Elder.	2	P28
Seminar	Interpretation of sites through written sources (selected example from the eastern Adriatic coast).	1	P28
Week: 5.			
Predavanja	Field trip.	2	Terenska nastava
Seminar	Seminar paper related to the topic of the visited site.	1	Terenska nastava
Week: 6.			
Predavanja	Midterm exam.	2	P28
Seminar	Midterm exam.	1	P28
Week: 7.			
Predavanja	Christian pilgrimages and descriptions of monuments of the eastern Adriatic.	2	P28
Seminar	Descriptions of sites in late antique sources.	1	P28

Week: 8.			
Predavanja	Ancient monuments in sources from the 16th century.	2	P28
Seminar	Humanist interest in ancient heritage in Dalmatia.	1	P28
Week: 9.			
Predavanja	Ancient monuments in sources from the 17th century.	2	P28
Seminar	Baroque perception of ancient ruins.	1	P28
Week: 10.			
Predavanja	Field trip.	2	Terenska nastava
Seminar	Seminar paper related to the topic of the visited site.	1	Terenska nastava
Week: 11.			
Predavanja	Midterm exam.	2	P28
Seminar	Midterm exam.	1	P28
Week: 12.			
Predavanja	Ancient monuments in sources from the 18th century; the Grand Tour and Dalmatia I.	2	P28
Seminar	The work of Robert Adam.	1	P28
Week: 13.			
Predavanja	Ancient monuments in sources from the 19th century; the Grand Tour and Dalmatia II.	2	P28
Seminar	The influence of visual representation on the documentation of monuments; institutionalization of cultural heritage protection.	1	P28
Week: 14.			
Predavanja	Field trip.	2	P28
Seminar	Seminar paper related to the topic of the visited site.	1	P28
Week: 15.			
Predavanja	Concluding remarks.	2	P28
Seminar	Concluding remarks.	1	P28

<table>
<tr><td>Course name</td><td colspan="5">Client–Master–Stonecutter: Workshops of Early Medieval Sculpture on the Eastern Adriatic</td></tr>
<tr><td>ID</td><td>FFU70P</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Ivan Basić</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to familiarize students with the stone-carving workshops identified to date from the Early Middle Ages in the regions of Dalmatia and Istria, while providing fundamental factual and theoretical knowledge about their internal organization, activities, and mutual relationships. The course enables students to understand the methodology of identifying workshop circles in the visual arts from the late 8th to the late 11th century, as well as their grouping, attribution, and dating.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">None.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- analyze the basic characteristics of the style and work of individual workshops;
- analyze similarities and differences among individual stone artworks and place them within a specific historical, social, cultural, and artistic context;
- critically apply basic methodological procedures based on the visual analysis of artworks;
- analyze workshop patterns and interpret works of visual art;
- classify the most significant sculptural and stone-carving workshops from the late 8th to the late 11th century and understand their characteristics and stylistic development.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introduction to the students and definition of their obligations throughout the semester. Introduction to the subject matter and terminology (patron/client, architect, builder, stonecutter, workshop, liturgical installations, sarcophagi, architectural sculpture, style, iconography).
2. Early Christian sculpture of the 6th century (Brač, Salona, Zadar) and the beginnings of Early Medieval sculpture on the Eastern Adriatic.
3. “Reliefs of the Transitional Period” (Bijaći, the Dalmatian hinterland) and the first pre-Romanesque sculpture.
4. The Carolingians in Istria: the Master of the Capitals from Bale.
5. The Split Stone-Carving Workshop of the late 8th century.
6. The Workshop of Bishop John of Kotor and the Kotor Stone-Carving Workshop.
7. The Workshop of the Zadar Cathedral Plutei and the Master of the Zadar Ambos.
8. The Trogir Stone-Carving Workshop.
9. The Master of the Koljani Pluteus.
10. The Stone-Carving Workshop from the Time of Duke Trpimir.
11. The Court Stone-Carving Workshop from the Time of Duke Branimir.
12. The Benedictine Stone-Carving Workshop from the Time of Duke Branimir.
13. The Problem of Artistic Production in the 10th Century.
14. The Split–Zadar Stone-Carving Workshop of the 11th Century.
15. The Master of the Relief of King Petar Krešimir IV.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☐ Independent work
☒ Multimedia
☐ Laboratory
☐ Supervision</td><td>☐
☐
☐
☐</td></tr>
</table>

<table>
<tr><td>Student obligations</td><td colspan="6">- behave in accordance with ethical and academic principles in higher education teaching;
- attend all forms of classes and actively participate in teaching activities (80%);
- participate in and complete curricular and extracurricular (individual and group) activities that enable the achievement of the learning outcomes envisaged by the course;
- prepare a seminar paper according to previously established criteria;
- present the seminar paper according to previously established criteria;
- pass the exam;
- obtain information about missed classes during the instructor’s office hours and from other students;
- adhere to the timeframes required for completing course activities;
- complete individual and group assignments in a timely and high-quality manner;
- attend consultations with the mentor;
- lectures are conducted using multimedia teaching aids and supported by teaching materials available on the course web pages.</td></tr>
<tr><td rowspan="7">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☒</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">The criteria for the assessment and grading of individual components are described in the course repository.
Students are required to pass the oral examination and achieve a minimum of 50% correctness on the exam. In accordance with the course learning outcomes and student obligations, the final course grade is determined based on the achievement of the following components:
1. Oral examination – 75%
2. Class participation, involvement in discussions during classes and field instruction – 25%</td></tr>
<tr><td rowspan="10">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">I. Petricioli, Od Donata do Radovana–pregled umjetnosti u Dalmaciji od 9. do 13. stoljeća, Split 1990., str. 5-65.</td><td>2</td><td colspan="2"></td></tr>
<tr><td colspan="3">Ž. Rapanić, Predromaničko doba u Dalmaciji, Split 1987.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Ž. Rapanić, Studije o ranom srednjovjekovlju, ur. I. Basić, Split 2022.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">N. Jakšić, Klesarstvo u službi evangelizacije. Studije iz predromaničke skulpture na Jadranu, Split 2015.</td><td>4</td><td colspan="2"></td></tr>
<tr><td colspan="3">Hrvati i Karolinzi I-II, ur. A. Milošević, Split 2000.</td><td>4</td><td colspan="2"></td></tr>
<tr><td colspan="3">I. Basić, M. Jurković, Prilog opusu Splitske klesarske radionice kasnog VIII. stoljeća, Starohrvatska prosvjeta, III, 38 (2011), str. 149-185.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">I. Basić, Nova epigrafska potvrda imena kneza Branimira u Lepurima kod Benkovca, Radovi</td><td>1</td><td colspan="2"></td></tr>
</table>

	Zavoda za hrvatsku povijest, 55 (2023), str. 115-134.		
	I. Josipović, Radionica plutejâ zadarske katedrale, Ars Adriatica, 4 (2014), str. 43-62.	1	
	I. Josipović, »Majstor koljanskog pluteja« u stilskom razvrstavanju predromaničke skulpture iz Galovca kod Zadra, Radovi Instituta za povijest umjetnosti, 34 (2010), str. 7-18.	1	
	M. Jurković, Ranosrednjovjekovni latinski natpisi s Pelješca, Radovi Instituta za povijest umjetnosti, 10 (1986), str. 83-89.	1	
Supplementary literature	I. Petricioli, Pojava romaničke skulpture u Dalmaciji, Zagreb 1960. V. Delonga, Latinski epigrafički spomenici u ranosrednjovjekovnoj Hrvatskoj, Split 1996. T. Marasović, Dalmatia praeromanica: ranosrednjovjekovno graditeljstvo u Dalmaciji 1. Rasprava, Split-Zagreb 2008. M. Jurković, I. Matejčić, J. Ziherl, Novigradski lapidarij, Novigrad 2006. M. Jurković, I. Marić, I. Basić, Novi fragmenti ambona iz Gurana. Prilog opusu »Majstora kapitela iz Bala«, Peristil, 50 (2007), str. 7-20. I. Josipović, Prilog Trogirskoj klesarskoj radionici, Ars Adriatica, 1 (2011), str. 97-108. I. Josipović, Lepuri kod Benkovca (Korpus ranosrednjovjekovne skulpture 6), Split-Zadar 2023. I. Basić, Ulomci najstarijeg ciborija splitske katedrale. Dopune Splitskoj klesarskoj radionici, u: Majstorske radionice u umjetničkoj baštini Hrvatske, ur. D. Milinović, A. Marinković, A. Munk, Zagreb 2014., str. 21-36. M. Zornija, Temporibus domini Iohannis episcopi... – o počecima predromaničke skulpture u Boki kotorskoj, Ars Adriatica, 6 (2016), str. 23-40. M. Jurković, O arhitekturi hrvatske države 9. stoljeća, Izdanja Hrvatskog arheološkog društva, 15 (1992), str. 65-73.		
Quality assurance	- class attendance, participation in class, and success in completing assignments; - student evaluation survey on the quality of teaching and instructors at the university level; - passed examination and fulfillment of other obligations prescribed by the syllabus; - individual consultations; - students' self-assessment of achieved learning outcomes; - collaborative evaluation of the implementation and quality of the teaching process.		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	1. Introduction to the students and definition of their obligations throughout the semester. Introduction to the subject matter and terminology (patron/client, architect, builder, stonecutter, workshop, liturgical installations, sarcophagi, architectural sculpture, style, iconography).	2	
Seminar	Mastery of basic concepts based on relevant scholarly literature (Ž. Rapanić, T. Marasović, N. Jakšić, etc.).	1	
Week: 2.			

Predavanja	2. Early Christian Sculpture of the 6th Century (Brač, Salona, Zadar) and the Beginnings of Early Medieval Sculpture on the Eastern Adriatic	2	
Seminar	Early Christian sarcophagi of the Brač–Salona type (I. Fisković, N. Cambi, Ž. Rapanić), workshops of liturgical installations and architectural sculpture (Salona, Zadar, Narona, Srima-Prižba). The decline and continuity of Early Christian sculpture at the turn of the 6th and 7th centuries.	1	
Week: 3.			
Predavanja	3. “Reliefs of the Transitional Period” (Bijaći, Dalmatian Hinterland) and the First Pre-Romanesque Sculpture	2	
Seminar	The problem of defining the first layer of Early Medieval sculpture in the Dalmatian hinterland (Zenica, Dabravina, Breza, etc.) and the coastal region (Split, Kotor, Zadar, the Kvarner islands). Workshops: the Split Stone-Carving Workshop of the late 8th century; the Workshop of Bishop John of Kotor; the Workshop of the Zadar Ambos.	1	
Week: 4.			
Predavanja	4. The Carolingians in Istria: the Master of the Capitals from Bale	2	
Seminar	The relationship between pre-Carolingian and Carolingian layers in Istria, including the issue of defining the Lombard layer. The Late Antique artistic substratum. The relationship between Carolingian political authority and artistic production (Guran, Dvigrad, Bale).	1	
Week: 5.			
Predavanja	5. The Split Stone-Carving Workshop of the Late 8th Century	2	
Seminar	Contextualization of the workshop with particular regard to the historical figure of John of Ravenna, the first Archbishop of Split. Problematizing non-textual material artifacts as historical sources.	1	
Week: 6.			
Predavanja	6. The Workshop of Bishop John of Kotor and the Kotor Stone-Carving Workshop	2	
Seminar	Profiles and chronological relations of the two workshops in light of historical sources (inscriptions of Bishop John, Emperor Nikephoros, and Emperors Leo and Constantine). The Bay of Kotor at the crossroads of societies.	1	
Week: 7.			
Predavanja	7. The Workshop of the Zadar Cathedral Plutei and the Master of the Zadar Ambos	2	
Seminar	The earliest artistic layer in Early Medieval Zadar at the end of the 8th century and the question of the continuity of the urban environment in previous centuries. The relationship of these two workshops to contemporary and subsequent workshops.	1	
Week: 8.			
Predavanja	8. The Trogir Stone-Carving Workshop	2	
Seminar	The first stone-carving workshop with reliable evidence of activity in Croatia and Byzantine Dalmatia. The genesis of the workshop and proposals for new chronologies (N. Jakšić, I. Josipović). The problem of the workshop’s insufficient chronological definition (lack of datable inscriptions).	1	
Week: 9.			

Predavanja	9. The Master of the Koljani Pluteus	2	
Seminar	Works of the workshop in Koljani and elsewhere as the first confirmation of an individual master in Croatian Early Medieval sculpture. The sites associated with the Master of the Koljani Pluteus as ruling seats of the Trpimirović dynasty.	1	
Week: 10.			
Predavanja	10. The Stone-Carving Workshop from the Time of Duke Trpimir	2	
Seminar	The first workshop associated with the confirmed name of a Croatian duke (Trpimir, Rižinice) and serving as a chronological point of reference for preceding, contemporary, and subsequent workshops. The problem of its relationship to the Master of the Koljani Pluteus.	1	
Week: 11.			
Predavanja	11. The Court Stone-Carving Workshop from the Time of Duke Branimir	2	
Seminar	The workshop's topography, diffusion, and chronology. The problem of its temporal relationship to the Benedictine Stone-Carving Workshop from the time of Duke Trpimir. Works recorded on both sides of the Croatian–Byzantine border.	1	
Week: 12.			
Predavanja	12. The Benedictine Stone-Carving Workshop from the Time of Duke Branimir	2	
Seminar	The workshop's topography, diffusion, and chronology. The problem of its temporal relationship to the Court Stone-Carving Workshop from the time of Duke Trpimir. Works recorded on both sides of the Croatian–Byzantine border.	1	
Week: 13.			
Predavanja	13. The Problem of Artistic Production in the 10th Century	2	
Seminar	The lack of datable sculptures in the 10th century as both a fact and a scholarly problem (the inscriptions of Queen Jelena from Solin and King Držislav from Kapitul near Knin as the only datable inscriptions).	1	
Week: 14.			
Predavanja	14. The Split–Zadar Stone-Carving Workshop of the 11th Century	2	
Seminar	Definition of the workshop (I. Petricioli) and its international context (northern Italy). Political and cultural relations between the two most important cities of Byzantine Dalmatia (Zadar and Split) in light of the workshop's oeuvre.	1	
Week: 15.			
Predavanja	15. The Master of the Reliefs of King Petar Krešimir IV	2	
Seminar	The workshop's works (Solin, Zadar) as confirmation of an individual master in the final phase of Croatian Early Medieval sculpture. The history and issues surrounding the study of the so-called relief with the figure of the king from the Split baptistery (Petar Krešimir IV or Dmitar Zvonimir?).	1	

<table>
<tr><td>Course name</td><td colspan="5">Selected Chapters in Ancient Art</td></tr>
<tr><td>ID</td><td>FFU70M</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Ana Torlak</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to train students for the critical examination of specific segments of ancient art through selected topics and the analysis of monuments of Roman cities in Dalmatia.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">No conditions.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- analyze and critically evaluate architecture from various periods using relevant knowledge and skills;
- define the basic architectural and art-historical workshops;
- distinguish monumental material by categories defined by style and chronology;
- discuss problematic topics in ancient heritage;
- apply the acquired knowledge for the purpose of understanding the general development of art history.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introduction to selected course topics. Bibliography. Distribution of seminar topics.
2. Literary sources I (Homer, Logographers, Herodotus, Thucydides)
3. Literary sources II (Pseudo-Scylax, Pseudo-Scymnus, Theopompus, Apollonius of Rhodes)
4. Literary sources III (Polybius, Diodorus, Strabo, Titus Livius, Dionysius of Halicarnassus)
5. Literary sources (Pliny, Claudius Ptolemy, Appian, Cassius Dio, Ammianus Marcellinus)
6. The Illyrians and Greek colonization on the Adriatic
7. Epigraphic sources
8. Numismatic sources
9. The founding of Greek cities on the eastern Adriatic coast
10. Art of the Greek colonies on the Adriatic
11. Salona – Roman urban architecture
12. Salona – from the Augustan period to Diocletian
13. Roman imperial sculpture
14. The Salonitan mosaic workshop
15. Salona in the time of Emperor Diocletian</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☐ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">- to conduct themselves in accordance with the ethical and academic standards of higher education
- attendance at all forms of instruction (min. 80%) and active participation in class
- to participate in and complete curricular and extracurricular (individual and group) activities that enable the achievement of the learning outcomes prescribed by the course
- to prepare a seminar paper according to pre-established criteria
- to present a seminar paper according to pre-established criteria
- to pass the oral exam</td></tr>
</table>

<table>
<tr><td></td><td colspan="6">- to catch up on any missed classes during instructor office hours and with fellow students
- to adhere to the deadlines required for completing course activities
- to carry out individual and group assignments in a timely and quality manner
- consultations with the mentor</td></tr>
<tr><td rowspan="6">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☒</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">In accordance with the course learning outcomes and student obligations, the final grade is determined based on the achievement of the following elements:
successfully passed final exam – 35%
completed and presented seminar paper in accordance with the instructor's guidelines – 30%
class participation and attendance, engagement in discussions during lectures and seminars – 35%</td></tr>
<tr><td rowspan="12">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">J. Belamarić, Split od carske palače do Grada, Split 1997.</td><td>2</td><td colspan="2"></td></tr>
<tr><td colspan="3">N. Cambi, Antička Salona, Split 1991.</td><td>2</td><td colspan="2"></td></tr>
<tr><td colspan="3">M. Abramić, Tyche (Fortuna) Salonitana, VAHD 52, Split 1935-1949, 279-333.</td><td>2</td><td colspan="2"></td></tr>
<tr><td colspan="3">J. Brunšmid, Natpisi i novac grčkih gradova u Dalmaciji, prev. M. Bonačić-Mandinić, Split 1998.</td><td>4</td><td colspan="2"></td></tr>
<tr><td colspan="3">F. Bulić - Lj. Karaman, Palača cara Dioklecijana u Splitu, Zagreb 1927.</td><td>2</td><td colspan="2"></td></tr>
<tr><td colspan="3">N. Cambi, Antika, Zagreb 2002.</td><td>2</td><td colspan="2"></td></tr>
<tr><td colspan="3">E. Dyggve, Izabrani spisi, Split 1989.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">J. Jeličić Radonić, Urbanizam i arhitektura rimske Dalmacije, Split, 2014.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">D. Rendić Miočević, Dalmatia christiana – opera omnia, Zagreb-Split 2011.</td><td>2</td><td colspan="2"></td></tr>
<tr><td colspan="3">M. Suić, Antički grad na istočnom Jadranu, Zagreb 2003.</td><td>1</td><td colspan="2"></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">Studenti će na kolegiju dobiti dodatnu literature ovisno o nastavnoj jedinici i potrebama seminarskog rada.
Vitruvije, Deset knjiga o arhitekturi, Zagreb 1999.
M. Zaninović, Od Helena do Hrvata, Zagreb 1996.
F. Bulić, Izabrani spisi, Split 1984.
N. Cambi, Ženski likovi s krunom u obliku gradskih zidina iz srednje Dalmacije. U povodu jednog novog nalaza, VAHD 65-67, Split 1965, 55-72.
Visa, Urbs, Split 1958, 105-125.
M. Suić, Odabrani radovi iz stare povijesti Hrvatske, Zadar 1996.</td></tr>
<tr><td>Quality assurance</td><td colspan="6">- class attendance, class activity, success in completing assignments
- student survey on the quality of teaching and teachers at the university level
- passed exam and fulfilled other obligations prescribed by the syllabus</td></tr>
</table>

	- individual consultations - student self-assessment of achieved learning outcomes - collaborative assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to selected course topics.	2	P28
Seminar	Introduction to selected course topics.	1	P28
Week: 2.			
Predavanja	Literary sources I (Homer, Logographers, Herodotus, Thucydides).	2	P28
Seminar	The eastern Adriatic coast in the period of Greek colonization.	1	P28
Week: 3.			
Predavanja	Literary sources II (Pseudo-Scylax, Pseudo-Scymnus, Theopompus, Apollonius of Rhodes).	2	P28
Seminar	The Periplus as a source: Pseudo-Scylax and the eastern Adriatic.	1	P28
Week: 4.			
Predavanja	Literary sources III (Polybius, Diodorus, Strabo, Titus Livius, Dionysius of Halicarnassus).	2	P28
Seminar	Description of a selected site on the eastern Adriatic coast according to a written source.	1	P28
Week: 5.			
Predavanja	Literary sources (Pliny, Claudius Ptolemy, Appian, Cassius Dio, Ammianus Marcellinus).	2	P28
Seminar	Description of a selected site on the eastern Adriatic coast according to a source.	1	P28
Week: 6.			
Predavanja	The Illyrians and Greek colonization on the Adriatic.	2	P28
Seminar	The process of Hellenization of the eastern Adriatic.	1	P28
Week: 7.			
Predavanja	Epigraphic sources.	2	P28
Seminar	Iconography of ancient military stelae.	1	P28
Week: 8.			
Predavanja	Numismatic sources.	2	P28
Seminar	Deities on Greek and Roman coinage.	1	P28
Week: 9.			
Predavanja	The founding of Greek cities on the eastern Adriatic coast.	2	P28
Seminar	The urbanism of Issa	1	P28
Week: 10.			
Predavanja	Art of the Greek colonies on the Adriatic.	2	P28
Seminar	Greek ceramics.	1	P28
Week: 11.			
Predavanja	Salona – Roman urban architecture.	2	P28

Seminar	Salona – the forum.	1	P28
Week: 12.			
Predavanja	Salona – from the Augustan period to Diocletian.	2	P28
Seminar	Salona – the city walls.	1	P28
Week: 13.			
Predavanja	Roman imperial sculpture.	2	P28
Seminar	The imperial cult in Salona.	1	P28
Week: 14.			
Predavanja	The Salonitan mosaic workshop.	2	P28
Seminar	Mosaics from Marusinac.	1	P28
Week: 15.			
Predavanja	Salona in the time of Emperor Diocletian.	2	P28
Seminar	The Governor's Palace in Salona.	1	P28

<table>
<tr><td>Course name</td><td colspan="5">Art History Workshop 1</td></tr>
<tr><td>ID</td><td>FFU70O</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>Kristina Babić Džaja, v. pred.
izv. prof. dr. sc. Vedran Barbarić
izv. prof. dr. sc. Ivana Čapeta Rakić
izv. prof. dr. sc. Silva Kalčić
doc. dr. sc. Anđelko Mihanović
izv. prof. dr. sc. Dalibor Prančević
prof. dr. sc. Ivana Prijatelj Pavičić
izv. prof. dr. sc. Ana Torlak</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to train students for planning academic research in the field of art history.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">Art History Workshop may be enrolled exclusively by students who will prepare and defend a graduate thesis at the Department of Art History under the supervision of a chosen mentor. The selection of a mentor and topic is governed by the provisions of the Faculty of Humanities' Regulations on Undergraduate and Graduate Theses.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- research academic literature in the field of art history;
- analyze and select academic sources that contribute to the research of the graduate thesis topic in art history;
- with the mentor's guidance, select and interpret an assigned art-historical topic for the purposes of academic research;
- with the mentor's guidance, justify the selection of art-historical methods for the analysis and interpretation of works of art.</td></tr>
<tr><td>Syllabus</td><td colspan="5">The course is carried out through mentored and individual work on a selected topic of graduate research in the field of art history. It encompasses the theoretical, methodological, and practical preparation of students for writing a graduate thesis:
Research of relevant literature
Selection of academic sources
Analysis of academic sources
Selection and interpretation of an assigned art-historical topic
Art-historical methods of analysis in academic research
Interpretation of works of art in academic discourse</td></tr>
<tr><td>Teaching types</td><td colspan="2">☐ Lectures
☐ Seminars
☒ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☐ Fieldwork
☒ Independent work
☒ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">- to conduct themselves in accordance with the ethical and academic standards of higher education and in accordance with the mentor's instructions.
- to participate in the work according to the schedule agreed upon with the mentor, which enables the achievement of the learning outcomes prescribed by the course.</td></tr>
</table>

	- to adhere to deadlines.					
Monitoring student work	Class attendance	☒	Research	☒	Practical work	☒
	Experimental work	☐	Paper	☐	Essay	☒
	Seminar paper	☐	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☐
		☐		☐		☐
		☐				
Assessment and evaluation of student work	In accordance with the course learning outcomes and the obligations undertaken by the student, the final grade is determined based on the achievement of the following elements: Activity in completing assignments, regularity of participation in consultations and discussions, and preparedness for work – 30% Research work (written work, source analysis, methodological grounding, and application of professional terminology) – 40% Ability to apply art-historical methods, critically use sources, provide reasoned interpretation of works of art and art-historical phenomena, and clarity and precision of professional communication – 30% The assessment places particular emphasis on the ability to apply art-historical methods, critically use sources, provide reasoned interpretation of works of art and art-historical phenomena, and the clarity and precision of professional communication.					

Required literature	Title	Number of copies available	Availability via other media
	Stručnu literaturu definira mentor prema odabranoj temi.		
Supplementary literature	Academic literature is defined by the mentor according to the chosen topic.		
Quality assurance	- performance in completing assignments - student survey on the quality of teaching and instructors at the university level - fulfillment of obligations prescribed by the syllabus - individual consultations - student self-assessment of achieved learning outcomes - peer assessment of the implementation and quality of the teaching process		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Supervised thesis work	15	
Seminar	Supervised thesis work	30	

<table>
<tr><td>Course name</td><td colspan="5">Medieval Fortifications in Dalmatia - Origin, Development, and Restoration</td></tr>
<tr><td>ID</td><td>FFU80Z</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>dr. sc. Ivan Alduk, nasl. doc.</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to prepare students to actively apply the concepts of fortification architecture by analyzing the processes using examples from Dalmatia. Given that this region has seen intensive research and restoration of numerous fortifications over the past few years, students will also become familiar with this aspect of work on architectural heritage and its methods of interpretation.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">-</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- Critically reflect on medieval fortification architecture in Europe and in Croatia
- Research and interpret medieval fortifications and differentiate them from others
- Classify the spatial relationships of the “fortress-environment”
- identify and justify the relative dating of a specific structure
- explain the processes of origin and development of a specific fortress
- understand and critically reflect on methods for researching and documenting fortifications
- apply fundamental principles of critical thinking to the approach of restoring specific fortresses</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introduction to the course – familiarizing students with the course objectives and required reading, distribution of seminar topics and group workshop assignments
2. An overview of fortifications, fortifications in the earlier historical periods in Dalmatia
3. Late Antique background
4. Spatial and Temporal Context of the Middle Ages in Dalmatia – A Brief Introduction
5. Overview of Medieval Fortification Architecture in Europe, the Mediterranean, and Croatia
6. Early Medieval Fortifications – The Problem of Research, Identification, and Preservation
7. Fortifications of the High and Late Middle Ages - Urban Fortifications
8. Fortifications of the High and Late Middle Ages - Fortifications in the Landscape, Spatial Layout, Relationship with the Surroundings
9. Fortifications of the High and Late Middle Ages - Analysis of Architecture
10. Fortifications of the High and Late Middle Ages - Construction Techniques
11. Fortifications of the High and Late Middle Ages - The Function of Individual Fortresses and the Context of Their Creation
12. “Transitional Period” Fortifications
13. Research and Documentation of Fortifications
14. Restoration of Fortification Architecture – Good and Bad Examples
15. Tour of Fortresses in the Split Area</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☐ Independent work
☐ Multimedia
☐ Laboratory
☐ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">- Conduct oneself in accordance with ethical and scientific principles in higher education teaching</td></tr>
</table>

<table>
<tr><td></td><td colspan="6">- Attendance at all forms of instruction and active participation in class (80%)
- Participate in and complete in-class and out-of-class (individual and group) activities that enable the achievement of the course's learning outcomes.
- Prepare a seminar paper according to pre-established criteria.
- Present the seminar paper according to pre-established criteria.
- Pass the final exam.
- Familiarize themselves with the material they missed during office hours with the instructor and other students
- Adhere to the deadlines required for completing course activities
- Complete individual and group assignments in a timely and high-quality manner
- Consult with the mentor</td></tr>
<tr><td rowspan="6">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☒</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">In accordance with the course learning outcomes and student responsibilities, the final grade for the course is determined based on the completion of the following elements:
1. Class participation and engagement in discussions – 20%
2. Seminar paper, 30%
3. Passed oral exam – 50%
The assessment and grading criteria for each element are described in the course repository.</td></tr>
<tr><td rowspan="6">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">Ivan Alduk, Srednjovjekovne tvrđave uz rijeku Cetinu, Zagreb/Split 2010</td><td>5</td><td colspan="2"></td></tr>
<tr><td colspan="3">Valter Firić, Tvrđava Klis, Split 1996</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Drago Miletić, Plemićki gradovi kontinentalne Hrvatske, Zagreb 2012</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Duško Kečkemet, Utvrde Splita, Split 2020</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">5. L. Beritić, Utvrđenja grada Dubrovnika, Zagreb 1955</td><td>1</td><td colspan="2"></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">Tomislav Aralica, Inventar oružja i vojne opreme u šibenskom kaštelu i kulama iz 1441. godine, Drniš 2008
Ivo Babić, Naselja pod utvrdama u Dalmaciji, Radovi 4, 1989, OOUR prirodoslovno matematičkih znanosti i studija odgojnih područja u Splitu, 7- 25
Bosiljka Bezić, Imotska tvrđava Topana – zaštitni radovi, PPUD 23, 1983, 207-228
Ivo Bojanovski, Neki rezultati proučavanja srednjovjek. gradova u Bosni s posebnim osvrtom na transformaciju burga u artiljerijsku tvrđavu, Naše starine XVIII/XIX, 1989, 109-118
Ana Deanović, Glosar u upotrebi srednjovjekovnog i renesansnog vojnog graditeljstva u Hrvatskoj, RAD JAZU, knjiga 381, 1978, 35-48
Radoslav Dodig, Grad Vratar i njegovi gospodari, DUBROVNIK – Časopis za književnost i znanost, Nova serija, godište IX., broj 4, Dubrovnik 1998, 71 – 81
Alena Fazinić, Srednjovjekovne zidine grada Korčule, Radovi Instituta za povijest umjetnosti 12-13, 1988/89, 81-89
Anita Gamulin, Vrlička tvrđava Prozor, Godišnjak zaštite 18/19, 1992-1993, 23-40</td></tr>
</table>

	Ivo Glavaš, O rekonstrukcijskim zahvatima na šibenskom kaštelu sv. Mihovila, Peristil 63, 2020, 29-43 Tvrđava Grad, Sinj 2020 (ur. Daria Domazet) Ljubomir Gudelj, Utvrda Čačvina-katalog izložbe, Split-Trilj 2006 Zlatko Gunjača, Kasnoantička fortifikacijska arhitektura na istočnojadranskom priobalju i otocima, Obrambeni sistemi u praistoriji i antici na tlu Jugoslavije, XII kongres arheologa Jugoslavije, Novi Sad 1986, 124-135 Karla Gusar-Marin Čurković, Utvrda Kličevica-rezultati arheoloških istraživanja 1990. godine, Benkovac 2011 Zorislav Horvat, Burgologija-srednjovjekovni utvrđeni gradovi kontinentalne Hrvatske, Zagreb 2014 Miroslav Katić, Castella qui sunt super civitatem Salonitanam, VAHD 111, 2018, 245-279 Vanja Kovačić, Omiška tvrđava Starigrad, PPUD 25, 1985, 161-184 Vanja Kovačić, Fortifikacije grada Omiša, Radovi Instituta za povijest umjetnosti 16, 1992, 29-40 Vanja Kovačić, Trogirske fortifikacije u 15. stoljeću, PPUD 37, 1997-98, 109-136 Vanja Kovačić, Tvrđave na donjoj Cetini u obrani omiškog komunalnog teritorija, Omiški ljetopis 1, 2002, 73-90 Željko Krnčević, Nekoliko neistraženih srednjovjekovnih utvrda u šibenskom kraju, Histria Antiqua 7, 2001, 145-158 Robert Liddiard, Castles in context- Power, Symbolism and landscape, 1066-1500, London 2005 Hrvoje Manenica – Marin Ćurković, Kule i utvrde Ravnih kotara, Zadar-Benkovac 2016 Katja Marasović, Nastanak i razvitak kaštelanskih utvrđenih naselja, Histria antiqua 11, 2003, 511-528 Ante Milošević, Stari mostovi i utvrde Mostara, Split 2022 David Nicole, Medieval warfare source book – Warfare in Western Christendom, London 1999 Angela Tabak - Danijela Petričević - Ivan Alduk, Utvrda Nutjak, Zbornik radova sa Znanstvenog skupa Stjepan Gunjača i hrvatska srednjovjekovna povijesno-arheološka baština, Split 2010, 425-439 Sidney Toy, Castles – Their Construction and History, New York, 1984 (reprinit iz 1939.) Mate Zekan, Srednjovjekovne utvrde na rijeci Krki, Visovački zbornik, Visovac 1997, 391-406.
Quality assurance	- Class attendance, participation, and performance on assignments - University-wide student survey on the quality of instruction and instructors - Passed exam and fulfillment of other syllabus-required obligations - Individual consultations - Student self-assessment of learning outcomes - Collaborative assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the course – familiarizing students with the course objectives and the required literature.	2	

Seminar	Detailed instructions for preparing a seminar paper. Seminar topic assignment.	1	
Week: 2.			
Predavanja	An overview of fortifications, fortifications in the earlier historical periods in Dalmatia	2	
Seminar	Ancient Fortifications in Dalmatia – Selected Examples	1	
Week: 3.			
Predavanja	Late Antique background	2	
Seminar	Late Antique Fortress of Toreta on the Kornati Islands	1	
Week: 4.			
Predavanja	Spatial and Temporal Context of the Middle Ages in Dalmatia – A Brief Introduction	2	
Seminar	Noble Families and Their Influence on the Development of Architecture	1	
Week: 5.			
Predavanja	Overview of Medieval Fortification Architecture in Europe, the Mediterranean, and Croatia	2	
Seminar	Ključica Fortress in the Čikola Canyon	1	
Week: 6.			
Predavanja	Early Medieval Fortifications – The Problem of Research, Identification, and Preservation	2	
Seminar	The City and Fortress of Knin in the Early Middle Ages	1	
Week: 7.			
Predavanja	Fortifications of the High and Late Middle Ages - Urban Fortifications	2	
Seminar	Šibenik's medieval fortifications	1	
Week: 8.			
Predavanja	Fortifications of the High and Late Middle Ages - Fortifications in the Landscape, Spatial Layout, Relationship with the Surroundings	2	
Seminar	Sinj “Grad” and the surrounding area in the late Middle Ages	1	
Week: 9.			
Predavanja	Fortifications of the High and Late Middle Ages - Analysis of Architecture	2	
Seminar	Čačvina Fortress – Analysis of Architecture	1	
Week: 10.			
Predavanja	Fortifications of the High and Late Middle Ages - Construction Techniques	2	
Seminar	Split's Fortresses and Walls – Materials and Techniques	1	
Week: 11.			
Predavanja	Fortifications of the High and Late Middle Ages - The Function of Individual Fortresses and the Context of Their Creation	2	
Seminar	Klis Fortress - Function	1	
Week: 12.			
Predavanja	“Transitional Period” Fortifications	2	
Seminar	The Fortresses of the City of Korčula	1	
Week: 13.			
Predavanja	Research and Documentation of Fortifications	2	
Seminar	The Venetian Fortress in Split	1	
Week: 14.			

