

UNIVERSITY OF SPLIT

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

University Undergraduate Study Programme

Art History (double-major)

SPLIT, February 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 OF THE STUDY PROGRAMME

Name of the study programme	University Undergraduate Study Programme *Art History (double-major)*		
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 6.sv. EQF 6		
Scientific or artistic field and area of study programme	Humanities, Art History		

ISCED FoET classification	02 Arts and Humanities 0213 Fine Arts, Art History
Programme duration (semesters, years)	6 semesters, 3 years
Number of ECTS points acquired on completion of study programme	90
Academic or professional title, i.e. academic degree	Bachelor (baccalaureus/baccalaurea) of Arts (BA) in Art History (univ. bacc. hist. art.)
Language of delivery	Croatian
Place of delivery	Poljička street 35, 21000Split
Type of delivery (in-person, hybrid, online)	Classroom-based
Enrolment quota (for students in regular and special status)	34 – regular status + 2 – Croatian emigrants

1. INTRODUCTION

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

The university undergraduate study programme *Art History*, double-major (hereinafter: undergraduate study programme *Art History*) at the Faculty of Humanities and Social Sciences in Split is designed to educate humanities specialists in the field of art history and provide knowledge and competences required for further study at the graduate level, particularly in teacher education and research. At the same time, it equips students with the knowledge and skills necessary to enter the labour market upon completion of their undergraduate studies.[1]

The undergraduate study programme *Art History* is organised and delivered as a full-time university double-major study programme. It can be freely combined with other double-major study programmes at the Faculty of Humanities and Social Sciences in Split. It lasts three years, and comprises six semesters, with students earning 30 ECTS credits per year. Course-specific obligations are defined in individual syllabi (see course descriptions), while requirements concerning class attendance and the pace of study and examination procedures are governed by the regulations of the Faculty of Humanities and Social Sciences in Split *(Statute of the Faculty of Humanities and Social Sciences in Split, Study and Study System Rulebook of the University of Split, course syllabi)*. Students may also enrol in one elective course offered by other study programmes, with the list of available courses published on the Faculty website.
Through compulsory and elective courses comprising lectures, seminars and/or practicals, students develop professional competences in art history that prepare them for the labour market, and enable them to establish a professional profile as humanities specialists, and promote fundamental social and humanistic values through their professional activities. The study programme also fosters the promotion of fundamental social and humanistic values through profesional activities and encourages students to the advancement of knowledge and the promotion of ethics, tolerance, cooperation, inclusiveness and responsibility, thereby contributing to the well-being of society *(Development Strategy of the Faculty of Humanities and Social Sciences in Split 2026–2030)*.

The undergraduate study programme *Art History* is aligned with other strategic documents of the Faculty of Humanities and Social Sciences in Split, including: *the Strategic Programme of Scientific Research of the Faculty of Humanities and Social Sciences of the University of Split for the 2026–2030 period, the Action Plan of the Faculty of Humanities and Social Sciences in Split (2022–2027), and the Strategy of the University of Split until 2030 (https://www.unist.hr/strategija-razvoja-sveucilista-u-splitu-do-2030/20653)*. In line with these strategic priorities, students acquire the fundamental competences required for the profession of art historian. Courses available to incoming and outgoing students and staff further support mobility and enhance the programme visibility within the broader European context. These competences are aligned with the objectives of the strategic area *Study Programme, Instruction and Students of the Development Strategy of the Faculty of Humanities and Social Sciences in Split 2021–2025.*

Upon completion of the undergraduate study programme *Art History*, students acquire appropriate knowledge in art history and the skills required for employment and cooperation in cultural, economic and administrative institutions. They also develop a high level of professional knowledge and the ability to interpret art-historical content, preparing them for positions in economic, administrative and cultural institutions, as well as in the media and publishing sectors.

[1] Terms used in this document are gender-neutral.

The quality of teaching and learning is continuously monitored and improved, with attention given to the development of both students and teachers. The study programme promotes lifelong learning, collaborative research involving teachers and students, and the professional development of teachers in teaching and research *(Strategic Programme of Scientific Research of the Faculty of Humanities and Social Sciences of the University of Split for the 2021–2025 period; Strategy of the University of Split until 2030)*. Cooperation with the local and wider community is strengthened across educational activities, while external partners are involved in scientific and teaching activities. Since its establishment, the Department of Art History has cooperated with galleries, museums and other cultural institutions engaged in the research, presentation, protection and preservation of cultural heritage.