Predavanja	Restoration of Fortification Architecture – Good and Bad Examples	2	
Seminar	Omiš Fortress Starigrad - restoration	1	
Week: 15.			
Predavanja	Tour of Fortresses in the Split Area (if possible, other sites as well)	2	
Seminar	Field seminar depending on the selected locations.	1	

Course name	Artistic Crafts on the Eastern Adriatic Coast in Prehistory					
ID	FFU90T	Study year	1.			
Lecturer	izv. prof. dr. sc. Vedran Barbarić	ECTS workload	2.0			
Associates		Number of hours	L	S	E	P
			30	0	0	0
Course status	Elective	Online percentage	0%			

Course description	
Course aims	The aim of the course is to introduce students to the products and techniques of artistic crafts throughout the prehistoric periods on the eastern Adriatic coast.
Enrolment requirements	No conditions.
Learning outcomes	Upon completion of the course, students will be able to: - Define and distinguish techniques for making artistic craft objects - Critically assess the time and place of creation of artistic craft objects - Connect artistic craft objects with contemporary and related European examples - Discuss the functional, status and/or ritual values of artistic craft objects - Interpret iconographic templates and depictions on artistic craft objects
Syllabus	1. Introduction to the course. Acquaintance of students with the objectives and tasks of the course and the implementation program. Distribution of seminars and group assignments. Acquaintance with recommended literature. 2. Spatial, civilizational and temporal framework 3. Raw materials and techniques for making ceramic and metal objects 4. Practical, social and spiritual meanings of objects of artistic craft 5. Mesolithic, Neolithic, Copper Age: jewelry in the Stone Age, neolithization and the beginning of production, social changes and artistic craft in the Copper Age 6. Bronze Age - bronze metallurgy, practical objects 7. Bronze Age - bronze and amber jewelry, styles of ceramic vessels 8. Iron Age - jewelry in the Adriatic region, Illyrian, Italic and Greek forms 9. Iron Age - pottery production, imported ceramic and metal objects 10. Toreutic: Situlian art 11. Amber sculpture, stone processing 12. Hellenism: pottery production in Hellenistic settlements on the eastern coast of the Adriatic 13. Money in the Adriatic in the period from the 5th to the 1st century BC Christ 14. Amphorae and Pythos on the Adriatic in the 5th-1st centuries BC 15. Style on objects of artistic crafts throughout prehistory

Teaching types						
	☒ Lectures		☒ Fieldwork		☐	
	☐ Seminars		☐ Independent work		☐	
	☐ Practicals		☐ Multimedia		☐	
	☐ Remote learning		☐ Laboratory		☐	
	☐ Blended learning		☐ Supervision			

Student obligations	1. Regularly attend and actively participate in the teaching process. 2. Pass the oral exam. 3. Attend and actively participate in fieldwork.

Monitoring student work						
	Class attendance	☒	Research	☐	Practical work	☐
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☐	Midterm exam	☐	Oral exam	☒
	Written exam	☐	Project	☐	Participation in class	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	1. Class activity, participation in class discussions – 20% 2. Pass the oral exam – 80%		
Required literature	Title	Number of copies available	Availability via other media
	S. Dimitrijević, N. Majnarić-Pandžić, T. Težak-Gregl, Prapovijest, Zagreb 1998.	1	
	Trgovina i razmjena u pretpovijesti, S. Mihelić (ur.), Zagreb 2006.	3	
	A.Stipčević, Iliri, Zagreb 1991.	1	
	Š. Batović, Pregled željeznog doba na istočnoj jadranskoj obali, Vjesnik za arheologiju i historiju dalmatinsku,68, 1966.(1973.), 44-74.	1	
Supplementary literature	Antički Grci na tlu Hrvatske, J.Poklečki Stošić (ur.), Zagreb 2010. T. Knez, Situlska umjetnost u Jugoslaviji, u: Duhovna kultura Ilira, A.Benac (ur.), Sarajevo 1982. J.Korošec, Danilo in danilska kultura, Ljubljana 1964. Praistorija jugoslavenskih zemalja IV. Bronzano doba, Sarajevo 1983; 271-375. Praistorija jugoslavenskih zemalja V. Željezno doba, Sarajevo 1986; 293-480.		
Quality assurance	- class attendance, class activity, success in completing assignments - student survey on the quality of teaching and teachers at the university level - passed exam and fulfilled other obligations prescribed by the syllabus - individual consultations - student self-assessment of achieved learning outcomes - collaborative assessment of the implementation and quality of the teaching process		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the course. Acquaintance of students with the objectives and tasks of the course and the implementation program.	2	
Week: 2.			
Predavanja	2. Spatial, civilizational and temporal framework	2	
Week: 3.			
Predavanja	3. Raw materials and techniques for making ceramic and metal objects	2	
Week: 4.			
Predavanja	4. Practical, social and spiritual meanings of artistic craft objects	2	
Week: 5.			
Predavanja	5. Mesolithic, Neolithic, Copper Age: jewelry in the Stone Age, Neolithization and the beginning of production, social changes and artistic crafts in the Copper Age	2	
Week: 6.			
Predavanja	6. Bronze Age - bronze metallurgy, useful objects	2	
Week: 7.			

Predavanja	7. Bronze Age - bronze and amber jewelry, styles of ceramic vessels	2	
Week: 8.			
Predavanja	8. Iron Age - jewelry in the Adriatic region, Illyrian, Italic and Greek forms	2	
Week: 9.			
Predavanja	9. Iron Age - pottery production, imported ceramic and metal objects	2	
Week: 10.			
Predavanja	10. Toreutics: Situla art	2	
Week: 11.			
Predavanja	11. Amber plastic, stone processing	2	
Week: 12.			
Predavanja	12. Hellenism: pottery production in Hellenistic settlements on the ist. Adriatic coast	2	
Week: 13.			
Predavanja	13. Money in the Adriatic in the period from the 5th to the 1st century BC	2	
Week: 14.			
Predavanja	14. Amphorae and pythos in the Adriatic in the period 5th-1st century BC	2	
Week: 15.			
Predavanja	15. Style on artistic craft objects throughout prehistory	2	

<table>
<tr><td>Course name</td><td colspan="5">Fundamentals of Museology and Museum Education</td></tr>
<tr><td>ID</td><td>FFU80H</td><td>Study year</td><td colspan="4">1.</td></tr>
<tr><td>Lecturer</td><td>doc. dr. sc. Anđelko Mihanović</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Compulsory</td><td>Online percentage</td><td colspan="4">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to train students to study the basics of museology as a discipline aimed at collecting, preserving and communicating cultural heritage for the purpose of applying the acquired knowledge in the teaching process.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">No conditions.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- design and implement new approaches to learning and teaching selected teaching content in fine arts based on a museological approach;
- plan and implement museum-educational projects in fine arts teaching;
- with the help of selected museum exhibits, explain and interpret the socio-historical context of artworks and phenomena in fine arts teaching;
- design, prepare and conduct educational workshops and guided tours based on contextualized cultural heritage within and outside museum exhibits;
- use modern methods of presenting artworks and phenomena;
- use professional literature in Croatian and English.</td></tr>
<tr><td>Syllabus</td><td colspan="5">I. INTRODUCTION
- Introduction to museology with the basics of museological theory and practice; Getting to know the concept of heritage, heritology, heritage institutions
- museum and museological scientific discipline Sources of museums in the world and in
- Croatia; Development of museological scientific discipline; Museology; Museography
- adding objects of the past: Incentives for adding; History - in general, in Croatia and in Split, as well as their development; Forms of collection
II. MUSEUM MATERIALS:
- Museum object; realia/musealia; Collection of materials
- collections and collections: Selection and categorization of museum material; Museum collections, with special reference to their nomenclature
- documentation: Documentation in museums (principles and basic forms) and types of data covered by it and basic documentation procedures. Protection of museum documentation Introduction of new technologies in museums (digitization, database creation, M++ and other programs)
- standards on museum materials: rules of conduct
- standards for processing museum materials
- standards for exhibiting museum materials
- standards for storing museum materials
- standards on the museum environment
- protection of materials: basics of protecting museum materials; types of protection (preventive, conservation and restoration)
III. METHODS OF COMMUNICATION
- presentation (forms of exhibition, display, special exhibitions, guest exhibitions) and publication of materials - catalogues of museum collections
- presentations: Exhibitions; Permanent exhibition; Special forms of presentation - eco-museums, open-air museums, etc.
- publications: Leaflets, Catalogues, Guides, CDs, scientific publications
PARTICIPANTS IN COMMUNICATION
- museum workers - professional employees, support staff and administrative staff and their participation in the communication of knowledge about heritage.</td></tr>
</table>

<table>
<tr><td></td><td colspan="6">- users of museum services – pedagogy, andragogy, population with special needs: disabled, foreigners, etc.; Forms of visits – group and individual.
- Pedagogical workshops.; Book of impressions, etc. Forms of quality control of work based on expressions of satisfaction and dissatisfaction of users with the service.
- society and museum: Marketing in museums. Sponsoring cultural events. Cultural events: Museum Night and International Museum Day 15 hours: Independent seminar assignments on the topics of musealization and communication of heritage in the teaching process</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☐ Supervision</td><td colspan="2">☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="6"></td></tr>
<tr><td rowspan="6">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☒</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☐</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">1. Seminar paper prepared and presented in accordance with the teacher's instructions – 20%
2. Class activity, participation in discussions during classes and seminars – 20%
3. Essay prepared and presented in accordance with the teacher's instructions – 60%
The evaluation and grading criteria for individual elements are described in the course repository.</td></tr>
<tr><td rowspan="5">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">Maroević, I. (1993). Uvod u muzeologiju, Zagreb</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Šola, T. (2002). Marketing u muzejima ili o vrlini i kako je obznaniti, Zagreb</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Vujić, Ž. (2007). Izvori muzeja u Hrvatskoj, Zagreb</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Božić-Bužančić, D. (1970). Počeci zaštite spomenika i sabiranja umjetnina u Dalmaciji, Prilozi za povijest umjetnosti u Dalmaciji, 18, Split, 145- 159.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Osnove zaštite i izlaganja muzejskih zbirki, Zagreb, MDC, 1993.</td><td>1</td><td colspan="2"></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">Diekman, A. (2002). Zaštita graditeljske baštine nasuprot turizmu: Belgijsko istraživanje. TURIZAM, 267-284.
French, Y. (1991). The Handbook of Public Relations. Milton Keyness. The Museum Development Company
Humski, V. (1986). Pregled povijesti muzeja u Hrvatskoj, Muzeologija 24, 5–99.
Šola, T. (2014). Javno pamćenje. Čuvanje različitosti i mogući projekti, Zagreb Moore, K. /ur./ (1994). Museum Management. London, N.Y: Routledge (Poglavlja: 2, 3, 13, 26, 28)</td></tr>
</table>

	Vodiči po stalnim postavima splitskih muzeja i galerija; Muzeja grada Splita, Etnografskog muzeja Split, Arheološkog muzeja Split, GALUM Split.
Quality assurance	- class attendance, class activity, success in completing assignments - student survey on the quality of teaching and teachers at the university level - passed exam and fulfilled other obligations prescribed by the syllabus - individual consultations - student self-assessment of achieved learning outcomes - collaborative assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to museology with the basics of museological theory and practice; Introduction to the concept of heritage, heritology, heritage institutions	3	
Week: 2.			
Predavanja	Museum and the scientific discipline of museology Sources of museums in the world and in Croatia; Development of the scientific discipline of museology;	3	
Week: 3.			
Predavanja	Museology; Museography	3	
Week: 4.			
Predavanja	Collecting objects from the past: Incentives for collecting; History – in general, in Croatia and in Split, as well as their development; Forms of collecting	3	
Week: 5.			
Predavanja	Museum object; realia/musealia; Collection of materials collections and collections: Selection and categorization of museum material; Museum collections, with special reference to their nomenclature	3	
Week: 6.			
Predavanja	- documentation: Documentation in museums (principles and basic forms) and the types of data it covers and basic documentation procedures. Protection of museum documentation Introduction of new technologies in museums (digitization, database creation, M++ and other programs)	3	
Week: 7.			
Predavanja	- museum materials standards: rules of conduct - Standards for the processing of museum materials - Standards for the display of museum materials - Standards for the storage of museum materials - Standards for the museum environment	3	
Week: 8.			
Predavanja	- protection of materials: Basics of protection of museum materials; Types of protection (preventive, conservation and restoration)	3	
Week: 9.			

Predavanja	- presentation (forms of presentation, exhibition, special exhibitions, guest appearances) and publication of materials - catalogs of museum collections - presentations: Exhibitions; Permanent installation; Special forms of presentation – eco museums, open air museums, etc - publications: brochures, catalogs, guides, CDs, scientific publications	3	
Week: 10.			
Predavanja	- museum workers – professional employees, support staff and administrative staff and their participation in the communication of knowledge about heritage. - users of museum services – pedagogy, andragogy, population with special needs: disabled, foreigners, etc.; Forms of visits – group and individual. - Pedagogical workshops.; Guestbook, etc. Forms of quality control of work based on expressions of satisfaction and dissatisfaction with the service by users. - society and museum: Marketing in museums. Sponsoring cultural events. Cultural events: Museum Night and International Museum Day	3	
Week: 11.			
Seminar	Independent seminar assignments	3	
Week: 12.			
Seminar	Independent seminar assignments	3	
Week: 13.			
Seminar	Independent seminar assignments	3	
Week: 14.			
Seminar	Independent seminar assignments	3	
Week: 15.			
Seminar	Independent seminar assignments	3	

<table>
<tr><td>Course name</td><td colspan="5">Educational Psychology</td></tr>
<tr><td>ID</td><td>HZX003</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>dr. sc. Goran Kardum</td><td>ECTS workload</td><td colspan="3">2.5</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2">Janina Pavić Jadrić</td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Compulsory</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The course aims to prepare students to critically reflect on cognitive processes, intelligence, motivation, emotions, memory, and learning, as well as on the possibilities and limitations of their application in the educational process. In addition to these topics, students will become familiar with the determinants of the psychology of atypical perception and behaviour, as well as family factors and parenting styles, which are indispensable in the educational process.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">None.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of this course, the student will be able to:
1 Distinguish between scientific and non-scientific approaches and methods in the psychology of education
2 Understand the significance of certain elements in developmental psychology and the differences in theoretical approaches and research 3 Explain basic concepts and perspectives on development from the psychodynamic perspective
4 Operationalise and understand the concepts of classical and instrumental conditioning in learning processes, memorising, and adopting various forms of behaviour
5 Analyse differences between the assumptions of the psychodynamic approach and classical behaviourism from the perspective of social and cognitive approaches to learning, development, and teaching
6 Understand and analyse self-control, motivation, initiative, and self-perception in childhood and adolescence
7 Analyse factors of parental and family influence in the context of education, with an emphasis on parenting styles, motives for marriage and parenthood, the development of parenting, and parental competencies
8 Differentiate and describe the basics of the most common internalising and externalising disorders in childhood and adolescence</td></tr>
<tr><td>Syllabus</td><td colspan="5">1 Psychology as a science and profession; the subject of psychology and the history of its development
2 Scientific methods and research in the field of education
3 Psychoanalysis, psychosexual Development
4 Behaviourism, classical and instrumental conditioning
5 Social cognitive theories; theory of mind and cognitive psychology
6 Psychology and neuroscience of learning and memory; states of consciousness; role of neurotransmitters
7 Intelligence, decision-making
8 Emotions and their development; their role in education
9 Sense of control, self-control, attribution theories; motivation
10 Temperament; formation and manifestation of behaviour: relation between nature and nurture; behavioural genetics and epigenetics 11 Self-perception, personality theories
12 Parenting styles and family; motives and factors in family dynamics
13 Psychology of atypical perception and behaviour in childhood and adolescence</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning</td><td colspan="2">☐ Fieldwork
☐ Independent work
☐ Multimedia
☐ Laboratory</td><td>☐
☐
☐
☐</td></tr>
</table>

	☐ Blended learning		☐ Supervision			
Student obligations	Regular class attendance, active participation in in-class activities, successful completion of individual and group tasks, producing and presenting a seminar paper, passing the final exam or a mid-term and end-of-term exam.					
Monitoring student work	Class attendance	☒	Research	☐	Practical work	☐
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☒	Midterm exam	☒	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☒
	Continuous assessment of knowledge	☒		☐		☐
		☐				
Assessment and evaluation of student work	The final grade for the course is the result of systematic monitoring of class activity and participation (40%), the seminar paper (20%), and written exams (40%). The criteria for the assessment and evaluation of each element are described in the course repository.					

Required literature	Title	Number of copies available	Availability via other media
	Selected papers from relevant online databases	0	yes
	Lecture notes – summarised lectures	0	yes

Supplementary literature	Berk, L. (2006). Psihologija cjeloživotnog razvoja. Jastrebarsko: Naklada Slap. Milas, G. (2005. ili novije). Istraživačke metode u psihologiji i drugim društvenim znanostima. Jastrebarsko: Naklada Slap. Petz, B. (2003). Uvod u psihologiju. Jastrebarsko: Naklada Slap. Slavin, R. E. (2011). Educational Psychology: Theory and Practice (10th Edition). Boston: Pearson. Vasta, R., Haith, M.M. i Miller, S.A. (1998). Dječja psihologija: Moderna znanost. Jastrebarsko: Naklada Slap. Vidović Vizek, V., Rijavec, M., Vlahović Štetić, V., Miljković, D. (2003). Psihologija obrazovanja. Zagreb: IEP-VERN. Woolfolk, A. (2007). Educational psychology. New York: Allyn and Bacon.
Quality assurance	Class attendance, in-class participation, success in carrying out set tasks; student survey on the quality of teaching and instructors at the university level; passed exam and fulfilment of other course-defined obligations; individual teacher-student consultations; student self- assessment of achieved learning outcomes; collaborative teacher–student evaluation of the implementation and quality of teaching processes.
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Psychology as a science and profession; the subject of psychology	2	
Seminar	Psychology as a science and profession; the subject of psychology	2	
Week: 2.			

Predavanja	History and development	2	
Seminar	History and development	2	
Week: 3.			
Predavanja	Scientific methods and research	2	
Seminar	Scientific methods and research	2	
Week: 4.			
Predavanja	Psychoanalysis, psychosexual development	2	
Seminar	Psychoanalysis, psychosexual development	2	
Week: 5.			
Predavanja	Behaviorism, classical and instrumental conditioning	2	
Seminar	Behaviorism, classical and instrumental conditioning	2	
Week: 6.			
Predavanja	Social cognitive theory, theory of mind and cognitive psychology	2	
Seminar	Social cognitive theory, theory of mind and cognitive psychology	2	
Week: 7.			
Predavanja	Psychology and neuroscience of learning and memory, state of consciousness, the role of neurotransmitters	2	
Seminar	Psychology and neuroscience of learning and memory, state of consciousness, the role of neurotransmitters	2	
Week: 8.			
Predavanja	Intelligence behaviour and decision making	2	
Seminar	Intelligence behaviour and decision making	2	
Week: 9.			
Predavanja	Emotion, development of emotion and role in nurture and education	2	
Seminar	Emotion, development of emotion and role in nurture and education	2	
Week: 10.			
Predavanja	Experience of control behaviour, self-control behaviour, attribution theories, motivation	2	
Seminar	Experience of self-control behaviour, self-control behaviour, attribution theories, motivation	2	
Week: 11.			
Predavanja	Temperament, relationships between genetics and environment, behavioral genetics, epigenetic	2	
Seminar	Temperament, relationships between genetics and environment, behavioral genetics, epigenetic	2	
Week: 12.			
Predavanja	Theories of personality	2	
Seminar	Theories of personality	2	
Week: 13.			
Predavanja	Parenthood styles and family; motivation and factors of family system dynamics	2	
Seminar	Parenthood styles and family; motivation and factors of family system dynamics	2	
Week: 14.			
Predavanja	Psychology of abnormal behaviour and experiences in youth and adolescents	2	

Seminar	Psychology of abnormal behaviour and experiences in youth and adolescents	2	
Week: 15.			
Predavanja	Psychology of abnormal behaviour and experiences in youth and adolescents	2	
Seminar	Psychology of abnormal behaviour and experiences in youth and adolescents	2	

<table>
<tr><td>Course name</td><td colspan="5">Sociology of Education</td></tr>
<tr><td>ID</td><td>HZX004</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>doc. dr. sc. Toni Popović</td><td>ECTS workload</td><td colspan="3">2.5</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2">Matea Čular</td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Compulsory</td><td>Online percentage</td><td colspan="3">20%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The course aims to enable students to acquire competences within the basic concepts of the sociology of education, with particular emphasis on the relationship between the educational subsystem and the global societal system. Furthermore, within the course, students will become familiar with the main sociological theories of education, contemporary perspectives in the sociology of education, insights into the social foundations of the teaching profession, and the processes through which educational institutions operate in contemporary society.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">None.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of this course, students will be able to:
1 Describe and define the basic concepts of the sociology of education
2 Explain the social context of education
3 Recognise sociological theoretical perspectives on education
4 Identify the influence of social and technological changes on the development of education
5 Link the system of educational institutions with the social significance of the teacher’s role (characteristics of the profession)</td></tr>
<tr><td>Syllabus</td><td colspan="5">1 Introduction to the course (course guide: topics, modes of delivery, reading, methods, deadlines, exams); clarifying basic concepts 2 Emergence and development of the sociology of education; subject and methods of the sociology of education; relationship to other disciplines
3 Sociological approach and relevant theoretical concepts of education, part I
4 Sociological approach and relevant theoretical concepts of education, part II
5 Social character of education: inequalities in education; inequalities in educational opportunity
6 Sociology of education in the primary and secondary school context
7 Midterm exam; service learning
8 Central European and Scandinavian structures od education (PISA project) / Bologna Process in higher education
9 Transition problems in education; education and globalisation
10 Education and European Integration
11 Contemporary perspectives in the sociology of education – education for democracy and human rights, environmental education, intercultural education
12 Entrepreneurial education
13 Curriculum sociology
14 Sociology of Profession; status, role, and teacher prestige
15 End-of-term exam; course evaluation</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☐ Fieldwork
☐ Independent work
☒ Multimedia
☐ Laboratory
☐ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">Students are required to attend lectures (80%) and seminars (80%), actively participate in all forms of class activities, produce and present a seminar paper compliant with the established criteria, pass the final exam or a midterm and end-</td></tr>
</table>

<table>
<tr><td></td><td colspan="6">of-term exam, and conduct themselves in accordance with the ethical and scientific principles of higher education.</td></tr>
<tr><td rowspan="6">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☒</td><td>Oral exam</td><td>☐</td></tr>
<tr><td>Written exam</td><td>☒</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">In accordance with the course learning outcomes and student obligations, the final grade is formed based on the achievement of the following elements: passing the written exam, that is midterm and end-of-term exam (70%) as well as producing and presenting a seminar paper (30%).</td></tr>
<tr><td rowspan="10">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">Haralambos, M., Holborn, M. (2002). Sociologija: Teme i perspektive. Zagreb: Golden marketing. (str. 773-882)</td><td>10</td><td colspan="2"></td></tr>
<tr><td colspan="3">Pilić, Š. (ur.) (2008). Obrazovanje u kontekstu tranzicije. Split: HPKZ. (str. 45-57; 59-66; 129-145; 149-162; 165-174; 239-244)</td><td>10</td><td colspan="2"></td></tr>
<tr><td colspan="3">Duffour, B., Curtis. W. (2012). Sudij odgojno-obrazovnih znanosti. Zagreb: Educa. (str. 41-70; 123-152)</td><td>2</td><td colspan="2"></td></tr>
<tr><td colspan="3">Gevirc, Š, Krib, A. (2012). Razumevanje obrazovanja: sociološka perspektiva. Beograd: Edicija Reč.</td><td>0</td><td colspan="2"></td></tr>
<tr><td colspan="3">Baranović, B. (ur.) (2015). Školski kurikulum: teorijski i praktični aspekti. Zagreb: Institut za društvena istraživanja u Zagrebu. (str. 15-62)</td><td>0</td><td colspan="2"></td></tr>
<tr><td colspan="3">Ledić, J., Miočić, I., Turk, M. (2016). Europska dimenzija u obrazovanju: Pristupi i izazovi: Rijeka: Filozofski fakultet. (str. 10-49)</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Mehta, J. Davies, S. (ur.) (2018). Education in a new society: renewing the sociology of education. Chicago, London: The University of Chicago Press.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Boronski, T., Hassan, N. (2020). Sociology of Education. London, Thousand Oaks, New Delhi, Singapore: SAGE.</td><td>0</td><td colspan="2"></td></tr>
<tr><td></td><td colspan="5"></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">1. Alfirević, N., Relja, R., Popović, T. (2016). Razvojne perspektive društva i školstvo. U: Krce Miočić, B., Pavičić, J., Alfirević, N., Najev Čačija, Lj. (ur). Upravljanje odgojno-obrazovnom ustanovom: menadžment i marketing u školama. Sveučilište u Zadru. (str. 11-35)
2. Ballantine, J. H. (1993). The Sociology of Education. Englewood Cliffs: Prentice Hall.
3. Baranović, B. (ur.) (2006). Nacionalni kurikulum u europskim zemljama i Hrvatskoj: komparativan prikaz. Sociologija i prostor: časopis za istraživanje prostornog i sociokulturnog razvoja, 44(2/3): 181-200.
4. Bernstein, B. (1994). Jezik i društvene klase. Beograd: BIGZ.
5. Bourdieu, P., Passeron, J. C. (2000). Reproduction in Education, Society and Culture. London: Sage Publications.</td></tr>
</table>

	6. Buzov, I. (2009).Obrazovanje za okoliš: kratak pregled razvoja koncepta, Godišnjak TITIUS, 1(1): 303-315. 7. Durkheim, E. (1996). Obrazovanje i sociologija. Zagreb: Societas. 8. Farnell, T. (ur.) (2022). Obrazovne nejednakosti u Hrvatskoj: izazovi i potrebe iz perspektive dionika sustava obrazovanja. Zagreb: Institut za razvoj obrazovanja. 9. Giddens, A. (2007). Sociologija. Zagreb: Nakladni zavod Globus. (16. poglavlje: Obrazovanje, str. 494-536) 10. Georgievski, P. (2009). Društveni kontekst krize škole i oblici školskog nasilja. Sociologija, 51(1): 1-22. 11. Hagège, H. (2019). Education for Responsibility. London and New York: ISTE Ltd & John Willey and Sons. 12. Huđek, I., Širec, K. (2019). Razvoj poduzetničkog potencijala kroz obrazovanje za poduzetništvo u EU. Ekonomska misao i praksa, 28(1): 53-78. 13. Hussain, B., Zafar Sheikh, A., Fatima, T. (2022). Learning social entrepreneurship: Experiences of sociology students. Cogent Business & Management, 9(1): 1-20. 14. Lesourne, J. (1993). Obrazovanje i društvo: izazovi 2000.godine. Zagreb: Educa. (str. 79-104) 15. Liessmann, K. P. (2006). Teorija neobrazovanosti: zablude društva znanja. Zagreb: Naklada Jesenski i Turk. 16. Markočić Dekanić, A. (ur.) (2023). PISA 2022: rezultati, odrednice i implikacije. Međunarodno istraživanje znanja i vještina učenika. Zagreb: Nacionalni centar za vanjsko vrednovanje obrazovanja. (str. 10-22, 190-202) 17. Meighan, R., Harber, C. (2014). A Sociology of Educating. London, Oxford, New York, New Delhi, Sydney: Bloomsbury. 18. Ninčević, M. (2009). Interkulturalizam u odgoju i obrazovanju: Drugi kao polazište. Nova prisutnost, 7(1): 59-84. 19. Pastuović, N. (2013). Kvaliteta predtercijarnog obrazovanja u Hrvatskoj s posebnim osvrtom na strukturu obveznog obrazovanja kao čimbenika njegove kvalitete. Sociologija i prostor: časopis za istraživanje prostornog i sociokulturnog razvoja, 97(3): 449-470. 20. Pastuović, N. (2012). Obrazovanje i razvoj. Zagreb: Institut za društvena istraživanja, Učiteljski fakultet. 21. Pastuović, N. (1999). Edukologija. Integrativna znanost o sustavu cjeloživotnog obrazovanja i odgoja. Zagreb: Znamen. (5. poglavlje: Sociologija cjeloživotnog obrazovanja i odgoja, str. 316-371) 22. Pilić, Š. (2008). Knjiga o nastavnicima. Split: Filozofski fakultet. 23. Popović, T. (2016). Sociological Contents and Learning Outcomes in Adult Education. U: Koludrović, M., Brčić Kuljiš, M. (ur.). Contribution to the Development of the Curricula Aimed at Adult Education Professionals. Zagreb: Croatian Andragogy Society. (str. 321-339) 24. Popović, T., Relja, R., Alfirević, N. (2019). Selection and Education of School Principals: A Comparative Overview of Policies. U: Ingþórsson, A. H., Alfirević, N., Pavičić, J., Vican, D. (ur.). Educational Leadership in Policy. Challenges and Implementation Within Europe. Cham: Palgrave Macmillan. (str. 59-78) 25. Popović, T., Relja, R., Gutović, T. (2017). The Role of Non-Formal Qualifications in the Flexibility of Education and Labor Market. U: Radic, Z., Roncevic, A., Yongqiang, L. (ur.). 22nd International Scientific Conference on Economic and Social Development – "The Legal Challenges of Modern World". Split: Varazdin Development and Entrepreneurship Agency, Faculty of Law – University of Split, Faculty of Law – University of Sarajevo, University North, Faculty of Management – University of Warsaw. (str. 677-689) 26. Raditya-Ležaić, A., Boromisa, A., Tišma, S. (2018). Komparativni pregled obrazovanja za održivi razvoj i istraživanje potreba za stručnjacima u Hrvatskoj. Socijalna ekologija: časopis za ekološku misao i sociologijska istraživanja okoline, 27(2): 165-180.

	27. Relja, R., Popović, T., Gutović, T. (2019). Analysis of elements and process of school principals' professionalization in Croatia. Management: Journal of Contemporary Management Issues, 24 (sp.iss.): 55-71. 28. Rogošić, S., Baranović, B., Šabić, J. (2021). Primjena IKT-a u procesu učenja, poučavanja i vrednovanja u srednjim strukovnim školama: Kvalitativna analiza. Metodički ogledi, 28(1): 63-88. 29. Selwyn, N., Facer, K. (2014). The sociology of education and digital technology: past, present and future. Oxford Review of Education, 40(4): 482-496. 30. Sjøberg, S., Jenkins, E. (2020). PISA: a political project and a research agenda. Studies in Science Education, 58(1): 1–14. 31. Stanić S., Hren D., Buzov I. (2016). Schools, Local Communities and Communication: Above and Beyond the Stakeholders. U: Alfirević N., Burušić J., Pavičić J., Relja R. (ur.) School Effectiveness and Educational Management. Palgrave Macmillan. 32. Štulhofer, A. (1992). Mitologija obrazovnih šansi. Theleme, 38(2): 61-72. 33. Tomlinson, S. (2017). A Sociology of Special and Inclusive Education: Exploring the Manufacture of Disability. London, New York: Routledge. 34. Vujčić, V. (1990). Obrazovne šanse. Zagreb: Školske novine. 35. Vujčić, V. (1989). Obrazovanje i društvo. Zagreb: CDD.
Quality assurance	- Class attendance, in-class participation, and success in carrying out set tasks - Student questionnaires on quality of teaching carried out at university level - Student success on the exam and in fulfilling other course-defined requirements - Student self-assessment of achieved learning outcomes - Individual teacher-student consultations - Collaborative teacher–student evaluation of the implementation and quality of teaching processes
Other (in the opinion of the proponent)	/

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the course (course guide: topics, modes of delivery, reading, methods, deadlines, exams); clarifying basic concepts	2	MM
Seminar	Introduction to the course (course guide: topics, modes of delivery, reading, methods, deadlines, exams); clarifying basic concepts	2	MM
Week: 2.			
Predavanja	The Emergence and Development of the Sociology of Education; Subject Matter and Research Methods in the Sociology of Education	2	
Seminar	In this seminar assignment, the development of the sociology of education as a discipline will be examined, with an emphasis on its fundamental theoretical and research approaches. The subject matter of the sociology of education will be explored, including the relationship between the education system and social structure. Particular attention will be devoted to research methods in the sociology of education, as well as to key areas of analysis such as educational inequalities, socialization, and the role of education in social reproduction and mobility.	2	
Week: 3.			

Predavanja	The Sociological Approach and Relevant Theoretical Conceptions of Education, Part I – 2 hours	2	
Seminar	In this seminar assignment, the fundamental theoretical conceptions of education within sociology will be examined, with an emphasis on functionalist and liberal approaches. Functionalist theories of education will be considered through the works of Émile Durkheim and Talcott Parsons, with particular attention to the role of education in socialization, integration, and the maintenance of social order. Special attention will be devoted to liberal approaches in the works of John Dewey and Ivan Illich, including critiques of institutionalized schooling and the idea of alternative forms of learning. Differences between these theoretical approaches in understanding the function and purpose of education within contemporary society will also be examined.	2	
Week: 4.			
Predavanja	The Sociological Approach and Relevant Theoretical Conceptions of Education, Part II – 2 hours	2	
Seminar	In this seminar assignment, contemporary theoretical approaches to education will be examined, with an emphasis on interactionism, the New Right, and postmodern perspectives. Within the interactionist approach, processes of labelling, interaction, and the construction of educational expectations that shape students' achievement and identities will be explored. Particular attention will be devoted to New Right approaches, which emphasize market logic, standardization, the measurement of educational outcomes, and individual responsibility in education, as well as to postmodern perspectives that problematize the status of knowledge, the curriculum, and the authority of educational institutions under conditions of social pluralization.	2	
Week: 5.			
Predavanja	The Social Character of Education: Inequalities in Education; Inequalities of Educational Opportunity – 2 hours	2	
Seminar	In this seminar assignment, the 'new sociology of education' will be examined, that is, theories that problematize the relationship between education and cultural and social reproduction. The emphasis is on the analysis of the works of Basil Bernstein, Paul Willis, and Pierre Bourdieu, as well as on key concepts such as linguistic codes, counter-school culture, and cultural capital. The ideal of equality of educational opportunity in contemporary society is approached critically, that is, the conception of education that enables each individual to realize their academic and social potential. Furthermore, emphasis is placed on the differences between the paradigm of inclusive education and the model of integration, and attention is drawn to the shortcomings of school practice that prevent a growing number of students with difficulties from achieving inclusion. The positions of different sociological theories in understanding the aims, processes, and outcomes of inclusive education are also critically examined.	2	
Week: 6.			
Predavanja	The Sociology of School Education – 2 hours	2	
Seminar	In this seminar assignment, the school will be examined as a specific social institution within the education system. The	2	

	organizational structure of the school, patterns of governance, and authority relations that shape its functioning will be analyzed. Particular attention will be devoted to school culture and climate, including the norms, values, and informal practices present in everyday school life. The school will also be considered as an institutional environment that structures relationships among different actors in the educational process.		
Week: 7.			
Predavanja	Midterm Exam I; Service-Learning – 2 hours	2	
Seminar	In this seminar assignment, the concept of service-learning will be examined as an approach that connects education, civic engagement, and community action. The fundamental characteristics and models of service-learning will be explored, with an emphasis on linking academic knowledge with socially relevant issues. Particular attention will be devoted to the educational, social, and developmental effects of this approach, including its role in fostering social responsibility, participation, and experiential learning.	2	
Week: 8.			
Predavanja	Central European and Scandinavian Structures of Education (Programme for International Student Assessment) / Bologna Process in Higher Education – 2 hours	2	
Seminar	In this seminar assignment, the characteristics of Central European and Scandinavian education systems will be examined from a comparative perspective, with particular emphasis on Programme for International Student Assessment as a framework for evaluating educational outcomes. The advantages and limitations of the PISA approach will be explored, including sociological critiques of standardization, competitiveness, and the reduction of education to measurable outcomes. Particular attention will be devoted to the Bologna Process and its effects on higher education, considering its objectives, scope, and critiques related to market logic, bureaucratization, and changes in academic autonomy. The extent to which these reforms contribute to the quality, equity, and internationalization of education will also be analyzed.	2	
Week: 9.			
Predavanja	Transitional Problems of Education; Education and Globalization - 2 hours	2	
Seminar	In this seminar assignment, education will be examined in the context of social transition in Croatia and the processes of globalization. Changes and problems within the education system related to (post-)transitional transformations will be explored, including issues of institutional adaptation, quality, and social inequalities. Particular attention will be devoted to the impact of globalization processes on educational policies, the role of knowledge in a global society, and the relationship between national education systems and supranational reform trends. Sociological interpretations of the tensions between local educational needs and global developmental pressures will also be analyzed.	2	
Week: 10.			
Predavanja	Education and European Integration – 2 hours	2	

Seminar	In this seminar assignment, the relationship between education and processes of European integration will be examined, with an emphasis on the impact of European policies on national education systems. Key initiatives and processes related to the European education area will be explored, including the harmonization of standards, mobility, recognition of qualifications, and the development of common educational objectives. Sociological perspectives that critically examine the relationship between integration processes, the effectiveness of educational policies, and social inequalities will also be considered.	2	
Week: 11.			
Predavanja	Contemporary Perspectives in the Sociology of Education: Education for Democracy and Human Rights; Environmental Education; Intercultural Education – 2 hours	2	
Seminar	In this seminar assignment, education for democracy and human rights, environmental education, and intercultural education are examined as responses to contemporary social challenges and transformations of educational goals. Particular attention will be devoted to the values, contents, and practices that promote democratic participation, ecological awareness, and intercultural understanding. Sociological debates on the possibilities and limitations of education in promoting social inclusion, sustainability, and pluralism will also be analyzed.	2	
Week: 12.			
Predavanja	Entrepreneurship Education – 2 hours	2	
Seminar	In this seminar assignment, entrepreneurship education will be examined as a contemporary dimension of educational policies and curricular approaches. The role of entrepreneurial competences in fostering initiative, innovation, and social responsibility will be explored, with an emphasis on the place of entrepreneurship in contemporary education systems. Particular attention will be devoted to sociological debates on the relationship between entrepreneurship education, the labour market, and broader social development, as well as to the possibilities and limitations of such an approach in educational practice.	2	
Week: 13.			
Predavanja	The Sociology of the Curriculum – 2 hours	2	
Seminar	In this seminar assignment, the curriculum will be examined as an institutional response to contemporary social challenges and risks. Its content and effectiveness in Croatia will be explored, with an emphasis on the need for a sociological analysis of educational policies and their outcomes.	2	
Week: 14.			
Predavanja	The Sociology of the Profession; The Position, Role, and Prestige of Teachers – 2 hours	2	
Seminar	In this seminar assignment, the teaching profession will be examined from the perspective of the sociology of professions, with an emphasis on the social position, roles, and prestige of this occupation. Fundamental conceptions of professionhood and key elements of professionalization will be explored, including expertise, autonomy in work, control over specialized knowledge, and professional standards. Particular attention will be devoted to contemporary trends, as well as to processes that contribute to the decline in the social prestige of teachers, such as the loss of autonomy in decision-making, the increase in administrative responsibilities, and relatively low material compensation.	2	
Week: 15.			
Predavanja	Midterm Exam II; Course Evaluation – 2 hours	2	

Seminar	In this seminar assignment (group discussion), the future development of the sociology of education will be examined in the context of contemporary social, economic, and environmental changes. Key challenges and research directions within the discipline will be explored. Particular attention will be devoted to the role of the sociology of education in shaping development policies and educational practices.	2	

Course name	Archaeological Heritage					
ID	FFU80O	Study year	1.			
Lecturer	izv. prof. dr. sc. Vedran Barbarić	ECTS workload	2.0			
Associates		Number of hours	L	S	E	P
			15	15	0	0
Course status	Elective	Online percentage	0%			

Course description					
Course aims	The goals of the course are to train students for independent processing of the monument complex or individual types of monuments, through the creation of catalogs and the preparation of basic documentation.				
Enrolment requirements	No conditions.				
Learning outcomes	Upon completion of the course, students will be able to: - define the basic concepts of archaeological heritage; - assess and evaluate content from a professional and scientific point of view - interpret a given group of monuments; - create a catalog with documentation of a given group of monuments; - analyze monuments based on their iconographic characteristics; - critically use scientific and professional literature.				
Syllabus	1. Introductory lecture; 2. Dividing students into working groups and choosing a topic; 3. Salona; 4. Field teaching I; 5. Ways of processing data on monuments with regard to selected topic; 6. Collecting data and consulting professional literature on the selected topic (monuments); 7. Field teaching II; 8. Joint analysis of monuments according to topics I; 9. Joint analysis of monuments according to themes II; 10. Processing of documentation; 11. Ways of creating a catalog of monuments; 12. Field teaching III; 13. Creation of documentation (monument catalog); 14. Field teaching IV; 15. Closing lecture				
Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☒ Fieldwork ☒ Independent work ☒ Multimedia ☐ Laboratory ☒ Supervision	☐ ☐ ☐ ☐			
Student obligations	1. Regularly attend and actively participate in the teaching process. 2. Attend and actively participate in fieldwork 3. Prepare and present a seminar paper according to pre-determined criteria 4. Prepare and present a practical work according to pre-determined criteria					

Monitoring student work						
	Class attendance	☒	Research	☐	Practical work	☒
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☒	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☒
		☐		☐		☐

		□	
Assessment and evaluation of student work	1. practical work prepared and presented in accordance with the teacher's instructions – 40% 2. activity in class, participation in discussions during classes and seminars – 20% 3. seminar work prepared and presented in accordance with the teacher's instructions – 40% The criteria for evaluating and grading individual elements are described in the course repository.		
Required literature	Title	Number of copies available	Availability via other media
	Antička Salona, Split 1991.	1	
	F. Bulić, Izabrani spisi, Split 1984.	1	
	F. Bulić, Po ruševinama stare Salone, Split 1986.	1	
	N. Cambi, Antika, Zagreb 2002.	1	
	N. Cambi, Kiparstvo rimske Dalmacije, Split 2005.	1	
	Barbarić, V., Ursić, L. (2019). Sakralna baština otoka Brača. Itinerari kulturnog turizma, 2019., Zagreb: Arheološki muzej u Zagrebu.	1	
Supplementary literature	As agreed with students, depending on the assigned topic		
Quality assurance	- class attendance, class activity, success in completing assignments - student survey on the quality of teaching and teachers at the university level - passed exam and fulfilled other obligations prescribed by the syllabus - individual consultations - student self-assessment of achieved learning outcomes - collaborative assessment of the implementation and quality of the teaching process		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	1. Introductory lecture;	1	
Seminar	Selected seminar topics	1	
Week: 2.			
Predavanja	2. Division of students into working groups and selection of a topic;	1	
Seminar	Selected seminar topics	1	
Week: 3.			
Predavanja	3. Salona;	1	
Seminar	Selected seminar topics	1	
Week: 4.			
Predavanja	4. Fieldwork I;	1	
Seminar	Selected seminar topics	1	
Week: 5.			

Predavanja	5. Methods of processing data on monuments with regard to the selected topic;	1	
Seminar	Selected seminar topics	1	
Week: 6.			
Predavanja	6. Collecting data and consulting professional literature on the selected topic (monuments);	1	
Seminar	Selected seminar topics	1	
Week: 7.			
Predavanja	7. Fieldwork II;	1	
Seminar	Selected seminar topics	1	
Week: 8.			
Predavanja	8. Joint analysis of monuments according to themes I;	1	
Seminar	Selected seminar topics	1	
Week: 9.			
Predavanja	9. Joint analysis of monuments according to themes II;	1	
Seminar	Selected seminar topics	1	
Week: 10.			
Predavanja	10. Processing of documentation;	1	
Seminar	Selected seminar topics	1	
Week: 11.			
Predavanja	11. Methods of creating a catalog of monuments;	1	
Seminar	Selected seminar topics	1	
Week: 12.			
Predavanja	12. Fieldwork III;	1	
Seminar	Selected seminar topics	1	
Week: 13.			
Predavanja	13. Preparation of documentation (catalogue of monuments);	1	
Seminar	Selected seminar topics	1	
Week: 14.			
Predavanja	14. Fieldwork IV;	1	
Seminar	Selected seminar topics	1	
Week: 15.			
Predavanja	15. Final lecture	1	
Seminar	Selected seminar topics	1	

<table>
<tr><td>Course name</td><td colspan="5">Implementation of Critical Thinking in Educational Processes</td></tr>
<tr><td>ID</td><td>FFU70R</td><td>Study year</td><td colspan="4">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Bruno Ćurko</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>0</td><td>30</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="4">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course “Implementation of Critical Thinking in Educational Processes” is to equip future teachers to apply critical thinking as a central competence in education. Students will become familiar with methods that foster analytical, reflective, and evaluative thinking, and will explore ways of integrating these methods into different educational contexts and subjects. The course focuses on preparing teachers to design teaching units that encourage students to engage in critical analysis, deep understanding, evaluation of information, and argumentation, thereby contributing to the development of their independent judgment and decision-making skills</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">N/A</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completing the course, students will be able to:
- analyze the key elements of critical thinking and their importance in educational processes;
- apply methods for fostering critical thinking in different educational contexts;
- plan, implement, and evaluate teaching activities aimed at developing students’ critical thinking;
- develop independent lesson plans that integrate critical thinking as a central educational competence;
- identify challenges and propose activities for encouraging critical thinking in students.</td></tr>
<tr><td>Syllabus</td><td colspan="5">Lectures:
1. Foundations of critical thinking in the educational context: basic theories and key elements that define critical thinking as an educational competence.
2. Development of critical thinking through cognitive processes: adapting critical thinking methods to students’ cognitive abilities.
3. Interactive methods for developing critical thinking: the use of simulations, case studies, and guided inquiry-based activities.
4. Approaches to critical thinking in different educational disciplines: examples from the arts, natural sciences, and social studies.
5. Development of students’ metacognitive skills: the role of self-reflection and self-evaluation in strengthening critical thinking.
6. Tools for assessing critical thinking: the use of rubrics, analytical tasks, and portfolios to evaluate progress.
7. Case studies from educational practice: examples of successful strategies for implementing critical thinking in classrooms.
8. Mentoring support in the development of critical thinking: developing teaching practices that encourage students’ critical approach to learning.
Practical exercises:
1. Identification of valid and invalid arguments: recognising and analysing arguments in educational materials.
2. Formulating analytical and research questions: how to design questions that encourage critical analysis and reflection.
3. Evaluation and validation of information sources: verifying the credibility and relevance of information, especially in the digital environment.
4. Application of Socratic dialogue for critical thinking: facilitating discussions aimed at encouraging deeper understanding.
5. Debate as a tool for developing critical thinking: structured debate and its application in the educational context.</td></tr>
</table>

	6. Critical interpretation of cases from practice: analysing cases in order to understand complex educational issues. 7. Recognising biases and prejudices: exploring common biases in everyday thinking and their impact on judgement.		
Teaching types	☒ Lectures ☐ Seminars ☒ Practicals ☐ Remote learning ☐ Blended learning	☐ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐
Student obligations	Participate in the teaching process: 80% attendance in lectures and 80% attendance in practical exercises. Act in accordance with ethical and scientific principles in higher education teaching. Participate actively and constructively in the teaching process. Fulfil course-related tasks and obligations in a timely manner. Prepare teaching units. Pass the oral examination.		

Monitoring student work						
	Class attendance	☒	Research	☐	Practical work	☒
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☐	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	The final grade will be determined based on the achievement of the following elements: Active participation: evaluation of engagement, questions asked, and participation in discussions. (20%) Preparation of a teaching unit: assessment of objectives, creativity, activities, and alignment with the principles of critical thinking. (40%) Final examination/essay: assessment of the understanding of theory and practical applications, as well as the ability to think analytically and reflectively. (40%) ssessment provides a comprehensive overview of students' progress and acquired competences, while feedback offers insight into areas for further development.

Required literature	Title	Number of copies available	Availability via other media
	Smjernice za implementaciju kurikula nastavnog predmeta Svijet i ja	0	https://mzom.gov.hr/UserDocsImages/dokumenti/Obrazovanje/OsnovneSkole/Cjelodnevna-skola/Smjernice-za-implementaciju-kurikula-nastavnog-predmeta-Svijet-i-ja-objavljeno- 8-10-2024.pdf

	Judge, B. Jones,. P. McCreery, E. (2009.) Critical Thinking Skills for Education Students (Study Skills in Education), Southernhay East: Learning Matters,	1	
	Kurikulum nastavnog predmeta Svijet i ja (2023).	0	https://mzom.gov.hr/UserDocsImages/dokumenti/Obrazovanje/OsnovneSkole/Cjelodnevna-skola/Eksperimentalni- kurikulum-nastavnoga-predmeta-Svijet-i-ja-za-osnovne-skole.pdf
Supplementary literature	1. Buchberger, I. (2023). Kritičko mišljenje: Peace, Love & Rock and Roll – priručnik za edukatore. Rijeka: Filozofski fakultet Sveučilišta u Rijeci i Udruga za razvoj visokoga školstva Universitas. 2. Ćurko, B. (2018). "Why do we need critical thinking in the digital age?" In Critical Thinking in the Digital Age – Proceedings of the International Conference in St. Stanislav's Institution, 10th-12th May 2018, 75-81. Ljubljana: Zavod S. Stanislava. 3. Ćurko, B., & Guć, J. (2022). Odgoj za životinje: razvoj kritičke misli i bioetičkog senzibiliteta kod djece. Zadar: Udruga Mala filozofija. 4. Fisher, A. (2011). Critical Thinking: An Introduction (2nd ed.). Cambridge, UK: Cambridge University Press. 5. Housand, B. (2018). Fighting Fake News! Teaching Critical Thinking and Media Literacy in a Digital Age. New York: Taylor & Francis Group. 6. Paul, R., & Elder, L. (2014). Critical Thinking: Tools for Taking Charge of Your Professional and Personal Life (3rd ed.). Upper Saddle River, NJ: Pearson Education, Inc. 7. Freire, P., & Faundez, A. 1998. Learning to Question: A Pedagogy of Liberation. Geneva: WCC Publications. 8. Boss J. A. (2017.) THiNK Critical Thinking And Logic Skills For Everyday Life, McGraw-Hill Education.		
Quality assurance	Quality assurance is achieved through the continuous assessment of students' progress by means of various forms of evaluation, including active participation in classes, work on practical assignments, and final evaluation. The quality of teaching and the achievement of learning outcomes are further ensured through systematic monitoring of the teaching process, regular feedback provided to students, and student evaluations of the course. The application of these methods ensures the acquisition of the planned competencies and the achievement of learning outcomes in accordance with the prescribed standards.		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Foundations of critical thinking in the educational context: basic theories and key elements that define critical thinking as an educational competence.	2	

Metodičke vježbe	Identification of valid and invalid arguments: recognising and analysing arguments in educational materials.	1	
Week: 2.			
Predavanja	Development of critical thinking through cognitive processes: adapting critical thinking methods to students' cognitive abilities.	2	
Metodičke vježbe	Formulating analytical and research questions: how to design questions that encourage critical analysis and reflection.	1	
Week: 3.			
Predavanja	Interactive methods for developing critical thinking: the use of simulations, case studies, and guided inquiry-based activities.	2	
Metodičke vježbe	Evaluation and validation of information sources: verifying the credibility and relevance of information, especially in the digital environment.	1	
Week: 4.			
Predavanja	Approaches to critical thinking in different educational disciplines: examples from the arts, natural sciences, and social studies.	2	
Metodičke vježbe	Application of Socratic dialogue for critical thinking: facilitating discussions aimed at encouraging deeper understanding.	1	
Week: 5.			
Predavanja	Development of students' metacognitive skills: the role of self-reflection and self-evaluation in strengthening critical thinking.	2	
Metodičke vježbe	Debate as a tool for developing critical thinking: structured debate and its application in the educational context.	1	
Week: 6.			
Predavanja	Tools for assessing critical thinking: the use of rubrics, analytical tasks, and portfolios to evaluate progress.	2	
Metodičke vježbe	Critical interpretation of cases from practice: analysing cases in order to understand complex educational issues.	1	
Week: 7.			
Predavanja	Case studies from educational practice: examples of successful strategies for implementing critical thinking in classrooms.	2	
Metodičke vježbe	Recognising biases and prejudices: exploring common biases in everyday thinking and their impact on judgement.	1	
Week: 8.			
Predavanja	Mentoring support in the development of critical thinking: developing teaching practices that encourage students' critical approach to learning.	1	
Metodičke vježbe	Argumentation and drawing conclusions: identifying claims, analysing evidence, distinguishing facts from opinions, and constructing persuasive arguments.	3	
Week: 9.			
Metodičke vježbe	Argumentation and Drawing Conclusions: identifying claims, analyzing evidence, distinguishing facts from opinions, and constructing persuasive arguments	3	
Week: 10.			
Metodičke vježbe	Critical Evaluation of Information in the Digital Environment: assessing the credibility of sources, identifying misinformation, and using digital content responsibly	3	
Week: 11.			

Metodičke vježbe	Collaborative Learning as a Stimulus for Critical Thinking: applying discussions, debate activities, and team-based problem-solving in educational settings	3	
Week: 12.			
Metodičke vježbe	Creativity and Critical Thinking in the Learning Process: integrating divergent and convergent thinking to develop innovative solution	3	
Week: 13.			
Metodičke vježbe	Solving Complex Problems through Critical Thinking: strategies for problem analysis, decision-making, and evaluation of potential solutions in educational contexts	3	
Week: 14.			
Metodičke vježbe	Students workshops	3	
Week: 15.			
Metodičke vježbe	Students workshops	2	

<table>
<tr><td>Course name</td><td colspan="5">Methods of Preservation and Conservation of Movable Cultural Heritage</td></tr>
<tr><td>ID</td><td>FFU80N</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Ivana Čapeta Rakić</td><td>ECTS workload</td><td colspan="3">4.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">20%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of this course is to provide students with the knowledge and skills that serve as a foundation for a future career as a conservator–art historian specializing in movable cultural heritage. The course introduces students to the history and development of the conservation and conservation-restoration professions, as well as to the scope of their activities and responsibilities. Through selected examples from Croatian cultural heritage, students become familiar with the procedures for the registration and preventive registration of cultural property, as well as with the criteria used in the evaluation of movable cultural heritage.
As part of the course content focuses on the analysis of materials and artistic techniques, as well as on methods used in their examination, students acquire knowledge that can be applied to the description of the material characteristics and condition of cultural objects. Condition assessment represents one of the fundamental prerequisites for the preservation of cultural heritage. At the same time, it provides art historians with additional criteria for dating, attribution, stylistic interpretation, and the identification of material and aesthetic phenomena characteristic of a particular period. These competencies constitute some of the core tasks of the art historical profession.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">There are no prerequisites.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon successful completion of the course, students will be able to:
Distinguish and correctly use professional terminology in the fields of conservation and conservation-restoration.
Demonstrate knowledge of the legal framework governing the protection and preservation of cultural heritage.
Identify and analyse the constituent materials of movable cultural heritage objects.
Differentiate original material from later conservation and restoration interventions.
Prepare a condition report for a movable cultural heritage object, including an assessment of its current state and recommendations for its protection and preservation.
Critically evaluate conservation and restoration methods and interventions applied to works of movable cultural heritage.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introductory Lecture: Definition of key concepts and terminology.
2. The History and Development of the Conservation Service in Dalmatia.
3. The History of the Restoration of Movable Cultural Heritage in Dalmatia up to 1850.
4. Conservation and Restoration Services in Dalmatia since 1850.
5. Materials and Techniques Used in the Production of Easel Paintings and Polychromed Wooden Sculpture.
6. Condition Assessment and Investigative Documentation of Movable Cultural Heritage: Non-invasive Methods.
7. Condition Assessment and Investigative Documentation of Movable Cultural Heritage: Invasive Methods.
8. Fieldwork.
9. Causes of Deterioration of Movable Cultural Heritage.
10. Fieldwork.</td></tr>
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<table>
<tr><td></td><td colspan="6">11. Protection, Preservation, Preventive Conservation, Conservation, and Restoration of Movable Cultural Heritage.
12. Common Conservation and Restoration Interventions Applied to Movable Cultural Heritage Objects.
13. Fieldwork.
14. Theories of Restoration and Movable Cultural Heritage.
15. Final Course Evaluation, Discussion, and Review.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☐ Supervision</td><td colspan="2">☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="6">Course Requirements
Participation in the teaching and learning process (lectures) – 80%
Adherence to ethical and academic standards in higher education, both during class activities and in the preparation of seminar papers. Participation in and completion of curricular and extracurricular activities (individual and group assignments) designed to facilitate the achievement of the course learning outcomes.
Preparation and timely submission of a seminar paper in accordance with the established assessment criteria.
Keeping informed about missed course content through consultations with the instructor and communication with fellow students. Compliance with deadlines and timeframes established for course-related activities.
Timely and satisfactory completion of individual and group assignments.
Active and constructive participation in class activities and discussions.</td></tr>
<tr><td rowspan="6">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☒</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☐</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">The final grade is calculated on the basis of the following assessment components:
Preparation and submission of a seminar paper in accordance with the instructor’s guidelines and based on independent research – 70% Active participation in lectures and seminar discussions – 30%</td></tr>
<tr><td rowspan="4">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">Zakon o zaštiti i očuvanju kulturnih dobara</td><td></td><td colspan="2">https://www.zakon.hr/z/340/zakon-o-zastiti-i-ocuvanju-kulturnih- dobara</td></tr>
<tr><td colspan="3">Ulrich Schießl, Utvrđivanje stanja skulptura i slika, u: Uvod u povijest umjetnosti, Zagreb, 2007.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Denis Vokić-Goran Zlodi, Dokumentiranje baštine prirodoznanstvenim metodama, Godišnjak zaštite spomenika kulture Hrvatske 35, Zagreb, 2014, 181-207.</td><td></td><td colspan="2">https://hrcak.srce.hr/file/173715</td></tr>
</table>

	Denis Vokić, Preventivno konzerviranje slika, polikromiranog drva i mješovitih zbirki, Zagreb, 2007.	1	
	Želimir Laszlo, Preventivna zaštita slika, Zagreb, 2006.		https://mdc.hr/userfiles/file/zastita/prirucnik_slike.pdf
	Ivana Čapeta Rakić, O zaštiti i očuvanju pokretnih kulturnih dobara u Splitu i Dalmaciji, Split, 2020.	3	
Supplementary literature	Bernard M. Feilden, Uvod u konzerviranje kulturnog nasljeđa [prijevod Ivo Maroević], Društvo konzervatora Hrvatske - Zagreb, 1981. Alfons Huber, Može li se «objektivno pravilno» restaurirati, Godišnjak zaštite spomenika kulture Hrvatske, 18-19, 1992./1993. str. 155-160. Grupa autora: Povelja konzervacije i restauracije umjetničkih i kulturnih spomenika 1987., Pogledi br., 3-4, god. 18, 1988., str. 753-783. Max Dvorak, Katekizam zaštite spomenika, Pogledi br., 3-4, god. 18, 1988., str. 793-820. Eugene-Emanuel Violet le Duc, Restauriranje, Kolo, 1, 2001., str. 373.-376. Albert France-Lanord, Znati «upitati» predmet prije restauriranja, Kolo, 1, 2001., str.387-390. Cesare Brandi, Teorija restauriranja I., II., III., Kolo, 1, 2001., str. 391.-409. Denis Vokić, Smjernice konzervatorsko-restauratorskog rada, Dubrovnik- Zagreb, 2007. Metka Kraighe-Hozo, Slikarstvo/metode slikanja/materijali, Sarajevo, 1991. Cennino Cennini, Knjiga o umjetnosti, Zagreb, 2007.		
Quality assurance	Class attendance, participation, and successful completion of assigned tasks Student evaluation survey on the quality of teaching and teaching staff at the university level Successful completion of the examination and fulfilment of all other course requirements specified in the syllabus Individual consultations Student self-assessment of achieved learning outcomes Peer evaluation of the implementation and quality of the teaching process		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Uvodno predavanje; određenje pojmova	2	
Seminar	podjela tema za seminarske radove	1	
Week: 2.			
Predavanja	Povijest i razvoj konzervatorske službe u Dalmaciji	2	
Seminar	tumačenje sadržaja seminarskog rada	1	
Week: 3.			
Predavanja	Povijest restauracije pokretnih kulturnih dobara u Dalmaciji do 1850. godine	2	
Seminar	prezentacija seminara: primjer dobre prakse	1	
Week: 4.			
Predavanja	Konzervatorsko-restauratorska služba u Dalmaciji od 1850. godine	2	
Seminar	prezentacija seminara	1	

Week: 5.			
Predavanja	Materijali i tehnološki postupci izrade štafelajne slike i polikromirane drvene skulpture	2	
Seminar	prezentacija seminara	1	
Week: 6.			
Predavanja	Utvrđivanje stanja i istražno dokumentiranje pokretnih kulturnih dobara – neinvazivne metode	2	
Seminar	prezentacija seminara	1	
Week: 7.			
Predavanja	Utvrđivanje stanja i istražno dokumentiranje pokretnih kulturnih dobara – invazivne metode	2	
Seminar	prezentacija seminara	1	
Week: 8.			
Predavanja	Terenska nastava (predavanje o kulturnim dobrima u tijeku konzervatorsko-restauratorskog postupka)	2	
Seminar	prezentacija seminara	1	
Week: 9.			
Predavanja	Razlozi propadanja pokretnih kulturnih dobara	2	
Seminar	prezentacija seminara	1	
Week: 10.			
Predavanja	terenska nastava (predavanje o kulturnim dobrima u tijeku konzervatorsko-restauratorskog postupka)	2	
Seminar	prezentacija seminara	1	
Week: 11.			
Predavanja	Zaštita, očuvanje, preventivno konzerviranje, konzerviranje, restauriranje pokretnih kulturnih dobara	2	
Seminar	prezentacija seminara	1	
Week: 12.			
Predavanja	Neki od najčešćih restauratorskih zahvata na pokretnom kulturnom dobru	2	
Seminar	prezentacija seminara	1	
Week: 13.			
Predavanja	Terenska nastava (predavanje o kulturnim dobrima u tijeku konzervatorsko-restauratorskog postupka)	2	
Seminar	prezentacija seminara	1	
Week: 14.			
Predavanja	Teorija restauracije i pokretna kulturna dobra	2	
Seminar	prezentacija seminara	1	
Week: 15.			
Predavanja	Završna evaluacija kolegija, diskusija i rasprava	2	
Seminar	prezentacija seminara	1	