The study programme is particularly well positioned within the local cultural and institutional context. Split, a city rich in historical monuments, is home to numerous galleries, museums and other institutions engaged in the research, presentation, protection and preservation of cultural heritage in Central Dalmatia, spanning the period from Illyrian times to the present. These include the Archaeological Museum, the Museum of Croatian Archaeological Monuments, the Museum of the City of Split, the Gallery of Fine Arts, the Meštrović Gallery, the Conservation Department, the Croatian Conservation Institute and others. Their presence, together with the region`s extensive cultural heritage, creates a sustained need for highly qualified art historians. The demand for art history specialists is evident not only in Split and Split-Dalmatia County, but also in neighbouring regions with strong social and economic ties to Split. This demand is reinforced by the internationalisation of the economy and other areas of contemporary society, and has become particularly pronounced since the Republic of Croatia joined the European Union. Local educational needs, the region`s cultural heritage, and economic developments in Split and Split-Dalmatia County (particularly in tourism, cultural tourism and the promotion of cultural heritage) further underline the relevance of the study programme. Its organisation and delivery therefore contribute significantly to the quality of professional training in art history. Structured in accordance with the European Credit Transfer and Accumulation System (ECTS), the programme also facilitates student mobility and transfer to other related programmes.
Upon completion of the undergraduate study programme, students may enrol in the double-major graduate study programme *Art History*, teacher education specialisation, at the Department of Art History of the Faculty of Humanities and Social Sciences in Split. They may also continue their education through comparable graduate study programmes at other universities in Croatia and abroad.

Strong and sustained interest in the study programme *Art History* has been evident since its establishment in 2005, as reflected in the consistently high number of applicants seeking to study at the Department of Art History of the Faculty of Humanities and Social Sciences in Split. Its quality is further demonstrated by the continuous and successful achievement of the learning outcomes prescribed by the Art History study programme, the high level of interest among graduates in Art History in continuing to the graduate study programme *Art History* at the same Faculty, and the high ratings received by the teaching staff and the study programme in evaluations conducted by the Quality Centre of the University of Split.

The study programme *Art History* has been subject to continuous review and development. Over the years, particular attention has been paid to the aligning anticipated student workloads with all forms of instruction, and adjustments and improvements have been introduced in response to staffing conditions, teachers' self-evaluation, and student feedback. Students` reflections during and after their studies have informed the development of individual courses as well as the programme as a whole. Currency, dynamism, and flexibility, together with its responsiveness to labour market needs, remain key characteristics of the Art History study programme at the Faculty of Humanities and Social Sciences in Split.

As presented in the *Self-analysis of the Faculty of Humanities and Social Sciences in Split (2021)*, interest in the study programme *Art History* remains consistently strong. Also noteworthy are

students' regular fulfilment of their academic obligations, their academic success, and their positive evaluation of the quality of the competences they acquire. Taken together, these indicators demonstrate that the Department of Art History has substantial experience in implementing teacher education programmes.

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 undergraduate study programme Art History meets the institutional requirements for comparability with related accredited study programmes in the Republic of Croatia and other European Union member states, in accordance with applicable legislation (*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), as well as relevant university (https://www.unist.hr/ustroj-sustava-osiguravanja-kvalitete/15538) and institutional documents, including the Rulebook on Quality Assurance of the Faculty of Humanities and Social Sciences in Split, 2025 (https://www.ffst.unist.hr/_download/repository/Pravilnik%20o%20kvaliteti-%20za%20objavu.pdf).

The study programme *Art History* is aligned with the general development strategy, action plans and other strategic documents of the Faculty of Humanities and Social Sciences in Split. Since obtaining the initial licence in 2005, its structure and content have been improved, amended and supplemented in accordance with the development documents of the Faculty of Humanities and Social Sciences in Split in force and relevant at the time, including *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 reaccreditation 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, the Strategic Programme of Scientific Research of the Faculty of Humanities and Social Sciences of the University of Split for the 2021–2025 period, the Development Strategy of the Faculty of Humanities and Social Sciences in Split 2021–2025, and the Action Plan of the Faculty of Humanities and Social Sciences in Split (2022–2027)*. Further amendments and supplements are being prepared in line with current stategic framework, including *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 Development Strategy of the Faculty of Humanities and Social Sciences in Split 2026–2030* (all documents available at: https://www.ffst.unist.hr/o_fakultetu/dokumenti_s_fakulteta/stratgije).