<table>
<tr><td>Course name</td><td colspan="5">Selected Chapters of Medieval Art</td></tr>
<tr><td>ID</td><td>FFU80M</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Radoslav Bužančić</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to equip students with the knowledge and skills to examine the history of architecture of the early and High Middle Ages as part of the graduate program.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">-</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- understand the latest scholarly findings in the field of medieval art, with a focus on architecture and urbanism.
- understand medieval art and architecture by analyzing it at a theoretical level, applying scholarly apparatus.
- Critically navigate the study of the art and culture of the significant historical period between the ancient and modern worlds.
- Interpret medieval architecture and architectural forms of the time.
- Critically approach research that expands knowledge about the art of this era.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introductory Lecture – The Medieval Conception of Building;
2. Notkirche and Not - episode – The Construction of Medieval Shrines on the Ruins of Antiquity;
3. The Conversion of the Imperial Palace into Medieval Split – The Birth of the Medieval City;
4. Carolingian Influences on Early Medieval Architecture in Croatia and Dalmatia – Central Buildings from the Rotunda to the six-"leaf" plan;
5. Westwerk (Frankish Influence on Early Medieval Palatine Architecture);
6. The Problem of the Croatian Ruler's Curtis, Klis, and Bijaći;
7. Royal Architecture of the Early Middle Ages – Churches with Round Buttresses;
8. Basilicae Geminae in Ancient and Medieval Architecture;
9. Sacred Architecture of the Early Middle Ages in Croatia;
10. Split Archbishop Lovro and the Benedictine Monasteries of Dalmatia;
11. Bernard of Perugia and the Buvina's Door of the Split Cathedral, the Cistercian Architecture of the Arpads;
12. The Florentine Treguan and the Construction of the Romanesque Cathedral with the Portal of Master Radovan;
13. The Old Chapel of St. John of Trogir - Angevin Architecture and Gothic in 14th-Century Dalmatia;
14. Virtus and Fortuna – An Ethico-Aesthetic Debate and the Birth of Early Renaissance Architecture;
15. Concluding Thoughts and Review.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">1. Participate in the teaching process: 80% lectures
2. Conduct oneself in accordance with the ethical and scientific principles of higher education (both during classes and in the writing of seminar papers)</td></tr>
</table>

<table>
<tr><td></td><td colspan="6">3. Participate in and complete in-class and out-of-class (individual and group) activities that enable the achievement of the course's learning outcomes.
4. Prepare and submit a seminar paper on time according to pre-established criteria.
5. Make up for missed class time during office hours and by consulting with other students.
6. Adhere to the deadlines required for completing course activities.
7. Complete individual and group assignments on time and to a high standard.
8. Participate actively and constructively in class.</td></tr>
<tr><td rowspan="7">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☒</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☒</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">In accordance with the course learning outcomes and student requirements, the final grade for the course is determined based on the completion of the following elements:
1. A seminar paper prepared and presented in accordance with the instructor's instructions and based on prior research – 40%
2. Oral exam – 40%
3. Class participation, including engagement in discussions during lectures and seminars – 20%
The assessment and grading criteria for each component are described in the course repository.</td></tr>
<tr><td rowspan="8">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">Bužančić, R., Majstor Radovan, Zagreb 2011.</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Bužančić, R., Hrvatska vladarska arhitektura ranog srednjeg vijeka, Dalmatinska zagora - nepoznata zemlja, katalog izložbe održane u Galeriji Klovićevi dvori od 4. rujna - 21. listopada 2007. godine. Zagreb 2007, 129-135</td><td>1</td><td colspan="2"></td></tr>
<tr><td colspan="3">Bužančić, R., Srednjovjekovne geminae na Otoku u Solinu, Prilozi povijesti umjetnosti u Dalmaciji 37, Split, 1997 - 1998, 57-97.</td><td></td><td colspan="2">online</td></tr>
<tr><td colspan="3">Bužančić, R., Predromanička pregradnja crkve sv. Martina u Trogiru, Prilozi povijesti umjetnosti u Dalmaciji 35 (Petriciolijev zbornik), Split, 1997 p. 241.-251</td><td></td><td colspan="2">online</td></tr>
<tr><td colspan="3">Bužančić, R., Secundum sacrarium divi Ioannis Stara kapela sv. Ivana Trogirskog u katedrali sv. Lovrinca, Prilozi povijesti umjetnosti u Dalmaciji 40, Split 2003 - 2004, 77.-112</td><td></td><td colspan="2">online</td></tr>
<tr><td colspan="3">Bužančić, R., Secundum sacrarium divi Ioannis Stara kapela sv. Ivana Trogirskog u katedrali sv. Lovrinca, Prilozi povijesti umjetnosti u Dalmaciji 40, Split 2003 - 2004, 77.-112</td><td></td><td colspan="2">online</td></tr>
<tr><td colspan="3">Bužančić, R., Crkve sv. Vida na Klisu i sv. Marije u Blizni Gornjoj, Prilog proučavanju vladarske predromaničke arhitekture IX. stoljeća, Prilozi</td><td></td><td colspan="2">online</td></tr>
</table>

	povijesti umjetnosti u Dalmaciji 42, Split 2011, 29.- 67.		
Supplementary literature	Bužančić, R., Nicanje ranosrednjovjekovne arhitekture iz kasnoantičkih korijena na srednjodalmatinskim otocima, Znanstveni skup pod nazivom Rađanje hrvatskog kulturnog pejzaža, Zagreb 1992. Bužančić, R., Quelques chantiers de construction du VIIe siècle aux environs de Salone, après la chute de la ville, Hortus artium medievalium (HAM), Journal of the International Reserch Centre for Late Antiquity and Middle Ages, vol. 9, Zagreb-Motovun, May 2003, 195 - 204 BURIĆ, T., 1997. - Tonči Burić, Predromaničke oltarne ograde – vijek uporabe i sekundarna namjena, Starohrvatska prosvjeta, 3. s., 24, Split, 57-76. Eitelberger v. Edelber, R., 1884. - Rudolf Eitelberger von Edelber, Die mittelalterlichen Kunstdenkmale Dalmatiens, Wien. Jelić, L., 1895. - Luka Jelić, Zvonik spljetske stolne crkve, Vjesnik hrvatskog arheološkog društva, n. s., 1, Zagreb, 29-93. Katić, Lovre (1956), Reambulacija dobara splitskoga nadbiskupa 1397. godine, Starohrvatska prosvjeta, ser. III, 5 (1956), 135-177. Marasović, T., 2008. - Tomislav Marasović, Dalmatia praeromanica, 1- 4, Split- Zagreb. Petricioli, I., 1960. - Ivo Petricioli, Pojava romaničke skulpture u Dalmaciji, Zagreb.		
Quality assurance			
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introductory Lecture – The Medieval Conception of Building;	2	
Seminar	Introduction to the seminar – distribution of topics and instructions for preparing the seminar paper	1	
Week: 2.			
Predavanja	Notkirche and Not - episode – The Construction of Medieval Shrines on the Ruins of Antiquity;	2	
Seminar	Examples of the repurposing of ancient structures into Christian sacred buildings	1	
Week: 3.			
Predavanja	The Conversion of the Imperial Palace into Medieval Split – The Birth of the Medieval City;	2	
Seminar	Diocletian's Palace and its Transformation: An Analysis of a Selected Space	1	
Week: 4.			
Predavanja	Carolingian Influences on Early Medieval Architecture in Croatia and Dalmatia – Central Buildings from the Rotunda to the six-"leaf" plan;	2	
Seminar	Rotunda of St. Donatus in Zadar – Analysis of the floor plan and spatial relationships	1	
Week: 5.			
Predavanja	Westwerk (Frankish Influence on Early Medieval Palatine Architecture);	2	
Seminar	Frankish Influences on Early Medieval Architecture – Selected Examples	1	

Week: 6.			
Predavanja	The Problem of the Croatian Ruler's Curtis, Klis, and Bijaći;	2	
Seminar	Curtis and the villa in the early medieval context – a comparative analysis	1	
Week: 7.			
Predavanja	Royal Architecture of the Early Middle Ages – Churches with Round Buttresses;	2	
Seminar	Church of St. Savior at the Spring of the Cetina – an analysis of its architecture	1	
Week: 8.			
Predavanja	Basilicae Geminae in Ancient and Medieval Architecture;	2	
Seminar	Examples of double basilicas in Croatia – selected cases	1	
Week: 9.			
Predavanja	Sacred Architecture of the Early Middle Ages in Croatia;	2	
Seminar	Pre-Romanesque Churches in Dalmatia – A Typological Analysis of a Selected Example	1	
Week: 10.			
Predavanja	Split Archbishop Lovro and the Benedictine Monasteries of Dalmatia;	2	
Seminar	The Benedictine Monastery in Split or Trogir – History and Architecture	1	
Week: 11.			
Predavanja	Bernard of Perugia and the Buvina's Door of the Split Cathedral, the Cistercian Architecture of the Arpads;	2	
Seminar	Buvina's Wooden Gateposts – An Iconographic and Stylistic Analysis	1	
Week: 12.			
Predavanja	The Florentine Treguan and the Construction of the Romanesque Cathedral with the Portal of Master Radovan;	2	
Seminar	Master Radovan's Portal – Iconography and Style	1	
Week: 13.			
Predavanja	The Old Chapel of St. John of Trogir - Angevin Architecture and Gothic in 14th-Century Dalmatia;	2	
Seminar	Chapel of St. Ivan Ursini – Gothic Sculpture and Architectural Program	1	
Week: 14.			
Predavanja	Virtus and Fortuna – An Ethico-Aesthetic Debate and the Birth of Early Renaissance Architecture;	2	
Seminar	Early Renaissance Interventions in Dalmatia – Selected Examples	1	
Week: 15.			
Predavanja	Concluding Thoughts and Review.	2	
Seminar	Final Discussion of Seminar Papers – Student Presentations	1	

<table>
<tr><td>Course name</td><td colspan="5">Art History Workshop 2</td></tr>
<tr><td>ID</td><td>FFU80R</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>Kristina Babić Džaja, v. pred.
izv. prof. dr. sc. Vedran Barbarić
izv. prof. dr. sc. Ivana Čapeta Rakić
izv. prof. dr. sc. Silva Kalčić
doc. dr. sc. Anđelko Mihanović
izv. prof. dr. sc. Dalibor Prančević
prof. dr. sc. Ivana Prijatelj Pavičić
izv. prof. dr. sc. Ana Torlak</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to train students for the selection of methods and the conducting of academic research in the field of art history.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">Art History Workshop may be enrolled exclusively by students who will prepare and defend a graduate thesis at the Department of Art History under the supervision of a chosen mentor. The selection of a mentor and topic is governed by the provisions of the Faculty of Humanities' Regulations on Undergraduate and Graduate Theses.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- use and interpret more complex professional art-historical terminology in oral and written form for the purposes of producing academic work;
- apply and critically evaluate art-historical methods of analysis and interpretation of works of art and art-historical phenomena for the purposes of researching the graduate thesis topic;
- analyze, interpret, and critically use primary and secondary written and visual sources in academic discourse in art history;
- select research methods in art history;
- critically evaluate interdisciplinary approaches and apply them in the study of visual culture.</td></tr>
<tr><td>Syllabus</td><td colspan="5">The course is carried out through mentored and individual work on a selected topic of graduate research in the field of art history. It encompasses the theoretical, methodological, and practical preparation of students for writing a graduate thesis:
- defining the research problem, objectives, and hypotheses of the thesis
- selection and application of appropriate art-historical methods of analysis and interpretation
- planning independent research work
- developing the structure, concept, and methodological framework of the graduate thesis
- ethical standards in academic work, citation, and academic integrity</td></tr>
<tr><td>Teaching types</td><td colspan="2">☐ Lectures
☐ Seminars
☒ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☐ Fieldwork
☒ Independent work
☒ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
</table>

Student obligations	- to conduct themselves in accordance with the ethical and academic standards of higher education and in accordance with the mentor's instructions. - to participate in the work according to the schedule agreed upon with the mentor, which enables the achievement of the learning outcomes prescribed by the course. - to adhere to deadlines.					
Monitoring student work	Class attendance	☒	Research	☒	Practical work	☒
	Experimental work	☐	Paper	☐	Essay	☒
	Seminar paper	☐	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☐
		☐		☐		☐
		☐				
Assessment and evaluation of student work	In accordance with the course learning outcomes and the obligations undertaken by the student, the final grade is determined based on the achievement of the following elements: Activity in completing assignments, regularity of participation in consultations and discussions, and preparedness for work – 30% Research work (written work, source analysis, methodological grounding, and application of professional terminology) – 40% Ability to apply art-historical methods, critically use sources, provide reasoned interpretation of works of art and art-historical phenomena, and clarity and precision of professional communication – 30% The assessment places particular emphasis on the ability to apply art-historical methods, critically use sources, provide reasoned interpretation of works of art and art-historical phenomena, and the clarity and precision of professional communication.					

Required literature	Title	Number of copies available	Availability via other media
	Stručnu literaturu definira mentor prema odabranoj temi.		

Supplementary literature	Academic literature is defined by the mentor according to the chosen topic.
Quality assurance	- performance in completing assignments - student survey on the quality of teaching and instructors at the university level - fulfillment of obligations prescribed by the syllabus - individual consultations - student self-assessment of achieved learning outcomes - peer assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Supervised thesis work	15	
Seminar	Supervised thesis work	30	

<table>
<tr><td>Course name</td><td colspan="5">The History of Exhibition-Making and Art through Contemporary Exhibition Practice</td></tr>
<tr><td>ID</td><td>FFU80K</td><td>Study year</td><td colspan="4">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Dalibor Prančević</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="4">20%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to acquaint students with diverse exhibition practices that significantly shaped the art scene of the second half of the twentieth century. In this respect, particular attention is devoted to curatorial practices which, irrespective of whether they take place within institutions or are marked by independent extra-institutional work, constitute an inseparable aspect of the study of the contemporary artistic worldview.
The course also aims to introduce students to museum practices throughout the nineteenth century, as well as to the phenomenon of exhibition practices articulated during that period. Special emphasis will be placed on the exhibitions of the official French Salons and on exhibition formats that emerged as responses to, or alternative forms of, exhibition activity.
Furthermore, the course seeks to initiate a critical consideration of the role of curators and curatorial collectives in the production of relevant knowledge concerning the contemporary cultural complex, particularly in relation to the so-called curatorial turn.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">No prerequisites apply.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- assess and evaluate content pertaining to the subject area of the course from both professional and scholarly perspectives;
- develop the ability to interpret and evaluate the exhibition as an important instrument in the hands of the art historian;
- recognise the exhibition site as a space of clearly articulated discourse;
- use scholarly and professional literature that analyses and interprets curatorial interventions in contemporary culture;
- acquire a command of the historical development of museum and gallery exhibition practices;
- acquire theoretical and practical knowledge required for the development of an exhibition-project workflow;
- develop the ability to devise and organise mediation-based and pedagogical activities for all age groups.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introduction to the course: presentation of the aims and objectives of the course and of the programme of work. Allocation of research topics for the practical component and for the organisation of an exhibition project.
2.The significance of the emergence of the first museums and of the constitution of the first public art collections. Case studies: the British Museum and the Louvre.
3. The emergence of the French Salon. Examples of exhibitions that appeared as alternative forms to the official Salon in Paris. The nineteenth century and the significance of major international exhibitions.
4. ‘Alternative’ modes of exhibition organisation in France. Case studies: the Impressionist exhibitions.
5. The proclamation of the German Empire and Wilhelm Bode. Further repercussions of his museum practice.
6. The Museum of Modern Art in New York and Alfred H. Barr.
7. Exhibition practices in the first half of the twentieth century: selected examples including Expressionism, the Russian avant-garde, Dadaism and Surrealism.</td></tr>
</table>

	8. Protagonists and key issues of curatorial practices and exhibition projects in the second half of the twentieth century: selected examples — I. 9. Protagonists and key issues of curatorial practices and exhibition projects in the second half of the twentieth century: selected examples — II. 10. Protagonists and key issues of curatorial practices and exhibition projects in the second half of the twentieth century: selected examples — III. 11. Examples of 'new curatorial practice' in Croatia during the 1970s. 12. Examples of recent curatorial practices in Croatia. 13. Practical work on the conception and organisation of an exhibition project. 14. Practical work on the conception and organisation of an exhibition project. 15. Evaluation of the practical work and of the teaching programme.	
Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☒ Fieldwork ☒ Independent work ☐ Multimedia ☐ Laboratory ☒ Supervision	☐ ☐ ☐ ☐
Student obligations	Students are required to: 1. participate in the teaching process as a prerequisite for taking the examination and obtaining the final grade: lectures 80%, seminars 80%; 2. conduct themselves in accordance with ethical and scholarly principles applicable to higher education teaching; 3. prepare and present a basic research proposal required for the development of the seminar paper; 4. prepare and present a seminar paper in accordance with the teacher's instructions and previously established criteria, and in compliance with academic, ethical and faculty principles and regulations; 5. pass the written examination — with two successfully completed mid-term tests being considered equivalent to the written examination — and achieve a minimum of 50% accuracy in the examination or in each individual mid-term test, which constitutes a passing grade; 6. obtain information, during the teacher's consultation hours and from fellow students, regarding classes from which they were absent; 7. adhere to the timeframes required for the completion of course-related activities; 8. participate in and complete teaching and extra-curricular, individual and group activities that enable the acquisition of the learning outcomes envisaged by the course; 9. complete individual and group assignments in a timely manner and to an appropriate standard; 10. participate actively and constructively in classes.		
Monitoring student work	Class attendance ☒	Research ☒	Practical work ☐
	Experimental work ☐	Paper ☐	Essay ☐
	Seminar paper ☒	Midterm exam ☐	Oral exam ☐
	Written exam ☒	Project ☐	Participation in class ☒
	☐	☐	☐
	☐		
Assessment and evaluation of student work	In accordance with the learning outcomes of the course and the students' obligations, the final course grade shall be determined on the basis of the achievement of the following elements:		

	1. written examination, or the successful completion of two mid-term tests, with a passing grade in both mid-term tests being considered equivalent to the written examination — 30%; 2. preparation and presentation of a seminar paper in accordance with the teacher's instructions and on the basis of prior research — 50%; 3. active participation in classes, including participation in discussions during lectures and seminars — 20%. The criteria for the assessment and grading of individual elements are described in the course repository.		
Required literature	Title	Number of copies available	Availability via other media
	O'Neil, P., Wilson, M. (2010). Curating and the Educational Turn, Open Editions / de Appel.	1	
	Ferguson, B.W., Greenberg, R., Nairne, S. /ur./ (1996). Thinking About Exhibitions		on-line
	Altshuler, B. (2008). From Salon to Biennial: Exhibitions That Made Art History, Volume 1, Phaidon Press Inc		on-line
	Rand, S., Kouris, H. /ur./ (2007). Cautionary Tales: Critical Curating, Apexart	1	
	Obrist, H.U. (2008). A Brief History of Curating, Documents Series, JRP/Ringier & Les presses du réel	1	
	Thea, C. (ur.), Micchelli, Th. (ur.) (2009) On Curating: Interviews with Ten International Curators, D.A.P. / Distributed Art Publishers	1	
	O'Neill, P. (2012). The Culture of Curating and the Curating od Culture(s), The MIT Press	1	
	Smith, T. (2012). Thinking Contemporary Curating, ICI	1	
	Townsend, M. /ur./ (2003). Beyond the Box, Diverging Curatorial Practices, The Banff Centre Press, Walter Phillips Gallery Editions		on-line
Supplementary literature	Von Bismark, B. (2012). Culture of the Curatorial (ur. Beatrice von Bismarck…), Sternberg Press Paul, Ch. (2008). New Media in the White Cube and Beyond: Curatorial Models for Digital Art, University of California Press Kantor, S.G. (2002). Alfred H. Barr, Jr. and the Intellectual Origins of the Museum of Modern Art, The MIT Press Groys, B. (2006). Učiniti stvari vidljivima, strategije suvremene umjetnosti, Biblioteka Refleksije, Muzej suvremene umjetnosti, Zagreb PM_20, dvadeset godina 1981-2001, katalog izložbe (tekst: M. Špoljar, V. Martek, A. Maračić), Hrvatsko društvo likovnih umjetnika – Zagreb, Umjetnička galerija – Dubrovnik, 2001.		
Quality assurance	- class attendance, active participation in classes, and successful completion of assignments; - student evaluation of the quality of teaching and of the teacher at the university level; - successful completion of the examination and fulfilment of other obligations prescribed by the syllabus; - individual consultations; - students' self-assessment of the achieved learning outcomes; - peer evaluation of the implementation and quality of the teaching process.		

Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the course (presentation of the course aims and objectives, and the programme of study). Allocation of research topics for the practical assignment and the organisation of an exhibition project.	1	
Seminar	Methodology for the Preparation and Presentation of a Seminar Paper.	2	
Week: 2.			
Predavanja	The significance of the emergence of the first museums and the establishment of the first public art collections. Case studies: the British Museum and the Louvre.	1	
Seminar	Allocation of Topics and Bibliographic Preparation for the Seminar Paper.	2	
Week: 3.			
Predavanja	The emergence of the French Salon. Examples of exhibitions that developed as alternatives to the official Salon in Paris. The nineteenth century and the significance of major international exhibitions.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 4.			
Predavanja	'Alternative' modes of exhibition organisation in France. Case studies: the Impressionist exhibitions.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 5.			
Predavanja	The proclamation of the German Empire and Wilhelm Bode. The subsequent repercussions of his museum activities.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 6.			
Predavanja	The Museum of Modern Art (MoMA) in New York and Alfred H. Barr..	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 7.			
Predavanja	Exhibition practices in the first half of the twentieth century (selected examples: Expressionism, the Russian avant-garde, Dadaism, Surrealism).	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 8.			
Predavanja	Protagonists and issues of curatorial practices and exhibition projects in the second half of the twentieth century (selected examples) – I.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 9.			
Predavanja	Protagonists and issues of curatorial practices and exhibition projects in the second half of the twentieth century (selected examples) –	1	

	II.		
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 10.			
Predavanja	Protagonists and issues of curatorial practices and exhibition projects in the second half of the twentieth century (selected examples) – III.	1	
Predavanja	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 11.			
Predavanja	Examples of 'new curatorial practice' in Croatia during the 1970s.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 12.			
Predavanja	Examples of recent curatorial practices in Croatia.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 13.			
Predavanja	Practical work on the conception and organisation of an exhibition project.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 14.			
Predavanja	Practical work on the conception and organisation of an exhibition project.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	
Week: 15.			
Predavanja	Practical work on the conception and organisation of an exhibition project.	1	
Seminar	Presentation of Seminar Papers and Academic Discussion.	2	

<table>
<tr><td>Course name</td><td colspan="5">Art, Politics, and Ideology: An Interdisciplinary Approach to the Interpretation of Works of Art from Dalmatian Art</td></tr>
<tr><td>ID</td><td>FFU70V</td><td>Study year</td><td colspan="4">1.</td></tr>
<tr><td>Lecturer</td><td>prof. dr. sc. Ivana Prijatelj Pavičić</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="4">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The primary objective of this course is to familiarize students with a selection of significant works of art dating from the eleventh to the nineteenth century, whether created in Dalmatia or imported into the region, which reflect the influence of the ideological and historical contexts in which they were produced. The course also examines the history of their interpretation in Croatian and international art history, as well as in historiography more broadly.
Furthermore, the course aims to introduce students to the ways in which various forms of ideology—including state, dynastic, gender, ecclesiastical, communal, regional, and other ideological frameworks—have influenced different iconographic themes found in the artistic heritage of Dalmatia, both domestic and imported, with particular emphasis on the works of major Dalmatian artists active between the fourteenth and eighteenth centuries.
An important objective of the course is to familiarize students with previous scholarly interpretations of selected iconographic themes. Accordingly, students will examine a wide range of iconographic subjects represented in Dalmatian art and their historiographical interpretations. These include individual and group portraits of historical figures, artists' self-portraits, artistic representations of important historical events, and fictional subjects such as themes from Roman history and Greco-Roman mythology in Croatian Renaissance, Mannerist, and Baroque art.
The course also addresses depictions of historical events such as battles, as well as quasi-historical and allegorical subjects shaped by political, cultural, and ideological circumstances, including, for example, nineteenth-century representations of the arrival of the Croats on the Adriatic coast. Students will become acquainted with visual representations of various rituals and ceremonies—ecclesiastical, military, and state—in Dalmatian art from the fourteenth to the eighteenth century. Particular attention will be devoted to events at the court of King Louis I of Hungary and Queen Elizabeth of Bosnia and their influence on the iconography of selected reliefs on the Shrine of St Simeon in Zadar.
The course will further examine the ways in which state and communal ideologies were expressed through iconographic representations of the patron saints of Dalmatian cities. Special attention will also be paid to the characteristics of gesture, body language, and visual communication in selected works of art, as shaped by class, gender, cultural and artistic traditions, as well as by the social and political status of the depicted figures.
Finally, through selected case studies, students will explore the role of patrons in the conception and development of iconographic programmes, together with the influence of cultural and political circumstances on artistic patronage in both the broader European context and local, communal, and regional settings.
A further key objective of the course is to equip students to independently identify and investigate the relationship between changing ideological interpretations of works of art and broader political, ideological, and social transformations. To achieve this, students will be introduced to contemporary interdisciplinary theoretical approaches alongside the methodologies of art history and historical scholarship, including perspectives drawn from sociology, anthropology, theology, economics, literary studies, and related disciplines.</td></tr>
</table>

Enrolment requirements	There are no prerequisites.
Learning outcomes	- Critically use scholarly and professional literature; - Interpret selected iconographic themes in sculptures and paintings by Dalmatian artists and in imported works preserved within Dalmatian artistic heritage; - Develop the ability to critically analyse and interpret works of art dating from the eleventh to the nineteenth century from the perspective of art history; - Independently investigate changes in the interpretation and evaluation of well-known works of art in Croatian and international historiography.
Syllabus	1. Introduction to the course. Art at the crossroads of historical events and ideological controversies: how to interpret a work of art within the historical context in which it was created. 2. Case studies of selected examples from Dalmatian art: the baptismal font in the Baptistery of Split Cathedral; the Shrine of St Simeon; the frieze of heads by Juraj Dalmatinac on Šibenik Cathedral; and Ivan Meštrović's Monument to Gregory of Nin. 3. Interpretations of selected masterpieces of Dalmatian art in the light of the ideologies that shaped their creation, employing contemporary interdisciplinary methodologies. What can scholarship teach us? How have medieval political and ecclesiastical ideologies, the ideology of Venetian Slavism, Dalmatian regionalism, Italian irredentism, the Illyrian Movement, the Risorgimento and nineteenth-century concepts of nationhood, Yugoslav cultural policy between the two World Wars, the cultural policy of socialist Yugoslavia, and contemporary political developments (1990–2020) influenced the interpretation of these works? 4. The reception history of the artists known as Schiavoni (Andrea Meldola, Giulio Clovio, and others) and their works in Croatian and international historiography from the fifteenth to the twenty-first century. 5. The Schiavoni artists and their critical fortune: interpretations of the historical, symbolic, regional, proto-national, and national artistic identities of Croatia's best-known émigré artists and the reception of their work in Croatian history and art history. 6. The influence of political ideas—with particular emphasis on national ideologies and cultural nationalism—on the study of selected masterpieces of Dalmatian art. Case studies: the baptismal font depicting the Croatian ruler/Christ in the Baptistery of Split Cathedral, the Shrine of St Simeon, and related examples. 7. What can the history of interpretations of the sculpted heads by Juraj Dalmatinac on Šibenik Cathedral reveal? 8. Anti-Ottoman themes in altarpieces and painted cycles commissioned on the eastern Adriatic coast from the late sixteenth to the mid- eighteenth century. 9. Anti-Ottoman imagery and ideas in Dalmatian art, with particular reference to altarpieces of Our Lady of the Rosary and Our Lady of Mount Carmel depicting members of anti-Ottoman military alliances and/or portraits of patrons from the sixteenth to the eighteenth century. 10. Interpretations of engraved scenes from Roman military history and portraits of famous figures from Greek and Roman antiquity on the brass trays and ewers of the Šibenik goldsmith Horacije Fortezza, as reflections of sixteenth-century Venetian anti-Ottoman political ideas and humanist principles. 11. The impact of national ideologies and political change from the nineteenth to the twenty-first century on the critical fortune of major monuments of Dalmatian art: from the baptismal font in the Split Baptistery, through interpretations of the Shrine of St Simeon, to readings of Meštrović's sculpture of Gregory of Nin. 12. The role of patrons in the creation of works of art, with particular emphasis on women as patrons of art in Dalmatia. 13. Examples of gender- and status-based iconographic representations in Dalmatian art. The reflection of royal and dynastic ideologies in works of art. 14. Historia est magistra vitae. Memory and the manipulation of memory through the prism of historical interpretations of works of art. The reception of selected

<table>
<tr><td></td><td colspan="6">monuments and artists of Dalmatian art as a reflection of political ideas such as national ideology and cultural nationalism.
15. The manifestation of regional and national identities in the interpretation of works of art. Case study: the use of important medieval Croatian works of art in contemporary political discourse, with particular reference to portraits of Croatian rulers and representations of Gregory of Nin as instruments in the construction of national identity.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☐ Fieldwork
☐ Independent work
☐ Multimedia
☐ Laboratory
☐ Supervision</td><td colspan="2">☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="6">1. Attend classes regularly (minimum attendance: lectures 70%, seminars 70%) and participate actively in the teaching process.
2. Participate in and complete all curricular and extracurricular (individual and group) activities required to achieve the intended learning outcomes.
3. Prepare and present a seminar paper in accordance with the prescribed guidelines and assessment criteria.
4. Pass the oral examination, which is equivalent to successfully passing two midterm examinations during the semester.
5. Obtain information about missed classes during the instructor's office hours and from fellow students.
6. Comply with all deadlines established for course activities.
7. Conduct themselves in accordance with the ethical standards of higher education, both during classes and in the preparation of seminar papers.</td></tr>
<tr><td rowspan="6">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☒</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">The final grade is based on the following assessment components:
- Seminar paper (written and presented) – 20%
- Participation in classroom and seminar discussions – 10%
- Oral examination – 70%
Attendance is a prerequisite for taking the final examination.</td></tr>
<tr><td rowspan="4">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">LJILJANA KOLEŠNIK, Kritička povijest umjetnosti. Polazišta, dometi i perspektive, poglavlje u knjizi: Umjetničko djelo kao društvena činjenica. Perspektive kritičke povijesti umjetnosti, priredila Lj. Kolešnik, Zagreb 2005., 353- 395.</td><td>0</td><td colspan="2"></td></tr>
<tr><td colspan="3">PÅL KOLSTØ, Procjena uloge historijskih mitova u modernim društvima, u zborniku radova Historijski mitovi na Balkanu, Institut za istoriju, Sarajevo, 2003., 11-37.</td><td>0</td><td colspan="2"></td></tr>
<tr><td colspan="3">Julije Klović najveći minijaturist renesanse, (katalog izložbe), Galerija Klovićevi dvori, Zagreb, prosinca 2012.- siječanj 2013.</td><td>0</td><td colspan="2"></td></tr>
</table>