In terms of content and organisation, the undergraduate study programme *Art History* is comparable to existing university undergraduate double-major study programmes in art history in the Republic of Croatia (e.g. Faculty of Humanities and Social Sciences, University of Zagreb, http://www.ffzg.hr/; Department of Art History, University of Zadar, https://pum.unizd.hr/; Faculty of Humanities and Social Sciences, University of Rijeka, http://www.ffri.hr/; and Faculty of Humanities and Social Sciences, Josip Juraj Strossmayer University of Osijek, https://www.ffos.unios.hr/) as well as to comparable programmes in other European Union member states (e.g. https://www.unifi.it/, https://amu.edu.pl/en, https://ff.um.si/). The study programme`s structure, study schedule, provisions for student mobility and ECTS requirements make it comparable with similar programmes across the European Union. This is further supported by previous Erasmus student exchanges and the strong academic performance of participating students.

In addition to these similarities, the undergraduate study programme *Art History* has several distinctive features in comparison with other programmes of this kind in the Republic of Croatia. These include courses that enable students to develop competences through practical work, as well as opportunities to engage with partner institutions and gain experience relevant to the labour market. One such opportunity is the elective course Work-based Learning in a Partner Institution, which students may take during the third year and through which they can earn an additional 5 ECTS credits. The course is delivered in cooperation with cultural institutions that have concluded agreements with the Faculty of Humanities and Social Sciences and the University of Split to obtain partner institution status, valid for five years with the possibility of extension (an updated 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). The aim of work-based learning is to familiarise students with the practical requirements and working conditions of the partner institution and to prepare them for identify and resolve practical problems independently in a real working environment in accordance with the learning outcomes of the study programme. By engaging with partner institutions, students gain direct exposure to the labour market, building on the previous experience gained through previous placements. Cooperation with partner institutions is implemented in accordance with the Rulebook on Business Partner Institutions 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). Students also participate in numerous extracurricular projects implemented in cooperation with other cultural and educational institutions in Split, with mentoring and guidance provided by the teaching staff from the Department.

Assessment requirements are specified in the syllabus for each course under the sections *Student obligations, Monitoring student work, and assessment and evaluation of student work during classes and at the final examination / Methods of assessing acquired learning outcomes for each student obligation*, while detailed guidelines and instructions for each assessment element are provided in the course repository.

Quality assurance at the level of the study programme and individual courses is defined in the section *Methods of quality monitoring ensuring the acquisition of exit knowledge, skills and competences* and is based on the following documents:

- *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 Assignments and Scientific Work 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)

as well as other relevant documents published on the Faculty website (https://www.ffst.unist.hr/o_fakultetu/sustav_osiguranja_kvalitete/odbor_za_unaprjedenje_kvalitete; https://www.ffst.unist.hr/o_fakultetu/dokumenti_s_fakulteta).

Furthermore, revisions to the entire study programme *Art History* are regularly published on the website of the Department of Art History (https://www.ffst.unist.hr/odsjeci/povijest_umjetnosti). The study programme is fully defined and implemented through the Higher Education Institutions Information System (ISVU), which enables the collection, management, and processing of statistical data related to the organisation and implementation of study programmes, as well as the reporting on such data.

The study programme *Art History* ensures impartiality and transparency in all procedures and has established mechanisms for handling complaints and addressing other relevant matters. These mechanisms are based on the *Code of Ethics* (https://www.ffst.unist.hr/_download/repository/Eticki_kodeks.pdf) and other documents that promote ethical conduct in the planning and implementation of the study programme and achievement of its learning outcomes, available on the Faculty website (https://www.ffst.unist.hr/o_fakultetu/dokumenti_s_fakulteta/eticki_kodeks). These include 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).

The ISVU system also supports the collection, management, processing, and reporting of statistical data related to the organisation and implementation of study programmes, as well as data required for quality assurance. The study programme *Art History* is fully defined and implemented within this system.

Standards and regulations governing the periodic revision of study programmes, including the involvement of external experts, are regularly published in accordance with Faculty rulebooks. Information on programme revisions is likewise regularly published on the Department website.

Within the study programme, students are informed about standards and regulations governing the protection of their rights, particularly with regard to access to information, the submission and resolution of complaints, procedures for the protection of their rights, and designated contact persons for matters concerning student rights, such as the Vice Dean for Teaching and Student Affairs, the Student Ombudsperson, the Office for Student Affairs, etc.

Regarding procedures for resolving student complaints and protecting their 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. At the beginning of their studies, the Head of Department informs tudents of these options and relevant procedures.

Student wellbeing and specific student 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 to assist students in addressing personal difficulties, achieving academic success, improving study efficiency, and enhancing their quality of life. Students also receive support from *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 students' potential and career planning and management skills, as well as to facilitate connections 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 on student obligations and supports students throughout their studies by facilitating the required administrative procedures and providing the necessary forms.

Teachers delivering instruction in the undergraduate study programme *Art History* regularly undertake professional development both in their respective areas and in teaching competences. Records of professional development in teaching competences organised by the Faculty are available in Faculty documentation, while participation in other forms of professional development is documented through certificates of participation in scientific conferences and professional development programmes, as well as through involvement in collaborative scientific research projects.

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

The undergraduate study programme *Art History* at the Faculty of Humanities and Social Sciences in Split is compatible with art history programmes offered by 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. This compatibility is confirmed, among other things, by student transfers between national higher education institutions. Furthermore, the study programme is comparable to undergraduate programmes in Italy (the university undergraduate study programme Studi storico-artistici at Sapienza Università di Roma), Slovenia (the undergraduate study 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). The compatibility of the programme with international programmes also enables students to continue their graduate-level studies at higher education institutions abroad.

In accordance with the principles of the Bologna Process, 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 teacher and student mobility have been concluded at the undergraduate level. In addition to these documents, inter-university mobility contributes to the implementation of the provisions of the 2018 Council Recommendation on promoting common values, inclusive education, and the European dimension of teaching. Students enrolled in the study programme *Art History*, as well as teachers at the Department of Art History, may undertake mobility at Croatian universities and universities abroad, particularly at institutions in Italy (Universita degli Studi di Firenze, Sapienza Universita' di Roma; https://corsidilaurea.uniroma1.it/it/corso/2023/31268/home, Universita degli Studi Di Genova), Slovenia (University of Ljubljana – Faculty of Arts; https://umzgod.ff.uni-lj.si/en/1st-cycle-history-art), and Poland (Adam Mickiewicz University of Poznań, https://amu.edu.pl/en/main-page/amu-directory/faculties/faculty-of-arts-studies), as well as elsewhere. Through the Erasmus+ programme, students have the opportunity to gain new experiences, knowledge and skills that

contribute to their personal and professional development. Teachers of the Department of Art History can likewise use Erasmus+ mobility to exchange knowledge and experiences with colleagues from other European higher education institutions, thereby enhancing their professional development and contributing to the improvement of teaching at the home institution.
Students of the undergraduate study programme *Art History* may also participate 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 University of Cádiz, Brest, Kiel, Gdańsk, Malta, Parthenope in Naples, Nord in Bodø and Algarve in Faro. Within the SEA-EU alliance, students can participate in various types of mobility, such as summer schools, joint research projects and short-term exchange programmes, etc.
The wide range of opportunities for inter-university mobility available to students of the undergraduate study programme *Art History* supports the consolidation of existing knowledge, the acquisition of new skills, cultural exchange and development of international academic networks.

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

Applications for enrolment in the undergraduate study programme Art History are submitted through the website of the National Information System for Applications to Higher Education Institutions (www.postani-student.hr). Admission requirements include completion of secondary education and completion of the state matura examinations in Croatian Language (A level), a foreign language (B level) and Mathematics (B level). Information on the number of points awarded for previous secondary-school education, passed state matura examinations, special achievements and other enrolment-related information is published on the website www.postani-student.hr and on the official Faculty website www.ffst.unist.hr as part of the Enrolment Competition issued each academic year.
Requirements for enrolment in subsequent years of the study programme are established by a Decision of the Faculty Council adopted for each academic year. Additional requirements for enrolment in individual courses, where applicable, are specified in the respective course syllabi.

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

Upon completion of the undergraduate study programme *Art History*, students will have acquired the knowledge and skills necessary to use scientific and professional literature in the field of fine arts from prehistory to the twenty-first century. They will be able to interpret and evaluate works of art and artistic phenomena and recognise the value of national, regional and local artistic heritage.

They will be qualified to participate in research activities and engage in independent learning, and will be able to communicate appropriately and effectively in both oral and written form.

They will have a sound understanding of the fundamental methods of art history and be able to follow and understand professional lectures and presentations dealing with complex content. They will also be able to discuss professional and other topics effectively, and produce clear, well-structured texts adapted stylistically to different contexts and subject areas.

These competences, together with fundamental knowledge of art history, provide a foundation for continuing education at the graduate level.