	Andrija Medulić Schiavone – grafički genij manirizma, katalog izložbe, Osijek, 2023.	0	
	SKUPINA AUTORA, Misterij majstora Horacija Fortezze – europska baština šibenskog gravera, katalog izložbe, Klovićevi dvori, 2024.	0	
	E. H. KANTOROWICZ, The King two Bodies, Princeton University Press, 2016.	0	
	IVANA PRIJATELJ PAVIČIĆ, Schiavoni – umjetnici, nacija, ideologija, Zagreb, 2018.	1	
	P. MARKOVIĆ, Katedrala sv. Jakova u Šibeniku, Prvih 105 godina, Zagreb, 2010.	2	
	I. PRIJATELJ PAVIČIĆ, Kroz Marijin ružičnjak. Zapadna marijanska ikonografija u dalmatinskome slikarstvu od 14. do 18. stoljeća, Split, 1998.	3	
	N. JAKŠIĆ, Od hagiografskog obrasca do političkog elaborata – škrinja Sv. Šimuna, zadarska arca d'oro, Ars Adriatica, 4 (2014): 113–118	0	online
	GEARY, P. J., Furta Sacra: Thefts of Relics in the Central Middle Ages, Princeton University, 1978.	0	
	G. OTTO, Memoria und Memorialbild,u Memoria. Die geschichtliche Zeugniswert des liturgischen Gedenkens im Mittelalter, Schmid, K., Wollasch, J., ur., München: Hrsg. v. dems. / Joachim Wollasch, Münstersche Mittelalter - Schriften, Bd. 48, 1984., 384–440.	0	
	I.FISKOVIĆ, Reljef kralja Petra Krešimira IV., Zagreb, 2017.	0	
	P. BROWN, Il culto dei santi, L'origine e la diffusione di una nuova religiosità, Einaudi, 2002.	0	
	P. BUC, The Dangers of Ritual: Between Early Medieval Texts and Social Scientific Theory, Princeton, Oxford: Princeton University Press, 2021.	0	
	H. BELTING, L'arte e il suo publico: funzione e forme delle antiche immagini della passione, Nuova alfa, Bologna, 1986. (Das Bild und sein Publikum im Mittelalter: die Formen der frühen Bildtafel der Passion. Berlin 1981.).	0	
	R. TOMIĆ, Znakovi identiteta: sveci zaštitnici u umjetnosti 17. i 18. stoljeća u Dalmaciji, Boki kotorskoj i Dubrovačkoj Republici, Split-Zagreb, 2021.	1	
	J. M. BAK, „Introduction, Coronation Studies, Past, Present and Futur; Coronations", u (ur.) Bak,Janos M., Nagy, Balasz, Klaniczy, Gabor, Medieval and Early Modern Monarchic Ritual, University of California Press, 1990., 4-15.	0	
	M. BARACH, Gestures of Despair in Medieval and Early Renaissance Art, New York University Press, 1976.	1	

	G. ALTHOOF, J. GÖTZMANN, M. PUHLE (ur.), Spektakel der Macht. Rituale im alten Europa 800–1800 September 2008 - 4. Januar 2009, Kulturhistorischen Museum Magdeburg, katalog, Darmstadt: Wissenschaftliche Buchgesellschaft, 2008.	0	
Supplementary literature	Povijesno nasljeđe i nacionalni identiteti, zbornik radova Drugog hrvatskog simpozija o nastavi povijesti (Opatija 19.-21. IV. 2006.), Zavod za školstvo Republike Hrvatske, Zagreb, 2006. MILAN PELC, Fontes Cloviniane, Zagreb, 1998. IVANA PRIJATELJ PAVIČIĆ, Julije Klović, Ikonografske studije, Matica hrvatska, Zagreb, 1999. BURKART, LUCAS VON, KERSTEN, JOACHIM, RAULFF, ULRICH; BERNSTORFF, HARTWIG VON; MÜLLE, ACHATZ VON (ur.), Mythen, Körper, Bilder. Ernst Kantorowicz zwischen Historismus, Emigration und Erneuerung der Geisteswissenschaften, Göttingen, 2015. I. PRIJATELJ PAVIČIĆ, Prilog poznavanju ciklusa slika posvećenoga Sv. Šimi iz crkve sv. Šime u Zadru, Croatica Christiana Periodica, 78 (2016.), str. 83–103. I. PRIJATELJ PAVIČIĆ, Obnova kulta titulara dalmatinskih gradova u kontekstu Tridentske obnove: splitski slučaj, u: Tridentska baština. Katolička obnova i konfesionalizacija u hrvatskim zemljama, Zagreb, 2016- 237. I. PRIJATELJ PAVIČIĆ, O sudbini spomenika Grguru Ninskome nakon 1929. godine, u: Ivo Tartaglia: političar i intelektualac, zbornik skupa, Split, 2016., str. 280-308. Students will be offered selected sources and chapters from scholarly and academic literature during lectures and seminars, related to the course units and seminar topics. For example, on the topic of the Schiavoni artists, such sources may include: Vinko Pribojević, De origine successibusque Slavorum/O podrijetlu i zgodama Slavena Venecija, 1532.; M. Orbini, Kraljestvo Slavena, 1601.; Komentari Ludovika Crijevića Tuberona, 1603., za jezik gesta: traktat G. Bonifaccio, L; cenni (1616.), i dr.		
Quality assurance	- Class attendance, participation, and successful completion of course assignments; - The University's student evaluation survey on the quality of teaching and instructors; - Successful completion of the examination and fulfilment of all other syllabus requirements; - Individual consultations; - Students' self-assessment of the achieved learning outcomes; - Peer evaluation of the implementation and quality of the teaching process.		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the course. Art at the crossroads of historical events and ideological controversies: how to interpret a work of art within the historical context in which it was created.	2	
Seminar	Detailed instructions for seminar preparation. Allocation of seminar topics.	1	
Week: 2.			
Predavanja	Case studies of selected examples from Dalmatian art: the baptismal font in the Baptistery of Split Cathedral; the Shrine of St Simeon; the frieze of heads by Juraj Dalmatinac on	2	

	Šibenik Cathedral; and Ivan Meštrović's Monument to Gregory of Nin.		
Seminar	Art and ideology: basic theoretical models.	1	
Week: 3.			
Predavanja	Interpretations of selected masterpieces of Dalmatian art in the light of the ideologies that shaped their creation, employing contemporary interdisciplinary methodologies. What can scholarship teach us? How have medieval political and ecclesiastical ideologies, the ideology of Venetian Slavism, Dalmatian regionalism, Italian irredentism, the Illyrian Movement, the Risorgimento and nineteenth- century concepts of nationhood, Yugoslav cultural policy between the two World Wars, the cultural policy of socialist Yugoslavia, and contemporary political developments (1990–2020) influenced the interpretation of these works?	2	
Seminar	Art and contemporary political narratives.	1	
Week: 4.			
Predavanja	The reception history of the artists known as Schiavoni (Andrea Meldola, Giulio Clovio, and others) and their works in Croatian and international historiography from the fifteenth to the twenty-first century.	2	
Seminar	The reception of the Schiavoni artists through the centuries.	1	
Week: 5.			
Predavanja	The Schiavoni artists and their critical fortune: interpretations of the historical, symbolic, regional, proto-national, and national artistic identities of Croatia's best-known émigré artists and the reception of their work in Croatian history and art history.	2	
Seminar	Artistic identity between Dalmatia and the Italian historical territory in the fifteenth and sixteenth centuries.	1	
Week: 6.			
Predavanja	The influence of political ideas—with particular emphasis on national ideologies and cultural nationalism—on the study of selected masterpieces of Dalmatian art. Case studies: the baptismal font depicting the Croatian ruler/Christ in the Baptistery of Split Cathedral, the Shrine of St Simeon, and related examples.	2	
Seminar	Art as an instrument of national ideology	1	
Week: 7.			
Predavanja	What can the history of interpretations of the sculpted heads by Juraj Dalmatinac on Šibenik Cathedral reveal?	2	
Seminar	Anti-Ottoman propaganda in selected works of the early modern period.	1	
Week: 8.			
Predavanja	Anti-Ottoman themes in altarpieces and painted cycles commissioned on the eastern Adriatic coast from the late sixteenth to the mid- eighteenth century.	2	
Seminar	Religious art as propaganda.	1	
Week: 9.			
Predavanja	Anti-Ottoman imagery and ideas in Dalmatian art, with particular reference to altarpieces of Our Lady of the Rosary and Our Lady of Mount Carmel depicting members of anti-Ottoman military alliances and/or portraits of patrons from the sixteenth to the eighteenth century.	2	

Seminar	Iconography of Our Lady of the Rosary.	1	
Week: 10.			
Predavanja	Interpretations of engraved scenes from Roman military history and portraits of famous figures from Greek and Roman antiquity on the brass trays and ewers of the Šibenik goldsmith Horacije Fortezza, as reflections of sixteenth-century Venetian anti-Ottoman political ideas and humanist principles.	2	
Seminar	Venice and cultural influences on Dalmatia.	1	
Week: 11.			
Predavanja	The impact of national ideologies and political change from the nineteenth to the twenty-first century on the critical fortune of major monuments of Dalmatian art: from the baptismal font in the Split Baptistery, through interpretations of the Shrine of St Simeon, to readings of Meštrović's sculpture of Gregory of Nin.	2	
Seminar	Interpretations of national history through selected works of art.	1	
Week: 12.			
Predavanja	The role of patrons in the creation of works of art, with particular emphasis on women as patrons of art in Dalmatia.	2	
Seminar	Women as patrons of works of art.	1	
Week: 13.			
Predavanja	Examples of gender- and status-based iconographic representations in Dalmatian art. The reflection of royal and dynastic ideologies in works of art.	2	
Seminar	Art and gender identity.	1	
Week: 14.			
Predavanja	Historia est magistra vitae. Memory and the manipulation of memory through the prism of historical interpretations of works of art. The reception of selected monuments and artists of Dalmatian art as a reflection of political ideas such as national ideology and cultural nationalism.	2	
Seminar	Collective memory and art.	1	
Week: 15.			
Predavanja	The manifestation of regional and national identities in the interpretation of works of art. Case study: the use of important medieval Croatian works of art in contemporary political discourse, with particular reference to portraits of Croatian rulers and representations of Gregory of Nin as instruments in the construction of national identity.	2	
Seminar	Concluding remarks.	1	

<table>
<tr><td>Course name</td><td colspan="5">Topics in Urban Studies</td></tr>
<tr><td>ID</td><td>FFU90J</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>dr. sc. Anđelko Mihanović, doc.</td><td>ECTS workload</td><td colspan="3">2.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>0</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">20%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The goal of the course is to enable students to obtain scientific and theoretical knowledge about the urban development of cities.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">-</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- Understand urban development and planning
- Recognize and differentiate changes in urban planning and development through examples from different historical periods
- Analyze the historical circumstances that led to different approaches in urban planning
- Apply and explain the meaning of urban planning and the importance of the environment</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introductory lecture. Settlements in the Prehistoric Period.
2. Cities of Mesopotamia. Cities of Egypt.
3. Greek cities: Cities of Crete. Cities of the Mycenaean period. Cities in Greece in the Archaic period. Cities in Greece in the Classical period.
4. Urban planning theories of the Classical period. Cities in Greece in the Hellenistic period. Hellenistic cities.
5. Cities of the Roman Empire. Structure of the Roman City. Public Spaces of the Roman City. Roman Urban Planning Legislation. Roman City Urban Structure.
6. Ancient Cities on Croatian Soil. Greek Cities in Croatia. Roman Cities on Croatian Soil. Architecture of the Late Antiquity.
7. Medieval Cities. Typology of the medieval city. Planning of the medieval city. Medieval urban planning legislation. Medieval Croatian cities.
8. Test; Renaissance Cities. Ideal cities. Planned cities. Fortifications of existing cities.
9. Renaissance architecture in Croatia.
10. Cities of the 17th and 18th centuries (Baroque).
11. 18th-century architecture in Croatia.
12. Urban characteristics of North American cities, 17th–19th centuries.
13. Cities of the Pre-industrial and Industrial Revolution Periods (18th and 19th Centuries). 19th-Century Cities in Croatia.
14. 19th-Century Architecture in Croatia.
15. Test; 20th-Century Cities. Contemporary Approaches to Spatial Planning.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☐ Seminars
☐ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☒ Fieldwork
☐ Independent work
☒ Multimedia
☐ Laboratory
☐ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">Students have to:
1. regularly attend and actively participate in class.
2. pass a written exam or two tests during the semester that are equivalent to a written exam.
3. make up for missed class time during office hours with the instructor and other students.
4. adhere to the deadlines required to complete course activities.</td></tr>
</table>

Monitoring student work	Class attendance	☒	Research	☐	Practical work	☐
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☐	Midterm exam	☐	Oral exam	☐
	Written exam	☒	Project	☐	Participation in class	☒
	Istraživanje	☒		☐		☐
		☐				

Assessment and evaluation of student work	1. Written exam or two tests equivalent to a written exam – 80% 2. In-class activity, participation in discussions during class and seminars – 20% The assessment and grading criteria for each component are described in the course repository.		
Required literature	Title	Number of copies available	Availability via other media
	B. Milić: Razvoj grada kroz stoljeća, I-III, Zagreb 2002.	1	
Supplementary literature	L. Beritić: Urbanistički razvitak Dubrovnika, Zagreb, 1958. Ž. Peković: Urbani razvoj Dubrovnika do 13. stoljeća, Dubrovnik 4, 1997. Ž. Peković: Dubrovnik, nastanak i razvoj srednjovjekovnog grada, Dubrovnik, 1998.		
Quality assurance	- Attendance, participation, and performance on assignments - University-wide student survey on the quality of instruction and instructors - passing the exam and fulfilling other syllabus-required obligations - individual consultations - students' self-assessment of learning outcomes - collaborative assessment of the implementation and quality of the teaching process		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introductory lecture. Settlements in the Prehistoric Period.	2	Classroom
Week: 2.			
Predavanja	Cities of Mesopotamia. Cities of Egypt.	2	Classroom
Week: 3.			
Predavanja	Greek cities: Cities of Crete. Cities of the Mycenaean period. Cities in Greece in the Archaic period. Cities in Greece in the Classical period.	2	Classroom
Week: 4.			
Predavanja	Urban planning theories of the Classical period. Cities in Greece in the Hellenistic period. Hellenistic cities.	2	Classroom
Week: 5.			
Predavanja	Cities of the Roman Empire. Structure of the Roman City. Public Spaces of the Roman City. Roman Urban Planning Legislation. Roman City Urban Structure.	2	Classroom
Week: 6.			

Predavanja	Ancient Cities on Croatian Soil. Greek Cities in Croatia. Roman Cities on Croatian Soil. Architecture of the Late Antiquity.	2	Classroom
Week: 7.			
Predavanja	Medieval Cities. Typology of the medieval city. Planning of the medieval city. Medieval urban planning legislation. Medieval Croatian cities.	2	Classroom
Week: 8.			
Predavanja	Test; Renaissance Cities. Ideal cities. Planned cities. Fortifications of existing cities.	2	Classroom
Week: 9.			
Predavanja	Renaissance architecture in Croatia.	2	Classroom
Week: 10.			
Predavanja	Cities of the 17th and 18th centuries (Baroque).	2	Classroom
Week: 11.			
Predavanja	18th-century architecture in Croatia.	2	Classroom
Week: 12.			
Predavanja	Urban characteristics of North American cities, 17th–19th centuries.	2	Classroom
Week: 13.			
Predavanja	Cities of the Pre-industrial and Industrial Revolution Periods (18th and 19th Centuries). 19th-Century Cities in Croatia.	2	Classroom
Week: 14.			
Predavanja	19th-Century Architecture in Croatia.	2	Classroom
Week: 15.			
Predavanja	Test; 20th-Century Cities. Contemporary Approaches to Spatial Planning.	2	Classroom

<table>
<tr><td>Course name</td><td colspan="5">Didactics</td></tr>
<tr><td>ID</td><td>HZX002</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Morana Koludrović</td><td>ECTS workload</td><td colspan="3">2.5</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2">Ante Grčić</td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Compulsory</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to train students in the field of contemporary didactics in such a way that their acquired competences can be applied in their own teaching practice with a particular emphasis on a competence-based and constructivist approach to planning, structuring, implementing, and evaluating learning and teaching processes.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">None.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of this course, students will be able to:
1. Analyse various didactic theories and approaches with regard to the structure of the teaching process, the roles of stakeholders in the teaching process, as well as social and economic factors
2. Apply the principles of the competency-based and constructivist approach to educational practices
3. Analyse curricula according to their purpose and application
4. Select teaching strategies, methods, media, and patterns of interaction according to learning outcomes and considering students' individual needs
5. Design the teaching process based on constructive alignment
6. Select appropriate approaches, methods, and techniques for the assessment of student achievement and self-assessment.
7. Define forms of and evaluate effective modes of cooperation with parents, students, educational institution staff, and the local community.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Determinants of contemporary didactics grounded in the competency-based and curriculum-based approach to education: the educational, social, and economic context
2. The role of the teacher in contemporary teaching.
3. Classroom climate and environment; guidance in the educational process
4. Learner characteristics and individualisation in contemporary teaching and didactics
5. National, subject-specific, and school curriculum
6. The theory of constructive alignment
7. Planning and structuring the teaching process
8. Teaching strategies, methods, and patterns of interaction
9. Media in teaching
10. Implementing the teaching process
11. (Self-)evaluation of the quality of the teaching process
12. Evaluation of student achievement: types, modes, approaches
13. Techniques and methods of (self-)evaluation
14. Parent–teacher meetings and individual parent conferences
15. The educational role of teaching and the teacher (homeroom duties; cooperation with the local community)
16. Reform pedagogies and pedagogical pluralism
Seminars are organised as thematic workshops in which students reflectively and critically examine, describe, interpret, and evaluate relevant, learning-outcome-based topics in the field of didactics. Active participation and group work are expected from students during seminars.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars</td><td colspan="2">☐ Fieldwork
☒ Independent work</td><td>☐
☐</td></tr>
</table>

	☐ Practicals ☐ Remote learning ☐ Blended learning	☒ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐

Student obligations	- Regular class attendance: 80% for lectures and 80% for seminars. - Conduct in accordance with the ethical and scientific principles of higher education. - Plan, structure, and present a lesson plan. - Active and constructive in-class contribution. - Complete in-class and other individual and group activities, as well as research tasks in a timely manner to achieve the learning outcomes outlined by the course. - Produce and present a seminar paper compliant with the established criteria. - Pass the written exam, or a midterm and end-of-term exam.

Monitoring student work						
	Class attendance	☒	Research	☐	Practical work	☒
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☒	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	In accordance with the course learning outcomes and student obligations, the final grade is formed based on the achievement of the following elements: 1. passing the written exam, that is midterm and end-of-term exam (receiving a positive grade on the midterm and end-of-term exam is equivalent to the final written exam) – 70% 2. producing and presenting a seminar paper compliant with the course instructor's instructions – 20% 3. in-class participation, participation in class discussions, successfully carrying out individual and group tasks – 10% The criteria for evaluating and assessing individual elements are described in the course repository.

Required literature	Title	Number of copies available	Availability via other media
	Miljković, D.; Strugar, V.; Cindrić, M. (2016). Didaktika i/ili kurikulum. Zagreb: Učiteljski fakultet.	10	
	Ljubetić, M.; Koludrović, M. (2023). Partnerstvo obitelji i škole – važno društveno pitanje U: J. Zloković (ur.), Osnaživanje obitelji – izazovi i perspektive. Rijeka: Filozofski fakultet, 174-184.	2	
	Koludrović, M.; Rajić, V. (2021). Razvoj i uloga školskog kurikuluma: Povijesno-komparativna analiza. Metodički ogledi, 28 (2), 11-36.	0	yes
	Vizek Vidović, V. i sur. (2014), Psihologija odgoja i obrazovanja. Zagreb: IEP-VERN. (odabrana poglavlja iz područja školske dokimologije)	5	
	Koludrović, M., Vučić, M. (2018). Učimo cjeloživotno učiti i poučavati. Priručnik za nastavnike u obrazovanju odraslih. Zagreb: ASOO.	0	yes
Supplementary literature	1. Koludrović, M., Rajić, V. (2019). Što je (ne)suvremeno u suvremenom školstvu? Suvremene teme u odgoju i obrazovanju - STOO Pedagogija i		

	psihologija: od ispravljanja nedostataka do poticanja osobnih snaga i vrlina. Zagreb: Sveučilište u Zagrebu, Učiteljski fakultet, 139-152. 2. Koludrović, M. (2021). Uloga, važnost i mogućnosti školske knjižnice u kontekstu razvoja kurikulumskog pristupa. 33. Proljetna škola školskih knjižničara RH: Kurikulsko planiranje - provedba nepostojećeg kurikula nastavnog područja Školsko knjižničarstvo. Zagreb: Agencija za odgoj i obrazovanje, 22-33. 3. Rijavec, M., Miljković, D. (2015). Pozitivna disciplina u razredu. Zagreb: IEP. 4. Studenti prema preporuci nastavnika, a sukladno odabiru seminarske teme odabiru i drugu znanstvenu i stručnu te online i tiskanu literaturu. 5. Relevantni i aktualni zakonski i podzakonski akti iz područja odgoja i obrazovanja
Quality assurance	- Class attendance, in-class participation, and success in carrying out set tasks - Student questionnaires on quality of teaching carried out at university level - Student success on the exam and in fulfilling other course-defined requirements - Student self-assessment of achieved learning outcomes - Individual teacher-student consultations - Collaborative teacher–student evaluation of the implementation and quality of teaching processes
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Determinants of contemporary didactics grounded in the competency-based and curriculum-based approach to education: the educational, social, and economic context	2	Velika dvorana Marko Marulić
Seminar	Students select seminar topics in consultation with their subject teacher.	2	Velika dvorana Marko Marulić
Week: 2.			
Predavanja	The role of the teacher in contemporary education. Classroom climate and environment; guidance in the educational process	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 3.			
Predavanja	Learner characteristics and individualisation in contemporary teaching and didactics	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 4.			
Predavanja	National, subject-specific, and school curriculum	2	Velika dvorana

			Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 5.			
Predavanja	The theory of constructive alignment	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 6.			
Predavanja	Planning and structuring the education process 1. colloquium	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 7.			
Predavanja	Teaching strategies, methods, and patterns of interaction Media in teaching	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 8.			
Predavanja	Preparation of teaching lesson	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 9.			
Predavanja	Implementing the teaching processsa	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 10.			
Predavanja	Evaluation of student achievement: types, modes, approaches	2	Velika dvorana

			Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 11.			
Predavanja	Techniques and methods of (self-)evaluation	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 12.			
Predavanja	(Self-)evaluation of the quality of the teaching process	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 13.			
Predavanja	Parent–teacher meetings and individual parent conferences	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 14.			
Predavanja	The educational role of teaching and the teacher (homeroom duties; cooperation with the local community)	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić
Week: 15.			
Predavanja	Reform pedagogies and pedagogical pluralism	2	Velika dvorana Marko Marulić
Seminar	Presentation of two seminar topics in agreement with the subject teacher. Seminar topics with instructions for preparation and implementation and literature are available in the course repository.	2	Velika dvorana Marko Marulić

<table>
<tr><td>Course name</td><td colspan="5">Fundamentals of Pedagogy</td></tr>
<tr><td>ID</td><td>HZX001</td><td>Study year</td><td colspan="3">1.</td></tr>
<tr><td>Lecturer</td><td>doc. dr. sc. Sani Ćavar</td><td>ECTS workload</td><td colspan="3">2.5</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Compulsory</td><td>Online percentage</td><td colspan="3">20%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">To enable students to engage in the critical scientific study of pedagogy as a theory and practice of preparing individuals for life, and to ensure the successful organisation and satisfactory professional and scientific execution of pedagogical activities in the processes of education.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">None.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- explain the epistemological characteristics of pedagogy.
- critically analyse and compare traditional and contemporary definitions of the fundamental concepts of pedagogy and the various understandings of pedagogy as a science.
- explain the fundamental principles of pedagogy as a theory of training.
- identify the advantages and limitations of pedagogical theories of personality development.
- distinguish the qualitative levels of individual development and how tasks are implemented by the teacher.
- explain the aspects and methods of pedagogical action in the training process.
- relate pedagogy to andragogy.
- justify the need for theoretical and practical training for intercultural interactions.
- justify why curriculum design constitutes a pedagogical problem.
- critically reflect on and discuss basic pedagogical concepts and reform pedagogical theories, as well as identify their advantages and limitations.
- advocate an opinion on the necessity of respecting the rights, needs, interests, and uniqueness of each individual.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introduction to the course
2. Scientific determination – epistemological characteristics of pedagogy
3. Pedagogy within the science system and the scientific system of pedagogy
4. Socio-historical dimension and development of pedagogy
5. Fundamental principles of pedagogy as a theory of training
6. Different pedagogical paradigms
7. Reform pedagogies
8. Basic characteristics of the school system
9. Curriculum design as a pedagogical problem
10. Pedagogical theories of personality development
11. Competency-based approach in pedagogy
12. Qualitative levels of development
13. Aspects and methods of pedagogical action in the training process
14. Relationship between pedagogy and andragogy within the system of lifelong learning
15. Training for sustainable development and life in a pluralistic society
16. Course conclusions</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☒ Remote learning
☐ Blended learning</td><td colspan="2">☐ Fieldwork
☐ Independent work
☐ Multimedia
☐ Laboratory
☐ Supervision</td><td>☒ Other e-learning 20%
☐
☐
☐</td></tr>
</table>

<table>
<tr><td>Student obligations</td><td colspan="6">Students are required to actively participate in lectures (80%) and seminars (80%), present their seminar papers and pass a midterm and end-of- term exam.</td></tr>
<tr><td rowspan="6">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☒</td><td>Oral exam</td><td>☐</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">The final grade is formed based on the achievement of the following elements: presenting a seminar paper (20%) and passing the midterm and end-of-term exam (80%). Students who do not take the midterm or end-of-term exam will have to take the final exam.
The criteria for evaluating and assessing individual elements are described in the course repository.</td></tr>
<tr><td rowspan="8">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">Lenzen D. (2002). Vodič za studij znanosti o odgoju – što može, što želi, Zagreb: Educa (odabrana poglavlja)</td><td>10</td><td colspan="2"></td></tr>
<tr><td colspan="3">Lukaš, M., Mušanović, M. (2020). Osnove pedagogije, 2. dopunjeno izdanje. Osijek: Vlastita naklada.</td><td>10</td><td colspan="2"></td></tr>
<tr><td colspan="3">König E. Zedler, P.(2000). Teorije znanosti o odgoju. Zagreb: Educa (odabrana poglavlja)</td><td>12</td><td colspan="2"></td></tr>
<tr><td colspan="3">Milat, J. (2005). Pedagogija – teorija osposobljavanja. Zagreb: Školska knjiga.</td><td>14</td><td colspan="2"></td></tr>
<tr><td colspan="3">Milat, J. (2005). Pedagoške paradigme izrade kurikuluma. Pedagogijska istraživanja, 2(2), 199-208.</td><td>0</td><td colspan="2">yes</td></tr>
<tr><td colspan="3">Milat, J. (2007). Epistemologija pedagogije: dileme, pitanja, moguća rješenja. Pedagogijska istraživanja, 4(2), 189- 199.</td><td>0</td><td colspan="2">yes</td></tr>
<tr><td colspan="3"></td><td></td><td colspan="2"></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">Babić, N. (2007). Konstruktivizam i pedagogija. Pedagogijska istraživanja, 4(2), 217-227.
Bašić, S. (2009). Dijete (učenik) kao partner u odgoju: kritičko razmatranje. Odgojne znanosti, 11(2), 27-44.
Ćatić, I. (2012). Kompetencije i kompetencijski pristup obrazovanju. Pedagoggijska istraživanja, 9(1/2), 175-187.
Delors, J. (1998). Učenje - blago u nama. Zagreb: Educa. - odabrana poglavlja
Giesecke, H. (1993). Uvod u pedagogiju. Zagreb: Educa.
Gudjons, H. (1994). Pedagogija - temeljna znanja. Zagreb: Educa. - odabrana poglavlja.
Hentig, von H. (2008), Što je obrazovanje? Zagreb: Educa.
Hentig, von H. (2007). Kakav odgoj želimo? Zagreb: Educa.
Glasser, W. (2005). Kvalitetna škola. Zagreb: Educa.
Jukić, T. (2010). Odnos kurikuluma i nastavnog plana i programa. Pedagogijska istraživanja, 7(1),55-64.
Kunac, S. (2015). Kreativnost i pedagogija. Napredak, 156(4), 423-446.
Kunac, S. (2020). Odgojno-obrazovne filozofije – ključ razumijevanja nastavnikovih uvjerenja u odgojno-obrazovnoj praksi. Školski vjesnik: časopis za pedagogijsku teoriju i praksu, 69(2), 533-552.</td></tr>
</table>

	Kušić, S., Vrcelj, S. (2017). In Search for the Pedagogy (Studies) Identity: The Croatian Context. Sodobna pedagogika, 68(134), 126-142. Malić, J., Mužić, V. (1981). Pedagogija, Zagreb: Školska knjiga. Mijatović, A. (ur.) (1999). Osnove suvremene pedagogije, Zagreb: Hrvatski pedagoško - književni zbor. Morin, E. (2002). Odgoj za budućnost. Zagreb: Educa. Palekčić, M. (2015). Pedagogijska teorijska perspektiva: značenje teorije za pedagogiju kao disciplinu i profesiju. Zagreb: Erudita. Vukasović, A. (1990). Pedagogija. Zagreb: HKZ „Mi".
Quality assurance	Class attendance, in-class participation, success in carrying out set tasks, student questionnaires on quality of teaching carried out at university level, student success on the exam and in fulfilling other course-defined requirements, student self-assessment of achieved learning outcomes, individual teacher-student consultations, and collaborative teacher–student evaluation of the implementation and quality of teaching processes.
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introductory lecture	2	
Seminar	Introductory seminar - allocation of seminar topics	2	
Week: 2.			
Predavanja	Definition of pedagogy and introduction to basic pedagogical concepts	2	
Seminar	Aspects of upbringing	2	
Week: 3.			
Predavanja	Hermeneutic pedagogy and empirical science of education	2	
Seminar	Curricular ideologies	2	
Week: 4.			
Predavanja	Pedagogy as a science of principles and critical pedagogy	2	
Seminar	Education for values	2	
Week: 5.			
Predavanja	Structuralism, post-structuralism and systems theory of education	2	
Seminar	Implicit pedagogies/Educational philosophies	2	
Week: 6.			
Predavanja	Constructivism and reflective science of education	2	
Seminar	Perspectives on teaching	2	
Week: 7.			
Predavanja	Midterm exam 1	2	
Seminar	Review session for the midterm	2	
Week: 8.			
Predavanja	Theories of personality development and the socio-historical dimensions of pedagogy	2	
Seminar	The teacher in the role of homeroom teacher - upbringing aspects	2	
Week: 9.			
Predavanja	Pedagogy - theory of training/competence development	2	

Seminar	Pedagogical aspects of leisure time	2	
Week: 10.			
Predavanja	Aspects and methods of pedagogical action in the training/learning process	2	
Seminar	Andragogy and lifelong learning	2	
Week: 11.			
Predavanja	Basic characteristics of the school system	2	
Seminar	Pedagogical challenges of multiculturalism and interculturalism	2	
Week: 12.			
Predavanja	Curricular and competency-based approaches in pedagogy	2	
Seminar	Creativity as a challenge in teaching	2	
Week: 13.			
Predavanja	Qualitative levels of personality development	2	
Seminar	Reform pedagogies	2	
Week: 14.			
Predavanja	Education for sustainable development and life in a pluralistic society	2	
Seminar	Education for women?	2	
Week: 15.			
Predavanja	Midterm exam 2	2	
Seminar	Course conclusions and review for the second midterm	2	

<table>
<tr><td>Course name</td><td colspan="5">Twentieth- and twenty-first-century architecture and urbanism: Modernism, Postmodernism, and contemporary architecture</td></tr>
<tr><td>ID</td><td>FFU90Z</td><td>Study year</td><td colspan="3">2.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Silva Kalčić</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to equip students with the knowledge and skills necessary to analyse the principal movements and characteristics of architectural production and urban planning, and to examine the specific tools, principles, methods, and terminology of twentieth- and twenty- first-century architecture and urbanism, with particular emphasis on their essential relationships and interactions with other spheres of cultural production.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">N/A</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon successful completion of the course, students will be able to:
- conduct research on architectural and urban planning topics of the twentieth and twenty-first centuries;
- analyse architectural and urban planning topics of the twentieth and twenty-first centuries;
- critically interpret selected examples of modern architecture and urbanism;
-critically interpret selected examples of postmodern architecture and urbanism;
- critically interpret selected examples of contemporary architecture and urbanism.</td></tr>
<tr><td>Syllabus</td><td colspan="5">- Historical survey of Modern Architecture: architectural structures and materials (historical overview); the constructive logic of space in relation to context.
- Historical survey of Postmodern Architecture: architectural structures and materials (historical overview); the constructive logic of space in relation to context.
- Survey of Contemporary Architecture.
- The architectural heritage of the twentieth and twenty-first centuries in relation to historical, technical, social, and environmental contexts: analysis and interpretation of building types (public buildings, religious architecture, monuments, hotels, and cultural buildings such as museums and galleries).
- Architectural research on Contemporary Architecture and knowledge of architectural and urban typologies and heritage, from the International Style to contemporary architecture and urban ensembles within their urban and architectural context.
- Architecture and Art / Architecture within the broader context of artistic production.
- High-Tech Architecture / Architecture and New Media: media façades, video installations, and light installations.
- Monuments and Memorial Architecture: the evaluation of memorial centres and memorial environments as frameworks for interpreting the meanings of spatial and commemorative messages.
- The heritage of industrial and civic architecture: examples of restoration, adaptive reuse, and revitalization of industrial and municipal heritage architecture (e.g. Vuko Bombardelli, Gallery of Fine Arts, Split; Stanko Fabris, Ferimport / Milan Šoštarčič, Academy of Music, Zagreb).
- Field instruction/trip: guided site visits focusing on modern architecture in Trogir (including Motel Trogir) or Split.
- Field instruction: modern residential architecture in Split, Split 3, contemporary tourist and hotel developments in Split, and the analysis of current conditions and development strategies through the synergy of culture, architecture, and urban planning.</td></tr>
</table>

<table>
<tr><td></td><td colspan="6">- Field instruction/trip: the relationship between traditional Mediterranean and Contemporary architecture (island of Brač, Split, Šibenik, or Trogir).
- Concluding lecture: From modern to contemporary architecture: continuities and ruptures.
- Modern architecture: student presentations of research results and critical interpretations. Discussion and evaluation by the student group.
- Contemporary architecture: student presentations of research results and critical interpretations. Discussion and evaluation by the student group.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☐ Seminars
☒ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☒ Multimedia
☐ Laboratory
☐ Supervision</td><td colspan="2">☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="6">Through lectures, practical exercises, and a research project, students will explore the history of modern and contemporary architecture, as well as an overview of major theories of modern and contemporary architecture and relevant philosophical and sociological approaches to architecture.
The course will be conducted through lectures, practical exercises, independent research, and field instruction. Students are expected to participate actively in class activities and research work, while also undertaking a substantial amount of independent study.
Each thematic unit will conclude with discussion sessions and practical exercises involving independent student work. Following the presentation of research projects, students will participate in discussions, receive feedback, comments, recommendations, and guidance for the further development or expansion of their research.</td></tr>
<tr><td rowspan="6">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☒</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☐</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☐</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☒</td><td>Participation in class</td><td>☐</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☒</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">The final course grade will be based on the evaluation of the quality of three assignments, independent exercises, and an individual research project. The final grade will be determined according to the following criteria: Active participation in class and completion of exercises – 40%, preparation and presentation of an individual research project – 60%</td></tr>
<tr><td rowspan="4">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td colspan="2">Availability via other media</td></tr>
<tr><td colspan="3">(Der Städtebau nach seinen künstlerischen Grunsätzen, 1889.) Umetničko oblikovanje gradova, Sitte, C., Građevinska knjiga, Beograd, 1967.</td><td></td><td colspan="2"></td></tr>
<tr><td colspan="3">Architecture and Modernity: A critique, Heynen, H., MIT Press, Cambridge, Mass., 1999. (odabrana poglavlja)</td><td></td><td colspan="2"></td></tr>
<tr><td colspan="3">Moderna arhitektura u Hrvatskoj 4. 1930-ih, Radović Mahečić, D., Školska knjiga, Zagreb, 2007. (odabrana poglavlja)</td><td></td><td colspan="2"></td></tr>
</table>

	Continuity of Modernity: Fragments of Croatian Architecture from Modernism to 2010, Grimmer, V. (ur.), Glažar, T. (ur.), Mrduljaš, M. (ur.), Rusan, A. (ur.), Stiller, A. (ur.), Udruženje hrvatskih arhitekata, Zagreb, 2010. (odabrana		
	poglavlja)		
	Antologijski arhitektonski vodič Zagreba: 100 izabranih zgrada, Karač, Z., Žunić, A., UPI-2M PLUS, Zagreb, 2018. (odabrana poglavlja)		
	Prostor 31, 2(66) – 2023 On the Phenomenon of Decay in Architecture; Theoretical Perspectives from the 1950s to the 2020s, Horvat, J., Šerman, K., Arhitektonski fakultet, Zagreb, 2023.		
Supplementary literature	Knjiga o jugu (poglavlje Gajeva 20), Pavičić, J., Profil Knjiga, Zagreb, 2018.		
Quality assurance	- Student participation in class discussions - Student evaluation survey on the quality of teaching and instructors at the university level - Anonymous surveys of students and associates for the evaluation of learning outcomes		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Historical survey of Modern Architecture: Architectural structures and materials; the spatial and structural logic of architecture in relation to context	3	
Week: 2.			
Predavanja	Historical survey of Postmodern Architecture: Architectural structures and materials; the spatial and structural logic of architecture in relation to context.	3	
Week: 3.			
Predavanja	Survey of Contemporary Architecture.	3	
Week: 4.			
Predavanja	The Architectural corpus/heritage of the twentieth and twenty-first centuries in historical, technical, social, and environmental contexts: Survey, analysis, and interpretation of selected building types.	3	
Week: 5.			
Predavanja	Researching Contemporary Architecture and studying architectural and urban typologies and heritage: From the International Style to contemporary architecture and urban ensembles within their urban and architectural contexts.	3	
Week: 6.			
Predavanja	Architecture and Art: Architecture within the broader context of artistic production.	3	
Week: 7.			
Predavanja	High-Tech Architecture and New Media: Media Façades, Video and Light Installations.	3	

Week: 8.			
Predavanja	Monuments and Memorial Architecture.	2	
Seminar	Evaluating Memorial Centres and Memorial Environments as frameworks for reading and interpreting environmental messages.	1	
Week: 9.			
Predavanja	Industrial and civic architectural heritage: Restoration, adaptive reuse, and revitalization, case studies.	1	
Seminar	Examples: Vuko Bombardelli, Gallery of Fine Arts, Split; Stanko Fabris, Ferimport Building; Milan Šoštarčič, Academy of Music, Zagreb.	2	
Week: 10.			
Predavanja	Field instruction: Guided site visits exploring Modern Architecture in Trogir (including Motel Trogir) or Split.	1	
Seminar	Field instruction/study and discussion.	2	
Week: 11.			
Predavanja	Field instruction: Modern residential architecture in Split and Split 3, contemporary tourist and hotel development, and urban development strategies through the synergy of culture, architecture, and urban planning.	1	
Seminar	Field instruction/study and discussion.	2	
Week: 12.			
Predavanja	Field instruction/trip: Examining the relationship between traditional Mediterranean building traditions and Contemporary Architecture (island of Brač, Split, Šibenik, or Trogir).	1	
Seminar	Field instruction/study and discussion.	2	
Week: 13.			
Predavanja	Concluding lecture – From Modern to Contemporary Architecture: continuities and ruptures.	3	
Week: 14.			
Seminar	Modern Architecture: Student presentations of research findings and critical interpretations, followed by peer discussion and evaluation.	3	
Week: 15.			
Seminar	Contemporary Architecture: Student presentations of research findings and critical interpretations, followed by peer discussion and evaluation.	3	

<table>
<tr><td>Course name</td><td colspan="5">Dalmatian School of Painting (Selected Topics)</td></tr>
<tr><td>ID</td><td>FFU80P</td><td>Study year</td><td colspan="3">2.</td></tr>
<tr><td>Lecturer</td><td>prof. dr. sc. Ivana Prijatelj Pavičić</td><td>ECTS workload</td><td colspan="3">2.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">20%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to familiarize students with the Dalmatian School of Painting; to introduce students to the stylistic developments within the Dalmatian School of Painting from the 14th to the 16th century; to acquaint students with the transmission of artistic influences and the principal protagonists of the Dalmatian School of Painting; and to equip students with the skills necessary to research the Dalmatian School of Painting at both theoretical and professional levels.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">There are no prerequisites.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon successful completion of the course, students will be able to:
- use scholarly and professional literature related to the Dalmatian School of Painting;
- assess and evaluate course content from a professional perspective;
- develop the ability to interpret and evaluate the artistic achievements of individual representatives of the Dalmatian School of Painting;
- recognize the value of the national, regional, and local artistic heritage of the 15th and 16th centuries.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introduction to the course. Course objectives and requirements. The historiography and critical reception of the Dalmatian School of Painting.
2. The term "Dalmatian School of Painting". Painting on the eastern Adriatic coast between 1300 and 1340.
3. The works of Paolo Veneziano and his circle on the eastern Adriatic coast.
4. Fourteenth-century Dubrovnik painting. The activity of the Master of the Tkon Crucifix and his contemporaries. Illuminations in Hrvoje's Missal. Illuminations in the manuscripts of Bartol Krbavac.
5. Dujam Vučković and his circle. Blaž Jurjev Trogiranin and his circle.
6. Nikola Vladanov. Dubrovnik painting in the first half of the fifteenth century. Typology and morphology of altarpieces in fifteenth-century Venetian Dalmatia.
7. Contacts between painters and sculptors in fifteenth-century Venetian Dalmatia. Patronage and the art market. Dubrovnik painting in the first half of the fifteenth century: the Master of the Initials of the Vatican Croatian Prayer Book; Ivan and Stjepan Ugrinović.
8. Dubrovnik and Bay of Kotor painting between 1440 and 1490. Matko Junčić, Lovro Dobričević and his circle, the Master of the Initials of the Academy Dubrovnik Prayer Book, and the Master of the Illuminations of St Patrick's Purgatory and the Legend of St Tryphon.
9. Mihajlo of Kotor. The Master of the Savina Frescoes. The Master of Our Lady of the Rocks.
10. Dubrovnik painting at the end of the fifteenth century and in the first decades of the sixteenth century. Nikola Božidarević, Mihajlo Hamzić, Vicko Lovrin, and Marin Lovrin.
11. Dubrovnik painting in the second and third quarters of the sixteenth century. Angelo Bizamano, Kristofor Antunović, Petar Ivanov, Simone Ferri, Frano Matijin, and others.
12. Painting in Venetian Dalmatia at the end of the fifteenth and the beginning of the sixteenth century.
13. The activity of Juraj Ćulinović in his homeland.
14. The influence of the Crivelli brothers in Dalmatia. Petar Jordanić.</td></tr>
</table>

	15. The decline of local native painting on the eastern Adriatic coast and the increasing predominance of imported works.		
Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☐ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☒ Supervision	☐ ☐ ☐ ☐
Student obligations	1. Participate actively and constructively in class. 2. Participate in the teaching process by attending at least 70% of lectures and 70% of seminar sessions. Attendance is not included in the final grade but is a prerequisite for taking the final assessment. 3. Obtain information about any missed classes during the instructor's office hours and from fellow students. 4. Adhere to the deadlines established for all course activities. 5. Complete individual and group assignments in a timely and satisfactory manner. 6. Complete a seminar paper, which serves as the equivalent of a written or oral examination. 7. Prepare the seminar paper in accordance with the prescribed criteria. 8. Present the seminar paper in accordance with the prescribed criteria.		

Monitoring student work						
	Class attendance	☒	Research	☐	Practical work	☐
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☒	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	1. Seminar paper (a passing grade on the seminar paper is equivalent to passing a written or oral examination): a seminar paper prepared and presented in accordance with the instructor's guidelines – 80%. 2. Performance in individual and group assignments – 10%. 3. Class participation, including active participation in discussions during lectures and seminar sessions – 10%.

Required literature	Title	Number of copies available	Availability via other media
	G. Gamulin, Bogorodica s Djetetom u staroj umjetnosti Hrvatske, Zagreb, 1971.	2	
	K. Prijatelj, Dalmatinsko slikarstvo 15. i 16. st., Zagreb, 1983.	1	
	I. Prijatelj Pavičić, Kroz Marijin ružičnjak, Split, 1998.	1	
	E. Hilje, Gotičko slikarstvo u Zadru, Zagreb, 1999.	1	
	Zagreb 2004.	1	
	Hrvatska renesansa, katalog izložbe, Zagreb 2004., ur. Miljenko Jurković, Alain Erlande-Brandenburg.	1	
	M. Pelc, Renesansa, Zagreb, 2007.	2	
	I. Prijatelj Pavičić, U potrazi za izgubljenim slikarstvom. O majstoru Lovru iz Kotora i slikarstvu na prostoru od Dubrovnika do Kotora	1	

	tijekom druge polovice XV. stoljeća, Dubrovnik, 2013.		
	Z. Demori Staničić, Javni kultovi ikona u Dalmaciji, Književni krug, Split, 2017.	0	
	Vratnice Andrije Buvine u Splitskoj katedrali 1214.–2014., zbornik radova skupa održanog 23. i 24. rujna 2014. godine u Splitu, ur. Nenad Cambi et al., Književni krug – Institut za povijest umjetnosti, Split-Zagreb, 2020.	0	
Supplementary literature	V. J. Đurić, Dubrovačka slikarska škola, Beograd, 1963.; K. Prijatelj, Slikar Blaž Jurjev, Zagreb, 1965.; K. Prijatelj, Dubrovačko slikarstvo 15. i 16. st., Zagreb, 1968.; G. Gamulin, Slikana raspela u Hrvatskoj, Zagreb, 1983.; Zlatno doba Dubrovnika, katalog izložbe, Zagreb 1986.- 1987.; Likovna kultura Dubrovnika 15. i 16.stoljeća, zbornik kongresa uz izložbu Zlatno doba Dubrovnika, Zagreb 1991.; Skupina autora, Srednji vijek i renesansa, Hrvatska i Europa, 2 dio, Zagreb, 2000. (članci: K. Prijatelj, «Dalmatinska slikarska škola» (1350-1550) u europskom kontekstu; str. 615-638; I. Fisković, Kiparstvo, str. 641-638; A. Badurina, Iluminirani latinički i glagoljički rukopisi, str. 665-676; I. Petricioli, Umjetnički obrt, str. 679-696); E. Hilje, kataloške jedinice u: Slikarstvo, Umjetnička baština Zadarske nadbiskupije, 2006. , str. 139-166, E. Hilje – A. Bartulović, Građa za splitsko slikarstvo 14. I 15. stoljeća, Zadar, 2023.		
Quality assurance	- attendance, class participation, and successful completion of assigned tasks; - student evaluation survey on the quality of teaching and instruction conducted at the university level; - successful completion of the examination and fulfillment of all other course requirements specified in the syllabus; - individual consultations; - students' self-assessment of the achieved learning outcomes; - peer evaluation of the implementation and quality of the teaching process.		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the course. Course objectives and requirements. The historiography and critical reception of the Dalmatian School of Painting.	1	
Seminar	Detailed instructions for preparing the seminar paper. Allocation of seminar topics.	1	
Week: 2.			
Predavanja	The term "Dalmatian School of Painting". Painting on the eastern Adriatic coast between 1300 and 1340.	1	
Seminar	Selected seminar topics – the historiography of research on the Dalmatian School of Painting.	1	
Week: 3.			
Predavanja	The works of Paolo Veneziano and his circle on the eastern Adriatic coast.	1	
Seminar	Selected seminar topics – the works of Paolo Veneziano and his circle on the eastern Adriatic coast.	1	

Week: 4.			
Predavanja	Fourteenth-century Dubrovnik painting. The activity of the Master of the Tkon Crucifix and his contemporaries. Illuminations in Hrvoje's Missal. Illuminations in the manuscripts of Bartol Krbavac.	1	
Seminar	Selected seminar topics – manuscript illumination.	1	
Week: 5.			
Predavanja	Dujam Vučković and his circle. Blaž Jurjev Trogiranin and his circle.	1	
Seminar	Selected seminar topics – Dujam Vučković and Blaž Jurjev Trogiranin.	1	
Week: 6.			
Predavanja	Nikola Vladanov. Dubrovnik painting in the first half of the fifteenth century. Typology and morphology of altarpieces in fifteenth- century Venetian Dalmatia.	1	
Seminar	Selected seminar topics – Dubrovnik painting in the first half of the fifteenth century.	1	
Week: 7.			
Predavanja	Contacts between painters and sculptors in fifteenth-century Venetian Dalmatia. Patronage and the art market. Dubrovnik painting in the first half of the fifteenth century: the Master of the Initials of the Vatican Croatian Prayer Book; Ivan and Stjepan Ugrinović.	1	
Seminar	Selected seminar topics – patronage and the art market in the fifteenth and sixteenth centuries.	1	
Week: 8.			
Predavanja	Dubrovnik and Bay of Kotor painting between 1440 and 1490. Matko Junčić, Lovro Dobričević and his circle, the Master of the Initials of the Academy Dubrovnik Prayer Book, and the Master of the Illuminations of St Patrick's Purgatory and the Legend of St Tryphon.	1	
Seminar	Selected seminar topics – Dubrovnik and Bay of Kotor painting in the second half of the fifteenth century.	1	
Week: 9.			
Predavanja	Mihajlo of Kotor. The Master of the Savina Frescoes. The Master of Our Lady of the Rocks.	1	
Seminar	Selected seminar topics – Mihajlo Hamzić, Nikola Božidarević, and Vicko Lovrin.	1	
Week: 10.			
Predavanja	Dubrovnik painting at the end of the fifteenth century and in the first decades of the sixteenth century. Nikola Božidarević, Mihajlo Hamzić, Vicko Lovrin, and Marin Lovrin.	1	
Seminar	Selected seminar topics – Mihajlo of Kotor, the Master of the Savina Frescoes, and the Master of Our Lady of the Rocks.	1	
Week: 11.			
Predavanja	Dubrovnik painting in the second and third quarters of the sixteenth century. Angelo Bizamano, Kristofor Antunović, Petar Ivanov, Simone Ferri, Frano Matijin, and others.	1	
Seminar	Selected seminar topics – Dubrovnik painting in the second half of the sixteenth century.	1	
Week: 12.			
Predavanja	Painting in Venetian Dalmatia at the end of the fifteenth and the beginning of the sixteenth century.	1	

Seminar	Selected seminar topics – Juraj Ćulinović.	1	
Week: 13.			
Predavanja	The activity of Juraj Ćulinović in his homeland.	1	
Seminar	Selected seminar topics – painting in Venetian Dalmatia in the fifteenth and sixteenth centuries.	1	
Week: 14.			
Predavanja	The influence of the Crivelli brothers in Dalmatia. Petar Jordanić.	1	
Seminar	Selected seminar topics – the Crivelli brothers.	1	
Week: 15.			
Predavanja	The decline of local native painting on the eastern Adriatic coast and the increasing predominance of imported works.	1	
Seminar	Concluding remarks.	1	

<table>
<tr><td>Course name</td><td colspan="5">Venetian Construction in the Eastern Adriatic in the Early Modern Period</td></tr>
<tr><td>ID</td><td>FFU80G</td><td>Study year</td><td colspan="4">2.</td></tr>
<tr><td>Lecturer</td><td>dr. sc. Darka Bilić, nasl. doc.</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="4">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to introduce students to the range of influence of the Republic of Venice on the corpus of monumental heritage of the eastern Adriatic coast from the 15th to the 18th century. To understand the nature of the domestic architectural heritage in its political context and to evaluate it within a broader macro-regional framework.
Through a detailed study of the most significant buildings and protagonists, students will become familiar with the administrative mechanisms and regulatory processes for constructing state-owned buildings, and will be trained to evaluate architectural heritage from the perspective of the commissioner.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">-</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- Gain an in-depth knowledge of the corpus of Venetian architecture on the eastern coast of the Adriatic over four centuries
- Evaluate national, regional, and local architectural and urban heritage within a broader geographical and political framework
- evaluate the state's influence on local patrons and construction
- contextualize individual state-sponsored constructions and evaluate them within a broader geographical and political framework
- master the research methodology for the role of patrons in general</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introductory lecture; historical context, territorial scope of influence.
2. 15th-century fortifications - urban castles (Zadar, Trogir, Split). The double rampart in Šibenik – a case study.
3. M. Sanmicheli in the service of the Republic, 16th-century fortifications (City walls of Zadar, St. Nicholas Fortress in Šibenik, city gates). The Munire et Ornare policy on the Terra Firma and in Dalmatia.
4. 17th and 18th-Century Fortifications (Split, Sinj, Knin, Imotski)
5. 15th and 16th-Century Administrative Architecture (Princely Palaces), Space – Function – Form.
6. Administrative architecture of the 15th and 16th centuries (Town halls, lodges), Space – Function – Form.
7. Zadar, the capital city – administrative architecture. Influence on the urban design of cities.
8. Princely Palaces in the 18th Century (Šibenik, Imotski, Poreč).
9. Restoration, renovation, and maintenance of state buildings. Administrative bodies. The role of the General Provisional Superintendent. (Tools).
10. The State Construction Site in the 18th Century - the Cathedral of Makarska, the Cathedral of Skradin. Differences between the Master Builder and the Engineer.
11. Engineer Francesco Mlechiori. State engineers of domestic origin.
12. Construction of the Lazaretto in Split. Lazarettos from the 15th to the 18th century (Venice, Dubrovnik, Herceg Novi, Corfu, Ancona)
13. Infrastructure. Arsenals in Zadar and Hvar in the broader Venetian context. Barracks in the Dalmatian hinterland.
14. Field trip
15. Concluding remarks. The valuation of the state's role in the construction and preservation of structures in Dalmatia, on the Terra Firma, and in other overseas territories. Discussion.</td></tr>
</table>

<table>
<tr><td>Teaching types</td><td>☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td>☒ Fieldwork
☒ Independent work
☒ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="3">Regular class attendance, a written and presented seminar paper, a midterm test, and an exam.</td></tr>
<tr><td>Monitoring student work</td><td colspan="3"><table>
<tr><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☒</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td></td><td>☐</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
</table></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="3">Regular class attendance 50%
Oral presentation and written seminar paper 50%</td></tr>
<tr><td>Required literature</td><td colspan="3"><table>
<tr><th>Title</th><th>Number of copies available</th><th>Availability via other media</th></tr>
<tr><td>Krasanka Majer Jurišić, Arhitektura vlasti i suda: vijećnice, lože i kneževe palače u Dalmaciji od 15. do 18. stoljeća, Zagreb: Hrvatski restauratorski zavod: Društvo povjesničara umjetnosti Hrvatske, 2017.</td><td>1</td><td></td></tr>
<tr><td>Andrej Žmegač, Bastioni jadranske Hrvatske, Zagreb: Školska knjiga: Institut za povijest umjetnosti, 2009.</td><td>3</td><td></td></tr>
<tr><td>Donatella Calabi, Città ed edilizia pubblica nel dominio veneziano da mare : modelli, significato civile, linguaggio architettonico, D'une ville à l'autre. Structures matérielles et organisation de l'espace dans les villes européennes (XIIIe-XVIe siècle) Actes du colloque de Rome (1er-4 décembre 1986) Rome : École Française de Rome, 1989. pp. 813-843</td><td></td><td>online</td></tr>
<tr><td>Darka Bilić, Inženjeri u službi Mletačke Republike. Inženjeri i civilna arhitektura u 18. stoljeću u mletačkoj Dalmaciji i Albaniji., Split: Književni krug, 2013.</td><td>3</td><td></td></tr>
</table></td></tr>
<tr><td>Supplementary literature</td><td colspan="3">Majer Jurišić, Krasanka. "Zadarska Providurova palača u vrijeme mletačke uprave." Povijesni prilozi 32, no. 44 (2013): 183-202.
Bilić, Darka, Krasanka Majer Jurišić, and Josip Pavić. "Dvostruki bedem u Šibeniku–funkcija, valorizacija i prezentacija." Portal: godišnjak Hrvatskoga restauratorskog zavoda 10. (2019): 27-45.
Bilić, Darka, and Krasanka Majer Jurišić. "Obnova i održavanje javnih palača u Dalmaciji tijekom XVII. I XVIII. stoljeća." Prilozi povijesti umjetnosti u Dalmaciji 43, no. 1 (2016): 335-360.
Majer Jurišić, Krasanka. "Izgradnja i održavanje upravnih građevina u Krku od Vinciguerrine obnove iz godine 1489. do kraja 18. stoljeća." Godišnjak zaštite spomenika kulture Hrvatske 35, no. 35 (2011): 7-22.</td></tr>
</table>

	Žmegač, Andrej. "Fortezze venete in Dalmazia." L'architettura militare di Venezia in terraferma e in Adriatico fra XVI e XVII secolo (2014): 283-303. Žmegač, Andrej. "Hvarski Arsenal u kontekstu ostalih mletačkih arsenala." Ars Adriatica 2 (2012): 157-166. Bilić, Darka. "Generalni inventar državnih građevina u Dalmaciji iz 1789. godine." Radovi Instituta za povijest umjetnosti 31 (2007): 179-188. Bilić, Darka. "Francesco Melchiori–inženjer u službi Mletačke Republike." Ljudi 18. stoljeća na hrvatskom prostoru. Od plemića i crkvenih dostojanstvenika do težaka i ribara: 55-56. Donatella Calabi, „Le basi ultramarine", u: Storia di Venezia: Il Mare, sv. 2, Alberto Tenenti, Ugo Tucci (ur.), Rim: Enciclopedia Italiana, 1991., 861 – 879. Arbel, Benjamin. "Venice's maritime empire in the early modern period." In A Companion to Venetian History, 1400-1797, Eric R. Dursteler (ur.), Brill, 2013., 125-253. Mazzi, Giuliana, and Stefano Zaggia, (ur.) " Architetto sia l'ingegniero che discorre": ingegneri, architetti e proti nell'età della Repubblica. Marsilio, 2004.
Quality assurance	- Class attendance, participation, and performance on assignments - University-wide student survey on the quality of instruction and instructors - Passed exam and fulfillment of other syllabus-required obligations - Individual consultations - Student self-assessment of learning outcomes - Collaborative assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introductory lecture; historical context, territorial scope of influence.	2	Classroom
Seminar	Interpretations of the Republic of Venice's influence on the artistic production of the eastern Adriatic coast in historical and art historical historiography	1	Classroom
Week: 2.			
Predavanja	15th-century fortifications - urban castles (Zadar, Trogir, Split). The double rampart in Šibenik – a case study.	2	Classroom
Seminar	Cylindrical towers with a drawbridge on the eastern coast of the Adriatic in the 15th and 16th centuries: development of the type, function, chronology, and examples	1	Classroom
Week: 3.			
Predavanja	M. Sanmicheli in the service of the Republic, 16th-century fortifications (City walls of Zadar, St. Nicholas Fortress in Šibenik, city gates). The Munire et Ornare policy on the Terra Firma and in Dalmatia.	2	Classroom
Seminar	The Fortification of Dalmatian Cities in the 16th Century: The Role of the Republic of Venice, Military Engineers, and Local Communities in Shaping the Defensive System	1	Classroom
Week: 4.			
Predavanja	17th and 18th-Century Fortifications (Split, Sinj, Knin, Imotski)	2	Classroom

Seminar	Military Fortresses in Dalmatia during the 18th Century: Location, Architectural Features, and Strategic Role in the Defense of the Venetian Border	1	Classroom
Week: 5.			
Predavanja	15th and 16th-Century Administrative Architecture (Princely Palaces), Space – Function – Form.	2	Classroom
Seminar	Architecture of the State Administration around St. Mark's Square in Venice: Functions, Clients, and Architects in the Service of the Republic of Venice	1	Classroom
Week: 6.			
Predavanja	Administrative architecture of the 15th and 16th centuries (Town halls, lodges), Space – Function – Form.	2	Classroom
Seminar	The Architecture of Michele and Giangirolamo Sanmicheli on the Eastern Adriatic Coast: The Role of the Venetian Republic, Clients, and Local Communities in Shaping Public Space	1	Classroom
Week: 7.			
Predavanja	Zadar, the capital city – administrative architecture. Influence on the urban design of cities.	2	Classroom
Seminar	The Provveditore's Palace in Zadar: Construction Phases, Architectural Features, and the Role in Representing Venetian State Authority	1	Classroom
Week: 8.			
Predavanja	Princely Palaces in the 18th Century (Šibenik, Imotski, Poreč).	2	Classroom
Seminar	Water Supply in Dalmatian Cities During Venetian Rule: Cisterns, Wells, and Public Fountains	1	Classroom
Week: 9.			
Predavanja	Restoration, renovation, and maintenance of state buildings. Administrative bodies. The role of the General Provisional Superintendent. (Tools).	2	Classroom
Seminar	City clocks in Dalmatian towns during the Venetian period: chronology, patrons, typology, and role in shaping public space	1	Classroom
Week: 10.			
Predavanja	The State Construction Site in the 18th Century - the Cathedral of Makarska, the Cathedral of Skradin. Differences between the Master Builder and the Engineer.	2	Classroom
Seminar	The Fortress in Hvar: commissioners, construction phases, and its role in the city's defense system	1	Classroom
Week: 11.			
Predavanja	Engineer Francesco Mlechiori. State engineers of domestic origin.	2	Classroom
Seminar	State Hospitals in Dalmatian Cities during the Venetian Period and in Venice: Architecture and Position within the System of Health and Social Care	1	Classroom
Week: 12.			
Predavanja	Construction of the Lazaretto in Split. Lazarettos from the 15th to the 18th century (Venice, Dubrovnik, Herceg Novi, Corfu, Ancona	2	Classroom
Seminar	"Bazana" and Sanitary Corridors in Dalmatia during the 18th Century: The Organization of Anti-Epidemic Protection and the Role of the Republic of Venice	1	Classroom

Week: 13.			
Predavanja	Infrastructure. Arsenals in Zadar and Hvar in the broader Venetian context. Barracks in the Dalmatian hinterland.	2	Classroom
Seminar	"Fondaco" and grain warehouses in Dalmatian cities and in Venice: function, organization, and architectural features	1	Classroom
Week: 14.			
Predavanja	Field trip	2	Field trip
Seminar	Venetian Salt Warehouses on the Eastern Coast of the Adriatic: Economic Function and Architectural Organization	1	Field trip
Week: 15.			
Predavanja	Concluding remarks. The valuation of the state's role in the construction and preservation of structures in Dalmatia, on the Terra Firma, and in other overseas territories. Discussion.	2	Classroom
Seminar	"Provveditore Generale" and Venetian Officials in Dalmatia: Patrons of Art and Their Representation through Architecture, Sculpture, and Inscriptions	1	Classroom

<table>
<tr><td>Course name</td><td colspan="5">Writing on contemporary art and architecture: Critical theory and models of interpretation</td></tr>
<tr><td>ID</td><td>FFU90L</td><td>Study year</td><td colspan="4">2.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Silva Kalčić</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="4">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to enable students to articulate and critically discuss the creation and conceptualization of works of contemporary art and architecture, as well as the ways in which these works have been presented and interpreted within a historical context.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">N/A</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon successful completion of the course, students will be able to:
- develop an interest in the interpretation and critical discussion of works of art and architecture through oral presentations and the writing of theoretical texts, essays, exhibition catalogue forewords, competition briefs, and conceptual texts;
- develop creative and critical thinking skills;
- evaluate exhibitions and works of art and architecture, and articulate and defend their views on artistic and architectural works and phenomena both orally and in writing;
- develop a comparative approach and apply theoretical concepts in formulating a thesis and conceptual framework for a text;
- practise the critical reading and interpretation of architectural and urban design projects;
- understand the relationship between the visual arts and broader social developments.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Writing on Contemporary Art: Interpretative Theories of Art
- The theory of visual conception and the codes of the artwork
- Postmodernist theory as a critique of modernism
- The diversity of critical writing on art
- Criticism as dialogue (writing a critical response to an art critic’s text)
- Topoi of contemporary art
- Terminology, methodology, and evaluation criteria in art writing
2. Art as the Production of Meaning: Writing Exhibition Reviews
- Art history as a history of exhibitions: conceptual art and the dematerialization of the exhibition in the 1970s
- The architecture of exhibition displays
- The exhibition as a “compass of historical development”: permanent museum displays
- Theoretical perspectives and the exhibition as a site of social and political inquiry
3. Spaces for Artistic Production and Art Discourse in Contemporary Croatia
4. The Relationship between the Architectural Project and the Urban Plan: An Interdisciplinary Approach
(e.g. sociological perspectives based on users’ needs; the anthropology of the human environment)
- Contemporary architecture: rationalism, analogue architecture, metabolism, and other movements; paradigm shifts and the redefinition of public space
- Critical reflection on historical, municipal, and industrial architectural heritage, as well as park and urban ensembles, through examples of restoration and revitalization projects
- Writing competition briefs and evaluating memorial sculpture and memorial parks</td></tr>
</table>

	- Evaluation of architectural projects and the responsibility of providing expert opinions - Evaluation of urban plans and interpolation projects, with particular reference to contrasting interpolation 5. Analysing the Current State and Development Prospects of Croatian Cities through the Synergy of Culture, Architecture, and Urban Planning: The Case of Split

Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☒ Fieldwork ☒ Independent work ☐ Multimedia ☐ Laboratory ☒ Supervision	☐ ☐ ☐ ☐

Student obligations	1. sudjelovati u nastavnom procesu: predavanja 80%, seminari 80% 2. ponašati se u skladu s etičkim i znanstvenim načelima u visokoškolskoj nastavi 3. sudjelovati i izvršavati nastavne i izvannastavne (individualne i grupne) 4. aktivnosti koje omogućavaju stjecanje ishoda učenja predviđenih kolegijem 5. izraditi seminarski rad prema unaprijed utvrđenim kriterijima 6. prezentirati seminarski rad prema unaprijed utvrđenim kriterijima 7. istraživački rad, odabir teme, metode provedbe i prezentacija rezultata istraživanja 8. informirati se o nastavi s koje je izostao u vrijeme konzultacija nastavnika i s drugim studentima 9. pridržavati se vremenskih okvira potrebnih za obavljanje aktivnosti na kolegiju 10. pravovremeno i kvalitetno izvršavati individualne i grupne zadatke 11. aktivno i konstruktivno sudjelovati na nastavi

Monitoring student work	Class attendance	☒	Research	☒	Practical work	☐
	Experimental work	☐	Paper	☐	Essay	☒
	Seminar paper	☐	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	Sukladno ishodima učenja na kolegiju te obvezama studenta, zaključna se ocjena na kolegiju formira s obzirom na ostvarenost sljedećih elemenata: 1. istraživački rad, po fazama, rezultati istraživanja – 50% 2. izrađen i prezentiran seminarski rad sukladno uputama nastavnika – 30% 3. uspješnost u rješavanju samostalnih i grupnih zadataka – 10% 4. aktivnost na nastavi, sudjelovanje u raspravama tijekom nastave i seminara – 10% Kriteriji vrednovanja i ocjenjivanja pojedinih elemenata opisani su u repozitoriju kolegija.

Required literature	Title	Number of copies available	Availability via other media
	The State of Art Criticism (James Elkins i Michael Newman, ur.), Routledge, New York/London, 2008.	1	
	Janet Wolf, „Društvena proizvodnja umjetnosti“, u: Umjetničko djelo kao društvena činjenica (Ljiljana Kolešnik, ur.), Institut za povijest umjetnosti, Zagreb, 2005., 9-49.	1	

	Silva Kalčić, Svijet prema labirintu/Eseji o visokoj moderni i postmodernizmu 1970-ih i 1980-ih, ULUPUH, Zagreb, 2017.	1	
Supplementary literature	Mary Anne Staniszewski, The Power of Display: A History of Exhibition Installations at the Museum of Modern Art, MIT Press, Cambridge, Mass., 1998. William Mitchel, Ikonologija. Slika, tekst, ideologija. Antibarbarus, Zagreb, 2009. Miško Šuvaković, Pojmovnik suvremene umjetnosti. Horetzky, Zagreb, 2005. Mario Gandelsonas, From Structure to Subject: The Formation of an Architectural Language, The Institute for Architecture & Urban Studies By Wittenborn Art Books, New York, 1974. Rosalyn Deutsche, Evictions, Art and Spatial Politics, MIT Press, Cambridge, Massachusetts, 1998. Hal Foster, The Art-Architecture Complex, Verso Books, New York, London, 2011. Giulio Carlo Argan, „On the typology of architecture“, Theorizing a New Agenda for Architecture. An Anthology of Architectural Theory 1965- 1995, Kate Nesbitt (ur.), Princeton Architectural Press, New York, 1995. Thomas L. Schumacher, „Contextualism: Urban Ideals and Deformations“, Theorizing a new Agenda for Architecture, Kate Nesbitt (ur.), Princeton Architectural Press, Cambridge, Massachusetts, London, 1971.		
Quality assurance	- pohađanje nastave, aktivnost na nastavi, uspješnost u obavljanju zadataka - studentska anketa o kvaliteti nastave i nastavnika na sveučilišnoj razini - položen ispit i ostvarene druge silabusom propisane obveze - individualne konzultacije - samoprocjena studenata postignutih ishoda učenja - suradnička procjena provedbe i kvalitete nastavnog procesa		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Writing on contemporary art: Theories of interpretation in art - Visual theories of the artwork and systems of representation - Postmodernist theory as a critique of modernism - The diversity of critical approaches to art writing	3	
Week: 2.			
Predavanja	Art as the production of meaning: Writing exhibition reviews - Art history as a history of exhibitions: conceptual art and the dematerialization of the exhibition in the 1970s - Exhibition design and display architecture - The exhibition as a “compass of historical development”: permanent museum displays - Theoretical perspectives and the exhibition as a site of social and political inquiry	3	
Week: 3.			
Predavanja	Spaces for artistic production and Art discourse in contemporary Croatia	3	
Week: 4.			
Predavanja	The relationship between architectural design and urban planning: An interdisciplinary approach (e.g. sociological approaches based on users’ needs and the anthropology of the built environment)	3	

Week: 5.			
Predavanja	Contemporary architecture: Architectural rationalism, analogue architecture, metabolism, paradigm shifts, and the redefinition of public space	3	
Week: 6.			
Predavanja	Critical Thinking on Historical, Municipal, and Industrial Architectural Heritage, as well as Park and Urban Ensembles, through the Example of Restoration and Revitalization Projects	3	
Week: 7.			
Seminar	Critical thinking about historical, municipal, and industrial architectural heritage, and of park and urban complexes, through case studies of restoration and revitalization projects	3	
Week: 8.			
Seminar	Preparation of competition briefs and the evaluation of memorial sculpture/memorial parks	3	
Seminar	Seminar	3	
Week: 9.			
Seminar	The evaluation of architectural projects and the responsibility of professional judgement	3	
Week: 10.			
Seminar	Evaluation of urban plans and architectural interventions through the example of Contrasting Interpolation	3	
Week: 11.			
Predavanja	Analysis and development strategies for Croatian cities through the synergy of culture, architecture, and urban planning: The Case of Split	3	
Week: 12.			
Seminar	How to Write an Exhibition Review	3	
Week: 13.			
Predavanja	Case studies of the relationship between architectural and urban planning competition briefs and competition results	3	
Week: 14.			
Predavanja	Final Lecture	3	

<table>
<tr><td>Course name</td><td colspan="5">Art History Workshop III</td></tr>
<tr><td>ID</td><td>FFU90P</td><td>Study year</td><td colspan="4">2.</td></tr>
<tr><td>Lecturer</td><td>Kristina Babić Džaja, v. pred.
izv. prof. dr. sc. Vedran Barbarić
izv. prof. dr. sc. Ivana Čapeta Rakić
izv. prof. dr. sc. Silva Kalčić
doc. dr. sc. Anđelko Mihanović
izv. prof. dr. sc. Dalibor Prančević
prof. dr. sc. Ivana Prijatelj Pavičić
izv. prof. dr. sc. Ana Torlak</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="4">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to train students for the conducting of academic research and the interpretation of research results in the field of art history.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">Art History Workshop may be enrolled exclusively by students who will prepare and defend a graduate thesis at the Department of Art History under the supervision of a chosen mentor. The selection of a mentor and topic is governed by the provisions of the Faculty of Humanities' Regulations on Undergraduate and Graduate Theses.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
shape research work within the framework of preparing a graduate thesis in the field of art history;
conduct research within the framework of preparing a graduate thesis in the field of art history;
interpret research results and phenomena in the broader cultural, historical, and identity context of art history;
communicate research results in a reasoned manner, grounded in relevant theoretical and methodological approaches in art history.</td></tr>
<tr><td>Syllabus</td><td colspan="5">The course is focused on individual and mentored work on a selected topic of graduate research in the field of art history. It encompasses the theoretical, methodological, and practical preparation of students for writing a graduate thesis:
interpretation of artistic phenomena in a broader cultural, social, and historical context;
application of professional terminology and academic discourse in written and oral expression;
discussion of relevant theoretical, methodological, and interdisciplinary approaches;
conducting independent research work;
final development of the structure, concept, and methodological framework of the graduate thesis;
ethical standards in academic work, citation, and academic integrity.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☐ Lectures
☐ Seminars
☒ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☐ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
</table>

Student obligations	- to conduct themselves in accordance with the ethical and academic standards of higher education and in accordance with the mentor's instructions. - to participate in the work according to the schedule agreed upon with the mentor, which enables the achievement of the learning outcomes prescribed by the course. - to adhere to deadlines.					
Monitoring student work	Class attendance	☒	Research	☒	Practical work	☒
	Experimental work	☐	Paper	☐	Essay	☒
	Seminar paper	☐	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☐
		☐		☐		☐
		☐				
Assessment and evaluation of student work	In accordance with the course learning outcomes and the obligations undertaken by the student, the final grade is determined based on the achievement of the following elements: Activity in completing assignments, regularity of participation in consultations and discussions, and preparedness for work – 30% Research work (written work, source analysis, methodological grounding, and application of professional terminology) – 40% Ability to apply art-historical methods, critically use sources, provide reasoned interpretation of works of art and art-historical phenomena, and clarity and precision of professional communication – 30% The assessment places particular emphasis on the ability to apply art-historical methods, critically use sources, provide reasoned interpretation of works of art and art-historical phenomena, and the clarity and precision of professional communication.					

Required literature	Title	Number of copies available	Availability via other media
	Stručnu literaturu definira mentor prema odabranoj temi.		

Supplementary literature	Academic literature is defined by the mentor according to the chosen topic.
Quality assurance	- performance in completing assignments - student survey on the quality of teaching and instructors at the university level - fulfillment of obligations prescribed by the syllabus - individual consultations - student self-assessment of achieved learning outcomes - peer assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Supervised thesis work	15	
Seminar	Supervised thesis work	30	

<table>
<tr><td>Course name</td><td colspan="5">Approaches to Interpreting the Relationship between Sacred Heritage and Space in Visual Arts Teaching</td></tr>
<tr><td>ID</td><td>FFU70E</td><td>Study year</td><td colspan="3">2.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Vedran Barbarić</td><td>ECTS workload</td><td colspan="3">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to introduce students to interpretations of the relationship between sacred architecture and space using selected examples from prehistory to the Middle Ages, with the aim of applying the acquired knowledge in the teaching process.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">No conditions.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- connect and use various approaches to research and analysis of sacred heritage for the needs of teaching fine arts
- use the results of research from other scientific disciplines in presenting and analyzing content from the history of art and cultural heritage
- plan, design and implement various models of project, research and field teaching in the content of fine arts, visual culture and related interdisciplinary content
- design and implement teaching of fine arts in the space of a sacralized landscape
- propose, design and independently design methodically thought-out and didactically stimulating teaching materials and tasks on the topic of sacral heritage in the space</td></tr>
<tr><td>Syllabus</td><td colspan="5">During 15 hours of classes, students will be introduced to ways of interpreting the relationship between the elements of space and its sacred dimension using the following selected topics as an example:
1. Introduction to the course. Spatial, civilizational and temporal framework
2. Trends in the use of space from prehistory to the Middle Ages
3. Religious stratifications from prehistory to the Middle Ages
4. Prehistoric sacral buildings and modern dry-stone buildings
5. The cult of Silvanus on Brač. Relief of Silvanus from Žrnovnica
6. Changes in the organization of life from prehistoric to ancient times
7. Stonework and stonemasonry on the island of Brač in antiquity
8. Forms of early Christian architecture and early monasticism on Brač
9. Sacred interpretation of the landscape in the early Middle Ages using the example of the Žrnovnica area
10. Early medieval adaptations of ancient buildings
11. Benedictines on the island of Brač
12. Medieval layering of Slavic holy places: St. Elijah near Donji Humac, St. Spirit and St. Michael near Gornji Humac, St. Vid on Vidova Gora
13. Medieval churches on Perun Hill
14. Relief of horsemen from Žrnovnica
15. Drakonjina/Zmajeva špilja near Murvica on Brač</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☐ Supervision</td><td>☐
☐
☐
☐</td></tr>
</table>

Student obligations	1. Regularly attend and actively participate in the teaching process. 2. Prepare and present a seminar paper according to pre-determined criteria 3. Attend and actively participate in fieldwork					
Monitoring student work	Class attendance	☒	Research	☐	Practical work	☐
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☒	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☒	Participation in class	☐
		☐		☐		☐
		☐				
Assessment and evaluation of student work	1. Prepared and presented seminar paper in accordance with teacher instructions – 80% 2. Activity in class, participation in discussions during classes and seminars – 20%					

Required literature	Title	Number of copies available	Availability via other media
	Barbarić, V.,Tumulus or cairn? Case of Central Dalmatian Islands, Ancestral Landscapes: Burial Mounds in the Copper and Bronze ages (Central and Eastern Europe - Balkans - Adriatic - Aegean, 4th-2nd millennium), Borgna, E., Muller Celka, S. (ur.), Lyon : Maison de l'Orient et de la Méditerranée, 2011. 145-152.	0	
	Belamarić, J., Bužančić, R., Domančić, D., Jeličić- Radonić, J., Kovačić, V., Ranokršćanski spomenici otoka Brača, Regionalni zavod za zaštitu spomenika kulture –Split, Split 1994.	0	
	Domančić, D., Srednji vijek, Kulturni spomenici otoka Brača, Brački zbornik 4 / 1960., 111- 160.	0	

Supplementary literature	Barbarić, V., Ursić, L. (2019). Sakralna baština otoka Brača. Itinerari kulturnog turizma, Zagreb: Arheološki muzej u Zagrebu. Cambi, N., Bilješke o kasnoj antici na Braču, Brački zbornik 22, Split-Supetar 2007., 87-125. Perunovo koplje, Pleterski, A., Vinšćak, T.(ur.), Studia mithologica Slavica, Supplementum 4, Ljubljana 2011. (odabrani radovi) Uroda, N., Beginnings of Monasticism on Central Dalmatian Islands - Problems and perspectives, Hortus Artium Medievalium, 19, Zagreb- Motovun 2013., 113-120.
Quality assurance	- class attendance, class activity, success in completing assignments - student survey on the quality of teaching and teachers at the university level - passed exam and fulfilled other obligations prescribed by the syllabus - individual consultations - student self-assessment of achieved learning outcomes - collaborative assessment of the implementation and quality of the teaching process
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location

Week: 1.			
Predavanja	1. Introduction to the course. Spatial, civilizational and temporal framework 2. Trends in the use of space from prehistory to the Middle Ages 3. Religious stratifications from prehistory to the Middle Ages	3	
Week: 6.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 2.			
Predavanja	4. Prehistoric sacral buildings and modern dry-stone buildings 5. Cult of Silvanus on Brač. Relief of Silvanus from Žrnovnica 6. Changes in the organization of life from prehistoric to ancient times	3	
Week: 7.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 3.			
Predavanja	7. Stonemasonry and stone carving on the island of Brač in antiquity 8. Forms of early Christian architecture and early monasticism on Brač 9. Sacral interpretation of the landscape in the early Middle Ages using the example of the Žrnovnica area	3	
Week: 8.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 4.			
Predavanja	10. Early Medieval Adaptations of Ancient Buildings 11. Benedictines on the Island of Brač 12. Medieval Layering of Slavic Holy Places: St. Elijah near Donji Humac, St. Spirit and St. Michael near Gornji Humac, St. Vid on Vidova Gora	3	
Week: 9.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 5.			
Predavanja	13. Medieval churches on Perun Hill 14. Relief of horsemen from Žrnovnica 15. Drakonjina/Zmajeva špilja near Murvica on Brač	3	
Week: 10.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 11.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 12.			

Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 13.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 14.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	
Week: 15.			
Seminar	Seminar assignments with the topics of interpretation of selected examples of the relationship between sacred heritage and space.	3	

<table>
<tr><td>Course name</td><td colspan="5">Work-based Learning at a Partner Institution</td></tr>
<tr><td>ID</td><td>HZX009</td><td>Study year</td><td colspan="3">2.</td></tr>
<tr><td>Lecturer</td><td></td><td>ECTS workload</td><td colspan="3">5.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>0</td><td>30</td><td>120</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">To expose students to work-based learning conditions at the partner institution and enable them to independently identify and solve more complex practical problems in a real work environment.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">Students are eligible to apply to the competition for internship before the start of the second year of the graduate study programme. Should more students apply for the internship than there are places available, the selection procedure will be conducted according to the Rulebook on Internship of the Faculty of Humanities and Social Sciences.
(https://www.ffst.unist.hr/_download/repository/Pravilnik%20o%20dodatnoj%20stru%C4%8Dnoj%20praksi%20u%20nastavnim%20bazama%20FFST%20za%20objavu.pdf) .</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Learning outcomes:
1. applying the knowledge and skills acquired during their undergraduate and graduate studies which are required to independently identify and solve more complex concrete problems in a real work environment;
2. preparing an internship report to explain and critically evaluate the tasks performed; relevant documents should be attached to the report.
Individual learning outcomes - upon the completion of the internship, students will be able to:
1. explain the structure of the selected partner institution;
2. recognize the challenges posed by the work environment and explain the processes for dealing with specific challenges;
3. analyses and evaluate concrete practical situations based on recent scientific sources;
4. monitor, document, and evaluate processes at the partner institution;
5. analyse problems arising from specific work assignments at the partner institution and suggest the procedures for solving them;
6. document personal practice and evaluate it reflexively.</td></tr>
<tr><td>Syllabus</td><td colspan="5">The internship is realised through the performance of specific work assignments overseen by a supervisor from the partner institution. The internship lasts 80 working hours. The supervisor from the partner institution plans work assignments with the consent of the supervisor from the Faculty. The remaining 70 working hours refer to mentoring (10 hours with the supervisor/teacher from the Faculty, 20 hours with the supervisor from the partner institution), literature research (10 working hours), preparation of the internship report (20 working hours), preparation and defense of the report before the supervisor from the Faculty of Humanities and Social Sciences in Split (10 working hours).</td></tr>
<tr><td>Teaching types</td><td colspan="2">☐ Lectures
☒ Seminars
☒ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☒ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">- Compliance with ethical and scientific principles in higher education and the principles of organisation/partner institution in accordance with the instructions of the supervisor.</td></tr>
</table>

<table>
<tr><td></td><td colspan="6">- Participation in the work of the partner institution and perform the internship-defined obligations in accordance with the professional supervisor’s schedule, which enables the acquisition of learning outcomes outlined by the course.
- To adhere to the time frames required to perform the internship.
- To actively and constructively act at the partner institution and report to the supervisor during the performance of this course.
- To develop and defend an Internship Report.</td></tr>
<tr><td rowspan="7">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☒</td><td>Practical work</td><td>☒</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☐</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☐</td></tr>
<tr><td>Written exam</td><td>☐</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☐</td></tr>
<tr><td>Producing and defending the Internship Report</td><td>☒</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">The internship is assessed descriptively by the supervisors from the partner institution and the Faculty of Humanities and Social Sciences in Split. The supervisor from the partner institution continually monitors whether the student participates in the internship regularly and whether he/she is diligent and successful in solving the assigned tasks.
At the end of the internship, the supervisor assigns one of the following two descriptive grades:
- The student has successfully completed the internship
- The student has not successfully completed the internship.
In case the student did not successfully complete the internship, the supervisor from the partner institution must provide a written explanation for the grade, and the supervisor from the Faculty of Humanities and Social Sciences in Split enters the failing grade for the course.
If the grade given by the supervisor from the partner institution is "The student has successfully completed the internship", the supervisor from the Faculty of Humanities and Social Sciences in Split analyses the internship report, discusses the work assignments with the student and assigns one of the following two descriptive grades:
- The student has successfully written and defended the internship report.
- The student has not successfully written and defended the internship report.
If the grade given by the supervisor from the Faculty of Humanities and Social Sciences is "The student has not successfully written and defended the internship report", the grade must be explained in writing.
The internship is considered to have been passed if the descriptive grades given by both supervisors have confirmed the successful completion of the internship/internship report. If the descriptive grades by both supervisors are positive, the supervisor from the Faculty of Humanities and Social Sciences in Split enters the descriptive grade “Passed” in the student transcript book.
In accordance with the course learning outcomes and student obligations, the final grade is formed based on the achievement of the following elements:
1. Practical work - 60%
2. Prepared and presented report in accordance with the instructions of supervisors - 20%
3. Independent research - 20%</td></tr>
</table>

<table>
<tr><td></td><td colspan="3"></td></tr>
<tr><td>Required literature</td><td>Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
</table>

	Specialist literature is defined by the partner institution supervisor.		
Supplementary literature	Specialist literature is defined by the partner institution supervisor.		
Quality assurance	Prior to the internship at the partner institution, the supervisor/teacher from the Faculty of Humanities and Social Sciences in Split provides the instructions for conducting the internship, documenting the process and writing the internship report. During the internship, the supervisor/teacher from the Faculty of Humanities and Social Sciences in Split, the supervisor from the partner institution and the student regularly discuss the process; the record is kept of the student's attendance and activity. Through discussions, (self) analysis and (self) evaluation, the internship is continuously monitored. After completing the internship, the student completes the survey on the quality of the internship in accordance with the Rulebook.		
Other (in the opinion of the proponent)			

<table>
<tr><td>Course name</td><td colspan="5">Methods of Teaching Visual Arts</td></tr>
<tr><td>ID</td><td>FFU70F</td><td>Study year</td><td colspan="4">2.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Ana Torlak</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2">Kristina Babić Džaja, v. pred.</td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>15</td><td>30</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Compulsory</td><td>Online percentage</td><td colspan="4">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to introduce students to the field of Visual Arts Teaching Methodology, its significance, and its relationship with didactics and pedagogy. Students will become familiar with the fundamental concepts related to the teaching process of Visual Arts in secondary education and with the interdisciplinary approach to teaching visual arts. The course also aims to develop students' public speaking and presentation skills, as well as to provide models for the analysis and interpretation of works of art.
The course is designed to provide students with a theoretical foundation for practical teaching activities, specifically for conducting Visual Arts lessons in the following semester through supervised teaching practice in secondary school classrooms. Within the practical component of the course, students will explore, analyse, and interpret the basic elements of visual language and analyse works of art, which constitute the professional foundation of Visual Arts teaching. Particular emphasis will be placed on the continuous application of the heuristic dialogue method as an optimal teaching approach.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">None.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon successful completion of the course, students will be able to:
Define the fundamental concepts of Visual Arts Teaching Methodology.
Describe, analyse, and apply various teaching methods and instructional formats in Visual Arts education, in accordance with contemporary approaches to teaching and learning.
Evaluate and apply appropriate teaching methods and instructional formats with regard to specific curricular content and students' age groups. Propose, plan, design, and implement different models of project-based, inquiry-based, and field-based learning in the areas of visual arts, visual culture, and related interdisciplinary content.
Define educational objectives and learning outcomes in relation to Visual Arts curriculum content and the requirements of individual teaching units.
Design, prepare, and deliver Visual Arts instruction in general secondary schools (gymnasiums), as well as related theoretical subjects in vocational and art schools.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introductory lecture. Course aims and learning outcomes. Course syllabus and implementation plan. Introduction to the required literature.
2. Pedagogy – Didactics – Methodology. Division of teaching units into simulated lessons. Methodological exercises: analysis of a selected work of art.
3. Basic methodological concepts. Types of lessons. Objectives of Visual Arts teaching. Methodological exercises: analysis of a selected work of art.
4. Planning, preparation, and delivery of instruction. Methodological exercises: analysis of a selected work of art.
5. How to write an effective lesson plan.
6. Teaching systems and approaches. Simulated lesson. Analysis of the simulated lesson delivered.
7. Teaching methods. Simulated lesson. Analysis of the simulated lesson delivered.
8. Visual Arts teaching in the context of the experimental "School for Life" curriculum reform. Simulated lesson. Analysis of the simulated lesson delivered.
9. Methodology of revision and practice in teaching. Simulated lessons. Analysis of the simulated lessons delivered.</td></tr>
</table>

<table>
<tr><td></td><td colspan="6">10. Methodological design of problem-based teaching. Simulated lessons. Analysis of the simulated lessons delivered.
11. Assessment and evaluation in Visual Arts teaching. Simulated lessons. Analysis of the simulated lessons delivered.
12. Simulated lessons. Analysis of the simulated lessons delivered.
13. Simulated lessons. Analysis of the simulated lessons delivered.
14. Simulated lessons. Analysis of the simulated lessons delivered.
15. Preparation of students for classroom observation in secondary schools. Guidelines for monitoring the teaching process and writing a teaching practice journal according to a prescribed template.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☒ Blended learning</td><td colspan="2">☐ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☐ Supervision</td><td colspan="2">☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="6">Students are required to attend classes regularly, deliver a simulated lesson, and pass the final examination.</td></tr>
<tr><td rowspan="7">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☐</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
<tr><td>Seminar paper</td><td>☐</td><td>Midterm exam</td><td>☐</td><td>Oral exam</td><td>☐</td></tr>
<tr><td>Written exam</td><td>☒</td><td>Project</td><td>☐</td><td>Participation in class</td><td>☒</td></tr>
<tr><td>Simulacijski nastavni sat</td><td>☒</td><td></td><td>☐</td><td></td><td>☐</td></tr>
<tr><td></td><td>☐</td><td colspan="4"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="5"></td></tr>
<tr><td rowspan="6">Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
<tr><td colspan="3">Itković, Zora, Opća metodika nastave. Split, 1997.</td><td>1</td><td></td></tr>
<tr><td colspan="3">Kyriacou, Chris, Temeljna nastavna umijeća. Zagreb, 2001.</td><td>3</td><td></td></tr>
<tr><td colspan="3">Odobreni nastavni plan i program za srednjoškolski predmet Likovna umjetnost propisan od Ministarstva znanosti i obrazovanja za tekuću školsku godinu</td><td>0</td><td>on-line</td></tr>
<tr><td colspan="3">Interaktivna internetska stranica s metodičkim vježbama</td><td>0</td><td>on-line</td></tr>
<tr><td colspan="3">Interaktivna internetska stranica s metodičkim vježbama 0 on line 30 Škola za život – eksperimentalni program</td><td>0</td><td>on-line</td></tr>
<tr><td>Supplementary literature</td><td colspan="5">Damjanov, Jadranka, Vizualni jezik i likovna umjetnost. Zagreb, 1991. Glazzard, Jonathan; Denby, Neil; Price, Jayne, Kako poučavati. Priručnik za odgojitelje, učitelje i nastavnike. Zagreb: Educa, 2016. Jakubin, Marijan, Likovni jezik i likovne tehnike. Temeljni pojmovi. Zagreb, 1999. Jelavić, Filip, Didaktika. Zagreb, 2003. (odabrana poglavlja)</td></tr>
<tr><td>Quality assurance</td><td colspan="5">- Class attendance, participation in class activities, and successful completion of assigned tasks.
- Student evaluation survey on the quality of teaching and instructors conducted at the university level.</td></tr>
</table>

	- Successful completion of the examination and fulfilment of other course requirements specified in the syllabus. - Individual consultations. - Students' self-assessment of achieved learning outcomes. - Peer evaluation of the implementation and quality of the teaching process.
Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Pedagogy, Didactics, and Methodology	1	
Seminar	Methodological exercises: analysis of a selected artwork. Methodological exercises: analysis of a selected video lesson.	2	
Week: 2.			
Predavanja	Basic methodological concepts. Types of lessons. Learning objectives in Visual Arts teaching.	2	
Seminar	Methodological exercises: analysis of a selected artwork. Methodological exercises: analysis of a selected video lesson from a methodological perspective.	1	
Week: 3.			
Predavanja	Planning, preparation, and implementation of instruction.	2	
Seminar	Methodological exercises: analysis of a selected artwork. Methodological exercises: analysis of a selected video lesson.	1	
Week: 4.			
Predavanja	Writing an effective lesson plan.	3	
Week: 5.			
Predavanja	Teaching approaches and systems	2	
Seminar	Simulated lesson. Analysis of conducted simulated lessons. Simulated lesson. Review and analysis of simulated lessons delivered.	1	
Week: 6.			
Predavanja	Teaching methods.	1	
Seminar	Simulated lesson. Review and analysis of simulated lessons.	2	
Week: 7.			
Predavanja	Visual Arts teaching in the context of the "School for Life" educational reform programme.	1	
Seminar	Simulated lesson. Review and analysis of conducted simulated lessons.	2	
Week: 8.			
Predavanja	Methodology of review and practice in instruction	1	
Seminar	Simulated lesson. Reflection and analysis of simulated lessons delivered.	2	
Week: 9.			
Predavanja	Designing problem-based instruction from a methodological perspective	1	
Seminar	Simulated lesson. Reflection and analysis of conducted simulated lessons.	2	

Week: 10.			
Predavanja	Evaluation and assessment in Visual Arts education.	1	
Seminar	Simulated lesson. Reflection and analysis of conducted simulated lessons.	1	
Week: 11.			
Seminar	Simulated lesson. Review and analysis of conducted simulated lessons.	3	
Week: 12.			
Seminar	Simulated lesson. Review and analysis of simulated lessons conducted.	3	
Week: 13.			
Seminar	Simulated lesson. Review and analysis of conducted simulated lessons.	3	
Week: 14.			
Seminar	Simulated lesson. Review and analysis of conducted simulated lessons. Student preparation for classroom observation in secondary schools. Guidelines for monitoring the teaching process and writing a practice journal according to a prescribed template.	3	
Week: 15.			
Seminar	Simulacijski nastavni sat. Analiza održanih simulacijskih nastavnih sati. Priprema studenata/studentica za hospitacije u srednjim školama. Upute za praćenje nastavnog procesa i pisanje dnevnika rada prema zadanom predlošku.	3	

<table>
<tr><td>Course name</td><td colspan="5">Pedagogy and Mediation in Art across Museum and Gallery Contexts and Extra-Institutional Initiatives of the Twentieth and Twenty-First Centuries</td></tr>
<tr><td>ID</td><td>FFU70D</td><td>Study year</td><td colspan="4">2.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Dalibor Prančević</td><td>ECTS workload</td><td colspan="4">3.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2"></td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>30</td><td>15</td><td>0</td><td>0</td></tr>
<tr><td>Course status</td><td>Compulsory</td><td>Online percentage</td><td colspan="4">20%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to acquaint students with diverse forms of pedagogical programmes and mediation in the arts, as developed within museum and gallery contexts as well as through extra-institutional initiatives of the twentieth and twenty-first centuries. A particular objective is to demonstrate the ways in which a shift is articulated both in the domain of curatorial engagement and in the use of artistic mediation as a form of multidisciplinary critical apparatus for examining existing museum and gallery programmes and events. Furthermore, the course seeks to introduce students to modes of critical positioning vis-à-vis established institutional forms of education, through the writings of some of the most prominent thinkers of the twentieth century and the present day, including Illich, Rancière and Morin.
All knowledge and competences addressed within the course are adapted for implementation and presentation within the framework of secondary education and teaching. They are, moreover, essential for the structuring and delivery of educational programmes and workshops, both in museum and gallery spaces and within extra-institutional contexts.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">No prerequisites apply.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">Upon completion of the course, students will be able to:
- devise, prepare and deliver selected thematic units for the teaching of Visual Arts in grammar schools, as well as for the teaching of related theoretical subjects in vocational and art schools, with reference to museum and gallery spaces and extra-institutional initiatives of the twentieth and twenty-first centuries;
- plan and implement museum-educational projects within the teaching of Visual Arts;
- design and deliver Visual Arts teaching in museum and gallery institutions, as well as in public spaces and extra-institutional contexts;
- employ research findings from other scholarly disciplines in the presentation and analysis of content relating to art history, cultural heritage and visual culture;
- evaluate and apply an appropriate teaching method and form of work in relation to specific curricular content and the age group of pupils;
- propose, plan, design and implement diverse models of project-based, research-based and field teaching concerning Visual Arts, visual culture and related interdisciplinary content;
- propose new approaches to the learning and teaching of selected Visual Arts curricular content with reference to museum and gallery spaces and extra-institutional initiatives.</td></tr>
<tr><td>Syllabus</td><td colspan="5">1. Introduction to the course: presentation of the aims and objectives of the course and of the programme of work.
2. Perspectives on education for the future: Edgar Morin, Seven Complex Lessons in Education for the Future (1999).
3. The institutional frameworks of artistic education and their radical critique from the perspective of Ivan Illich and his book Deschooling Society (1971).
Reflections on the interpretation of the ‘educator’ from the standpoint of Jacques Rancière’s The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation (1987).</td></tr>
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<table>
<tr><td></td><td colspan="6">4. Forms and spaces of artistic education: a historical overview of the development of art academies and schools.
5. Forms of artistic and curatorial education in the second half of the twentieth century and in the twenty-first century; the significance of extra- institutional education.
6. Pedagogical and didactic museum tools from the Enlightenment to the culture of modernity and late modernity.
7. Pedagogical and didactic tools and strategies of ‘artistic mediation’ within the sphere of new-media and digital communication.
8. Social pedagogy as a key imperative of community-based artistic projects in the Anglophone cultural context of the 1960s and 1970s.
9. Socio-cultural and educational aspects of twenty-first-century community art projects.
10. The ‘educational turn in curating’: theoretical accounts and practical examples of contemporary curatorial projects and their relation to the procedure of ‘teaching’. ‘Artistic mediation’ as a multidisciplinary tool and as a form of critical reflection on museum-based and extra-museum activities and programmes.
11. Practical work on devising an educational workshop within a museum or gallery institution, or within an extra-institutional context.
12. Practical work on devising an educational workshop within a museum or gallery institution, or within an extra-institutional context.
13. Practical work on devising an educational workshop within a museum or gallery institution, or within an extra-institutional context.
14. Evaluation of the teaching programme.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☒ Lectures
☒ Seminars
☐ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☒ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="6">Students are required to:
1. participate in the teaching process as a prerequisite for taking the examination and obtaining the final grade: lectures 80%, seminars 80%;
2. conduct themselves in accordance with ethical and scholarly principles applicable to higher education teaching;
3. prepare and present a basic research proposal required for the development of the seminar paper;
4. prepare and present a seminar paper in accordance with the teacher’s instructions and previously established criteria, and in compliance with academic, ethical and faculty principles and regulations;
5. pass the written examination — with two successfully completed mid-term tests being considered equivalent to the written examination — and achieve a minimum of 50% accuracy in the examination or in each individual mid-term test, which constitutes a passing grade;
6. obtain information, during the teacher’s consultation hours and from fellow students, regarding classes from which they were absent;
7. adhere to the timeframes required for the completion of course-related activities;
8. participate in and complete teaching and extra-curricular, individual and group activities that enable the acquisition of the learning outcomes envisaged by the course;
9. complete individual and group assignments in a timely manner and to an appropriate standard;
10. participate actively and constructively in classes.</td></tr>
<tr><td rowspan="2">Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☒</td><td>Practical work</td><td>☐</td></tr>
<tr><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☐</td></tr>
</table>

	Seminar paper	☒	Midterm exam	☐	Oral exam	☐
	Written exam	☒	Project	☐	Participation in class	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	In accordance with the learning outcomes of the course and the students' obligations, the final course grade shall be determined on the basis of the achievement of the following elements: 1. written examination, or the successful completion of two mid-term tests, with a passing grade in both mid-term tests being considered equivalent to the written examination — 30%; 2. preparation and presentation of a seminar paper in accordance with the teacher's instructions and on the basis of prior research — 50%; 3. active participation in classes, including participation in discussions during lectures and seminars — 20%. The criteria for the assessment and grading of individual elements are described in the course repository.

Required literature	Title	Number of copies available	Availability via other media
	Morin, E. (2002). Odgoj za budućnost: sedam temeljnih spoznaja u odgoju za budućnost, 1999. (u prijevodu: Ingrid Šafranek, 2002.)		on-line, SVKST
	Rancière, J. (2010). Učitelj neznalica: pet lekcija iz intelektualne emancipacije, 1987. (u prijevodu: Leonardo Kovačević, 2010.)	1	SVKST
	O'Neil, P. (2010). Curating and the Educational Turn, Open Editions/de Appel	1	
	Život umjetnosti 88-2011 (temat: Imperativ sudjelovanja, ur.: Katharina Jedermann, Kristina Leko), Institut za povijest umjetnosti, Zagreb, 2011.	1	
	Život umjetnosti 85-2009 (temat: Fragmenti kustoskog diskursa ur.: Ivana Mestrov, Mihaela Richter) Institut za povijest umetnosti, Zagreb, 2009.	1	
	Allen, F. /ur./ (2011). Documents of Contemporary Art: Education, Whitechapel, London	1	
	Pollock, G., Zemans, J. (2007). Museums After Modernism - Strategies of Engagement, Blackwell Publishing	1	
	Bergman, A., Salinas, A., Borić, I. (2016). Forms of Education: Couldn' Get a Sense of It, INCA Press, Seattle, Maribor	1	
	Bishop, C. (2013). Radical Museology or What' s 'Contemporary' in Museums of Contemporary Art, Koenig Books, London	1	on-line
	Pjotrovski, P. (2013). Kritički muzej, Evropa Nostra Srbije, Centar za muzeologiju i heritologiju Filozofskog fakulteta Univerziteta u Beogradu	1	on-line
	Weibel. P. (2002). Muzej u postindustrijskom potrošačkom društvu. Argument za fiziku masa i	1	on-line

	protiv metafizike prisutnosti, u: Informatica musologica 33, Muzejski dokumentacijski centar, Zagreb, str. 41-45		
	Krauss, R. (1990). The Cultural Logic of the Late Capitalist Museum, u: October 54, The MIT Press, str. 3-17	1	on-line
Supplementary literature	Bechtler, C. (ur.), Imhof, D. (ur.) (2015). Museum of the future, JRP / Ringier publisher Pollock, G. (ur.), Zemans, J. (ur.) (2007). Museums after Modernism – Strategies of Engagement, Blackwell Publishing		
Quality assurance	- pohađanje nastave, aktivnost na nastavi, uspješnost u obavljanju zadataka - studentska anketa o kvaliteti nastave i nastavnika na sveučilišnoj razini - položen ispit i ostvarene druge silabusom propisane obveze - individualne konzultacije - samoprocjena studenata postignutih ishoda učenja - suradnička procjena provedbe i kvalitete nastavnog procesa		
Other (in the opinion of the proponent)	- class attendance, active participation in classes, and successful completion of assignments; - student evaluation of the quality of teaching and of the teacher at the university level; - successful completion of the examination and fulfilment of other obligations prescribed by the syllabus; - individual consultations; - students' self-assessment of the achieved learning outcomes; - peer evaluation of the implementation and quality of the teaching process.		

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the course (presentation of the course aims and objectives, and the programme of study).	2	
Seminar	Methodology for the Preparation and Presentation of a Seminar Paper.	1	
Week: 2.			
Predavanja	Perspectives on education for the future (Edgar Morin, Seven Complex Lessons in Education for the Future, 1999).	2	
Seminar	Allocation of Topics and Bibliographic Preparation for the Seminar Paper.	1	
Week: 3.			
Predavanja	Institutional frameworks of art education and their radical critique from the perspective of Ivan Illich and his book Deschooling Society (1971). Reflections on the interpretation of the 'educator' from the perspective of Jacques Rancière (The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation, 1987).	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 4.			
Predavanja	Forms and spaces of art education: a historical overview of the development of art academies and schools.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 5.			

Predavanja	Forms of art and curatorial education in the second half of the twentieth and the twenty-first centuries; the significance of non- institutional education.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 6.			
Predavanja	Pedagogical and didactic museum tools from the Enlightenment to the culture of modernity and late modernity.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 7.			
Predavanja	Pedagogical and didactic tools and strategies of 'art mediation' within new-media and digital communication environments.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 8.			
Predavanja	Social pedagogy as a key imperative of community art projects in the Anglophone cultural context of the 1960s and 1970s.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 9.			
Predavanja	Socio-cultural and educational aspects of twenty-first-century community art projects.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 10.			
Predavanja	The 'educational turn in curating': theoretical explanations and practical examples of contemporary curatorial projects and their relationship to the process of 'teaching'.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 11.			
Predavanja	'Art mediation' as a multidisciplinary tool and a form of critical reflection on museum and non-museum activities and programmes.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 12.			
Predavanja	Practical work on developing an educational workshop within a museum or gallery institution or in a non-institutional context.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 13.			
Predavanja	Practical work on developing an educational workshop within a museum or gallery institution or in a non-institutional context.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 14.			
Predavanja	Practical work on developing an educational workshop within a museum or gallery institution or in a non-institutional context.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 15.			
Predavanja	Evaluation of the course programme.	2	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	

Course name	Master's Thesis					
ID	FFU0MA	Study year	2.			
Lecturer		ECTS workload	10.0			
Associates		Number of hours	L	S	E	P
			0	0	0	0
Course status	Compulsory	Online percentage	0%			
Course description						
Course aims						
Enrolment requirements						
Learning outcomes						
Teaching types	☐ Lectures ☐ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☐ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐			
Student obligations						
Assessment and evaluation of student work						
Required literature	Title	Number of copies available	Availability via other media			
	-					
Supplementary literature						
Quality assurance						
Other (in the opinion of the proponent)						

<table>
<tr><td>Course name</td><td colspan="5">Internship and School Practice</td></tr>
<tr><td>ID</td><td>FFU90R</td><td>Study year</td><td colspan="3">2.</td></tr>
<tr><td>Lecturer</td><td>izv. prof. dr. sc. Ana Torlak</td><td>ECTS workload</td><td colspan="3">5.0</td></tr>
<tr><td rowspan="2">Associates</td><td rowspan="2">Kristina Babić Džaja, v. pred.</td><td rowspan="2">Number of hours</td><td>L</td><td>S</td><td>E</td><td>P</td></tr>
<tr><td>0</td><td>30</td><td>30</td><td>0</td></tr>
<tr><td>Course status</td><td>Compulsory</td><td>Online percentage</td><td colspan="3">0%</td></tr>
<tr><td colspan="6">Course description</td></tr>
<tr><td>Course aims</td><td colspan="5">The aim of the course is to prepare students for independent preparation and creative delivery of Art Education classes in secondary school, following contemporary teaching methods.</td></tr>
<tr><td>Enrolment requirements</td><td colspan="5">The aim of the course is to prepare students for independent preparation and creative delivery of Art Education classes in secondary school, following contemporary teaching methods.</td></tr>
<tr><td>Learning outcomes</td><td colspan="5">By the end of the course, students will be able to:
- Design, prepare, and deliver Art Education classes in general secondary schools (gymnasiums), as well as related theoretical subjects in vocational and art schools.
- Independently write a sample lesson plan and program using appropriate educational goals and outcomes for Art Education classes.
- Create, conduct, and evaluate various forms of oral and written assessment of students' knowledge and achievements within classroom and out-of-classroom Art Education instruction.
- Use the basic documentation for monitoring delivered Art Education classes in secondary school (class register, e-register).
- Apply various forms and methods of work in Art Education classes, in line with contemporary teaching and learning approaches and requirements.
- Assess and apply the appropriate method and form of work with respect to specific teaching content and the age group of students.
- Propose, plan, design, and implement various models of project-based, research, and field instruction in Art Education, visual culture, and related interdisciplinary content.
- Define educational goals for teaching and learning with respect to the content of the Art Education subject and the needs of individual teaching units.</td></tr>
<tr><td>Syllabus</td><td colspan="5">Students carry out professional pedagogical practice at an assigned secondary school (gymnasium). This professional pedagogical practice is scheduled for the beginning of the semester. During the practice, students are required to attend ten teaching lessons and regularly fill out the "Journal for Monitoring and Conducting Art Education Classes" according to the given template. After attending the ten teaching lessons with the chosen subject teacher (mentor), the student earns the right to conduct two practice lessons in a classroom. All these obligations prepare students for the final examination lesson, organized at the end of the summer semester.
In parallel with observation/practice at the chosen secondary school, students attend seminar classes and exercises at their home department.</td></tr>
<tr><td>Teaching types</td><td colspan="2">☐ Lectures
☒ Seminars
☒ Practicals
☐ Remote learning
☐ Blended learning</td><td colspan="2">☐ Fieldwork
☒ Independent work
☐ Multimedia
☐ Laboratory
☒ Supervision</td><td>☐
☐
☐
☐</td></tr>
<tr><td>Student obligations</td><td colspan="5">1. Regular attendance and active participation in the teaching process.
2. Participation in and completion of in-class and extracurricular (individual and group) activities that enable achievement of the course's learning outcomes.
3. Preparation and presentation of a seminar paper according to predetermined criteria.</td></tr>
</table>

	4. Preparation of the "Journal for Monitoring and Conducting Art Education Classes" according to the given template. 5. Planning, organizing, and carrying out three teaching units. 6. Getting informed about classes missed, during the lecturer's office hours and from other students. 7. Adherence to the time frames required for completing course activities.					
Monitoring student work	Class attendance	☒	Research	☐	Practical work	☐
	Experimental work	☐	Paper	☐	Essay	☐
	Seminar paper	☒	Midterm exam	☐	Oral exam	☐
	Written exam	☐	Project	☐	Participation in class	☒
	Hospitacija u srednjoj školi	☒	Metodičke vježbe	☒		☐
		☐				
Assessment and evaluation of student work	Regular attendance and active participation in the teaching process. Participation in and completion of in-class and extracurricular (individual and group) activities that enable achievement of the course's learning outcomes. Preparation and presentation of a seminar paper according to predetermined criteria. Preparation of the "Journal for Monitoring and Conducting Art Education Classes" according to the given template. Planning, organizing, and carrying out three teaching units. Getting informed about classes missed, during the lecturer's office hours and from other students. Adherence to the time frames required for completing course activities.					
Required literature	Title			Number of copies available		Availability via other media
	Odobreni nastavni plan i program za srednjoškolski predmet Likovna umjetnost propisan od Ministarstva znanosti, obrazovanja i športa za tekuću školsku godinu.			0		on-line
	Odobreni udžbenici i priručnici za srednju školu iz predmeta Likovna umjetnost za tekuću školsku godinu.			8		
	Kyriacou, Chris, Temeljna nastavna umijeća. Zagreb: Educa, 2001.			3		
Supplementary literature	Glazzard, Jonathan; Denby, Neil; Price, Jayne, Kako poučavati. Priručnik za odgojitelje, učitelje i nastavnike. Zagreb: Educa, 2016.					
Quality assurance	- Class attendance, class activity, success in completing tasks - University-level student survey on the quality of teaching and lecturers - Passed exam and fulfillment of other obligations prescribed by the syllabus - Individual consultations - Students' self-assessment of achieved learning outcomes - Peer assessment of the implementation and quality of the teaching process					
Other (in the opinion of the proponent)						

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			

Seminar	Assignment of seminar paper topics and presentation dates.	2	
Vježbe u praktikumu	Introduction to the course. Division of students into groups and presentation of the observation schedule at secondary schools (the schedule lists the school each group attends, the mentor, the mentor's timetable, lesson titles by date that students will observe, as well as the titles of their practice and exam lessons). Instructions for completing the "Journal for Monitoring and Conducting Art Education Classes." Distribution of referral letters for visits to secondary schools.	2	
Week: 2.			
Vježbe u praktikumu	Student observations at the secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 3.			
Vježbe u praktikumu	Student observations at the secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 4.			
Vježbe u praktikumu	Student observations at the secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 5.			
Vježbe u praktikumu	Student observations at the secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 6.			
Vježbe u praktikumu	Student observations at the secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 7.			
Vježbe u praktikumu	Analysis of video lessons for secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 8.			
Vježbe u praktikumu	Analysis of video lessons for secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 9.			
Vježbe u praktikumu	Analysis of video lessons for secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 10.			
Vježbe u praktikumu	Analysis of video lessons for secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 11.			
Vježbe u praktikumu	Analysis of video lessons for secondary school.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 12.			
Vježbe u praktikumu	Analysis of video lessons for secondary school.	2	

Seminar	Student presentations of seminar papers.	2	
Week: 13.			
Vježbe u praktikumu	Practice teaching lesson.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 14.			
Vježbe u praktikumu	Student presentations of seminar papers.	2	
Seminar	Student presentations of seminar papers.	2	
Week: 15.			
Vježbe u praktikumu	Final exam teaching lesson.	2	
Seminar	Final course evaluation.	2	

3. ANNEXES

3.1. Learning outcomes of the study programme

Learning outcome code	Learning outcome description
IU 1	Define and distinguish between art-historical methods of analysis and interpretation of works of art and phenomena at an advanced level;
IU 2	Demonstrate an advanced level of professional communication based on relevant arguments and interpretations of works of art and art phenomena;
IU 3	Apply and demonstrate more complex narrowly specialized professional art history terminology in oral and written form;
IU 4	Critically use primary and secondary written and visual sources;
IU 5	Interpret and critically evaluate the concepts of the form, meaning, and structural levels of works of art and phenomena;
IU 6	Interpret works of art and art phenomena in the context of cultural identity development;
IU 7	Discuss research approaches and methodologies used in the fields of art history, urban and design theory, protection of cultural property, and art criticism;
IU 8	Critically evaluate and use interdisciplinary and other forms of multidisciplinary practices and methods within the visual culture in the field of humanities and social sciences;
IU 9	Communicate integrated knowledge of art history to specialists and the general public;
IU 10	Plan and perform professional tasks of an appropriate level of responsibility within a multidisciplinary context;
IU 11	Use and critically evaluate basic concepts of museology, museum-gallery practices, protection of cultural heritage and conservation, and non-institutional models of cultural activity;
IU 12	Organize, perform, and evaluate the process of teaching art history at different levels of learning and in different educational (primary and secondary schools) and museum-gallery institutions and cultural institutions;
IU 13	Anticipate, review, and advocate different methodological approaches in art-historical research;

IU 14	Design, prepare, and deliver Fine Arts classes in grammar schools and related theoretical subjects in vocational and art schools;
IU 15	Propose, plan, design, and implement different models of project, research, and field classes with the content of Fine Arts, visual culture, and related interdisciplinary content

Learning outcomes of the study programme	**IU 1**	**IU 2**	**IU 3**	**IU 4**	**IU 5**	**IU 6**	**IU 7**	**IU 8**	**IU 9**	**IU 10**	**IU 11**	**IU 12**	**IU 13**	**IU 14**	**IU 15**
Total number of courses per LO	31	31	31	30	30	31	31	30	22	15	15	14	21	12	12
Educational Psychology				+								+		+	
Sociology of Education				+						+					
Fundamentals of Museology and Museum Education	+	+	+			+	+		+	+	+	+	+	+	+
Methods of Teaching Visual Arts	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Selected Chapters in Ancient Art	+	+	+	+	+	+	+	+							
Selected Topics in Medieval Painting and Sculpture	+	+	+	+	+	+	+	+							
Artistic Crafts on the Eastern Adriatic Coast in Prehistory	+	+	+	+	+	+	+	+					+		
Interpretations of Modernism – Concepts and Meanings	+	+	+	+	+	+	+	+					+		
Methodology of Teaching the History of Sacred Architecture from the 4th to the 12th Century within Art Education Classes	+	+	+	+	+	+	+	+	+	+		+	+	+	+
On the Wings of Antiquity: Monuments, Representations, Travelogues	+	+	+	+	+	+	+	+	+						
Architectural Heritage of the 19th and 20th Century in Split: From Valorization to Protection and Presentation Status	+	+	+	+	+	+	+	+	+		+		+		

Medieval Fortifications in Dalmatia – Origin, Development, and Restoration	+	+	+	+	+	+	+	+	+	+			+		
Client–Master–Stonecutter: Workshops of Early Medieval Sculpture on the Eastern Adriatic	+	+	+	+	+	+	+	+	+				+		
Fundamentals of Pedagogy												+			
Didactics												+		+	+
Research Methodology in Art History in the Teaching Process	+	+	+	+	+	+	+	+	+	+		+	+	+	+
An Interdisciplinary Approach to the Artwork in Visual Arts Teaching	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Methods of Preservation and Conservation of Movable Cultural Heritage	+	+	+	+	+	+	+	+	+	+	+	+	+		
Selected Chapters of Medieval Art	+	+	+	+	+	+	+	+	+	+	+		+		
The History of Exhibition-Making and Art through Contemporary Exhibition Practice	+	+	+		+	+	+	+	+	+	+	+	+	+	+
Topics in Urban Studies	+	+	+	+	+	+	+	+			+		+		
Archaeological Heritage	+	+	+	+	+	+	+	+	+	+	+				+
Selected Chapters of Dalmatian Art	+	+	+	+	+	+	+	+							
Art, Politics, and Ideology: An Interdisciplinary Approach to the Interpretation of Works of Art from Dalmatian Art	+	+	+	+	+	+	+	+	+				+		
Implementation of Critical Thinking in Educational Processes								+	+					+	
Methods of Teaching Visual Arts	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Pedagogy and Mediation in Art across Museum and	+	+	+	+	+	+	+		+		+	+	+	+	+

Gallery Contexts and Extra-Institutional Initiatives of the Twentieth and Twenty-First Centuries															
Approaches to Interpreting the Relationship between Sacred Heritage and Space in Visual Arts Teaching	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Writing on Contemporary Art and Architecture: Critical Theory and Models of Interpretation	+	+	+	+	+	+	+	+	+	+	+	+	+		
Twentieth- and Twenty-First-Century Architecture and Urbanism: Modernism, Postmodernism, and Contemporary Architecture	+	+	+	+	+	+	+	+	+	+	+	+	+		
Dalmatian School of Painting (Selected Topics)	+	+	+	+	+	+	+	+	+				+		
Venetian Construction in the Eastern Adriatic in the Early Modern Period	+	+	+	+	+	+	+	+	+						
Internship and School Practice	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Art History Workshop I	+	+	+	+	+	+	+	+							
Art History Workshop II	+	+	+	+	+	+	+	+							
Art History Workshop III	+	+	+	+	+	+	+	+							

3.2. Instructors in the study programme

	Ivan Alduk	**Kristina Babić Džaja**	**Vedran Barbarić**	**Ivan Basić**	**Josip Belamarić**
CROSBI link	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*
Title	Adjunct Assistant Professor	Senior Lecturer	Associate Professor	Associate Professor	Adjunct Full Professor
Area	Humanities	Humanities	Humanities	Humanities	Humanities

Field	Art History	Art History	Archaeology	History	Art History
Home institution	Conservation Department in Imotski, Ministry of Culture	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	retired (emeritus, Institute of Art History)
Type of employment	service contract	employment contract	employment contract	employment contract	service contract
Percentage of employment at the higher education institution	/	100%	100%	100	/
Teaching workload at the home institution[12]	/	1311	483,3 RS	651,2 RS	/
Workload at external institutions	/	/	/	/	/
Anticipated workload in the new study programme	/	/	/	/	/
Anticipated workload at the home institution[13]	/	1311	483,3 RS	651,2 RS	/
Anticipated workload at external institutions	/	/	/	/	/
Scientific and review papers in the last 5 years (total)[14]	5	3	5	20	10
Professional papers in the last 5 years (total)[15]	3	1	0	5	12
Total number of citations[16]		4	10	18	16
Total h-index[17]		1	2	2	3

[12] Workload data are based on teaching delivered in the 2022/2023 academic year.

[13] Workload data are based on teaching delivered in the 2022/2023 academic year.

[14] Scientific and review papers include scientific and review papers published in journals and conference proceedings, book chapters, and scientific and review authored monographs.

[15] Professional papers include professional papers published in journals and conference proceedings, professional book chapters, and professional authored monographs.

[16] For citations and the h-index, the total number excluding self-citations (not only for the last 5 years) should be given for the SCOPUS citation database.

[17] See previous note.

Leader and/or collaborator on competitive projects (total)	4	/	2 (UKRI Future Leaders Life on the Edge, work package leader; NPOO MEDHRID, collaborator)	/	5
Leader and/or collaborator on other projects (total)	/	3	1 (Brač Island Project, co-leader with Dr Sarah James, University of Colorado Boulder)	1	1
Courses taught in the programme	- Medieval Fortifications in Dalmatia – Origin, Development, and Restoration	- Internship and School Practice - Methods of Teaching Visual Arts - Methodology of Teaching the History of Sacred Architecture from the 4th to the 12th Century within Art Education Classes	- Fundamentals of Museology and Museum Education - Artistic Crafts on the Eastern Adriatic Coast in Prehistory - Archaeological Heritage - Approaches to Interpreting the Relationship between Sacred Heritage and Space in Visual Arts Teaching - Methodology of Teaching the History of Sacred Architecture from the 4th to the 12th Century within Art Education Classes	- Client–Master–Stonecutter: Workshops of Early Medieval Sculpture on the Eastern Adriatic	- Selected Chapters of Dalmatian Art

Training for acquiring teaching competences	/	- completed graduate study programme in the teacher-education track		- completed graduate study programme in the teacher-education track	- completed graduate study programme in the teacher-education track

	Darka Bilić	**Sandi Bulimbašić**	**Ivana Čapeta Rakić**	**Sani Ćavar**	**Bruno Ćurko**
CROSBI link	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*
Title	Adjunct Assistant Professor	Adjunct Assistant Professor	Associate Professor	Assistant Professor	Associate Professor
Area	Humanities	Humanities	Humanities	Social Sciences	Humanities
Field	Art History	Art History	Art History	Pedagogy	Philosophy
Home institution	Institute of Art History	Conservation Department in Split, Ministry of Culture	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split
Type of employment	service contract	service contract	employment contract	employment contract	employment contract
Percentage of employment at the higher education institution	/	/	100%	100%	100%
Teaching workload at the home institution	/	/	633,6 RS	704,5 RS	1527,8 RS
Workload at external institutions	/	/	/	/	/
Anticipated workload in the new study programme	/	/	/	/	/
Anticipated workload at the home institution	/	/	633,6 RS	704,5 RS	1527,8 RS
Anticipated workload at external institutions	/	/	/	/	/
Scientific and review papers in the last 5 years (total)[18]	5	7	18	3	12

[18] Scientific and review papers include scientific and review papers published in journals and conference proceedings, book chapters, and scientific and review authored monographs.

Professional papers in the last 5 years (total)[19]	4	9	4	/	1
Total number of citations[20]	/	1	4	/	5
Total h-index[21]	/	1	1	/	1
Leader and/or collaborator on competitive projects (total)	1	1	6	/	/
Leader and/or collaborator on other projects (total)	/	2	/	1	/
Courses taught in the programme	- Venetian Construction in the Eastern Adriatic in the Early Modern Period	- Architectural Heritage of the 19th and 20th Century in Split: From Valorization to Protection and Presentation Status	- Selected Chapters of Medieval Art	- An Interdisciplinary Approach to the Artwork in Visual Arts Teaching - Methods of Preservation and Conservation of Movable Cultural Heritage	- Implementation of Critical Thinking in Educational Processes
Training for acquiring teaching competences	- completed graduate study programme in the teacher-education track	- completed graduate study programme in the teacher-education track			/

	Josip Guć	**Silva Kalčić**	**Goran Kardum**	**Morana Koludrović**	**Linda Lušić Kalcina**
CROSBI link	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*
Title	Senior Teaching Assistant	Associate Professor	Full Professor (tenured)	Associate Professor	Assistant Professor
Area	Humanities	Humanities	Social Sciences	Social Sciences	Biomedicine and Health

[19] Professional papers include professional papers published in journals and conference proceedings, professional book chapters, and professional authored monographs.

[20] For citations and the h-index, the total number excluding self-citations (not only for the last 5 years) should be given for the SCOPUS citation database.

[21] See previous note.

Field	Philosophy	Art History	Psychology	Pedagogy	Basic Medical Sciences, Neuroscience
Home institution	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split
Type of employment	employment contract	employment contract	employment contract	employment contract	employment contract
Percentage of employment at the higher education institution	100%	100%	100%	100%	50%
Teaching workload at the home institution	842,4 RS	946,2 RS	924,7 RS	1055,8 RS	789,4 RS
Workload at external institutions	/	164,9 RS	/	/	/
Anticipated workload in the new study programme		/	/	/	/
Anticipated workload at the home institution	/	946,2 RS	924,7 RS	1055,8 RS	789,4 RS
Anticipated workload at external institutions	842,4 RS	162 RS	/	/	/
Scientific and review papers in the last 5 years (total)[22]	15	3	10	17	/
Professional papers in the last 5 years (total)[23]	/	15	1	6	/
Total number of citations[24]	/	1	799	55	223
Total h-index[25]	/	1	16	4	8
Leader and/or collaborator on competitive projects (total)	6	/	1	/	/

[22] Scientific and review papers include scientific and review papers published in journals and conference proceedings, book chapters, and scientific and review authored monographs.

[23] Professional papers include professional papers published in journals and conference proceedings, professional book chapters, and professional authored monographs.

[24] For citations and the h-index, the total number excluding self-citations (not only for the last 5 years) should be given for the SCOPUS citation database.

[25] See previous note.

Leader and/or collaborator on other projects (total)	1	2	2	11	/
Courses taught in the programme	- Implementation of Critical Thinking in Educational Processes	- Writing on Contemporary Art and Architecture: Critical Theory and Models of Interpretation - Interpretations of Modernism – Concepts and Meanings - Twentieth- and Twenty-First-Century Architecture and Urbanism: Modernism, Postmodernism, and Contemporary Architecture	- Educational Psychology	- Didactics	- Educational Psychology
Training for acquiring teaching competences	- graduate study of History and Philosophy (teacher-education track; Faculty of Humanities and Social Sciences in Split)		- completed graduate study programme in the teacher-education track. Completed various programmes during his university career; teaches courses for acquiring teaching competences in the PPDMO programme within educational psychology	- completed graduate study programme in the teacher-education track	

	Anđelko Mihanović	**Toni Popović**	**Dalibor Prančević**	**Ivana Prijatelj Pavičić**	**Ana Torlak**
CROSBI link	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*
Title	Assistant Professor	Assistant Professor	Associate Professor	Full Professor (tenured)	Associate Professor
Area	Humanities	Social Sciences	Humanities	Humanities	Humanities
Field	Art History	Sociology	Art History	Art History	Art History
Home institution	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split	Faculty of Humanities and Social Sciences in Split
Type of employment	employment contract	employment contract	employment contract	employment contract	employment contract
Percentage of employment at the higher education institution	100%	100%	100%	100%	100%
Teaching workload at the home institution	1313 RS	762 RS	925,2 RS	789 RS	830,2 RS
Workload at external institutions	/	/	/	/	/
Anticipated workload in the new study programme	/	/	/	/	/
Anticipated workload at the home institution[26]	1313 RS	762 RS	925,2 RS	789 RS	830,2 RS
Anticipated workload at external institutions	/	/	/	/	/
Scientific and review papers in the last 5 years (total)[27]	5	17	8	16	8

[26] Workload data are based on teaching delivered in the 2022/2023 academic year.

[27] Scientific and review papers include scientific and review papers published in journals and conference proceedings, book chapters, and scientific and review authored monographs.

Professional papers in the last 5 years (total)[28]	1	/	6	1	3
Total number of citations[29]	0	40	2	4	6
Total h-index[30]	0	4	1	1	1
Leader and/or collaborator on competitive projects (total)	0	1	5	1	1
Leader and/or collaborator on other projects (total)	/	1	/	/	2
Courses taught in the programme	- Topics in Urban Studies	- Sociology of Education	- Research Methodology in Art History in the Teaching Process - The History of Exhibition-Making and Art through Contemporary Exhibition Practice - Pedagogy and Mediation in Art across Museum and Gallery Contexts and Extra-Institutional Initiatives of the Twentieth and Twenty-First Centuries	- Dalmatian School of Painting (Selected Topics) - Art, Politics, and Ideology: An Interdisciplinary Approach to the Interpretation of Works of Art from Dalmatian Art	- Selected Chapters in Ancient Art - On the Wings of Antiquity: Monuments, Representations, Travelogues - Internship and School Practice - Methods of Teaching Visual Arts
Training for acquiring teaching competences	- completed graduate study programme in the teacher-education track		- completed graduate study programme in the teacher-education track	- completed graduate study programme in the teacher-education track	- completed graduate study programme in the teacher-education track

[28] Professional papers include professional papers published in journals and conference proceedings, professional book chapters, and professional authored monographs.

[29] For citations and the h-index, the total number excluding self-citations (not only for the last 5 years) should be given for the WoS and SCOPUS citation databases.

[30] See previous note.