Upon completion of the undergraduate study programme *Art History*, students will be able to:

1. formally analyse and interpret works of art using appropriate professional terminology
2. apply and demonstrate knowledge of fundamental art-historical terminology in oral and written communication
3. interpret artistic techniques and processes involved in the creation of works of art produced using different techniques
4. define and distinguish between fundamental art-historical methods of analysing and interpreting works of art and artistic phenomena
5. recognise and describe the basic characteristics of the historical development of the main periods and subject areas of art history, from antiquity and the Middle Ages to the modern and contemporary eras
6. interpret and compare different art-historical methodologies and critically evaluate emerging methodologies
7. demonstrate basic professional communication skills based on relevant arguments and interpretations in the field of art history
8. use written and visual sources to address tasks of an appropriate level of complexity within the field of art history
9. critically describe the contexts in which works of art and artistic phenomena are created
10. apply the writing styles associated with different art-historical schools and methodologies when producing professional and scientific papers
11. conduct original field research into Croatian art history and cultural heritage
12. formulate informed personal views on the interrelationships between national art history and other disciplines, including history, ethnology, anthropology and theology
13. compare works of art and artistic phenomena within the broader contexts of the development of cultural identities
14. plan and perform professional tasks involving an appropriate level of responsibility in cultural and public institutions, the media and tourism in accordance with professional standards
15. design presentations of fundamental art-historical phenomena for the purposes of heritage communication in cultural and cultural-tourism contexts

1.6. Structure and form of delivery

The undergraduate study programme *Art History* is organised and delivered as a full-time university double-major study programme and can be freely combined with other double-major study programmes at the Faculty of Humanities and Social Sciences in Split. The programme lasts three years and consists of six semesters, with two semesters per year. Each year of study within the Art History study programme carries 30 ECTS credits.
In each semester, students attend at least two compulsory courses and may choose from a range of elective courses to achieve a minimum of 15 ECTS credits per semester, or 30 ECTS credits per academic year. In the final year of study, students may enrol in the elective course Work-based Learning at a Partner Institution, which carries an additional 5 ECTS credits. During their studies, students may also enrol in one elective course offered by another study programme. The list of available courses is published on the Faculty website

Instruction within the study programme is delivered through lectures, seminars and practicals, including classroom-based instruction at the Faculty, fieldwork, e-learning, and practical work in partner institutions and schools. Visits to relevant labour-market stakeholders are also organised in accordance with students' specific interests and the learning outcomes of the study programme. The syllabus for each course specifies the forms of instruction in accordance with the course-level ECTS workload, as well as the learning outcomes, course content, student obligations, assessment and evaluation procedures, and exam literature. All forms of instruction are designed to ensure an interactive, student-centered teaching process focused on the achievement of the intended learning outcomes.

Student obligations are defined in the syllabi of individual courses (see course descriptions), while requirements concerning class attendance, the pace of study and examination procedures are governed by the regulations of the Faculty of Humanities and Social Sciences in Split.

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), 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), and the Guidelines on Final and Graduate Theses at the Department of Art History (2021; https://www.ffst.unist.hr/odsjeci/povijest_umjetnosti), students select and register the topic of their final thesis in consultation with their supervisor during the final year of study, and no later than the end of classes in the winter semester. The Department Council approves the thesis topic, supervisor, and thesis defence committee. To receive a positive assessment, students must submit a written thesis approved by the thesis defence committee, complete all exams, and fulfil all other obligations prescribed by the study programme.	
Procedure of evaluation of final/diploma exam and evaluation and defence of final/diploma thesis	The final thesis in the undergraduate study programme *Art History* consists of a written paper in which students are expected to demonstrate their professional knowledge and competences. Once approved by the supervisor, the final thesis is submitted to two additional members of the thesis defence committee, both of whom must give it a positive evaluation before it can proceed to the defence. The preparation, evaluation and defence of the final thesis are governed 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* (2024; https://www.ffst.unist.hr/_download/repository/Pravilnik%20o%20zavr%C5%A1nom%20i%20diplomskom%20radu.pdf) and the *Instructions on the Fnal and Graduate Thesis 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: 1

Semester: 1						
COURSE	LEAD INSTRUCTOR	L	P	S	ECTS	STATUS
Introduction to Fine Arts	Ana Torlak, PhD, associate professor	45	0	15	4	C
Fundamentals of Architecture and Urbanism	Anđelko Mihanović, PhD, assistant professor	45	0	15	4	C
Iconology	Ivana Čapeta Rakić, PhD, associate professor	45	0	15	4	C
English for Art Historians 1[2]	Peršić Ilonka, MSc, lecturer	15	15	0	3	E
Italian for Art Historians 1[3]	Marijana Alujević, PhD, associate professor	15	15	0	3	E
Ancient Iconography	Ana Torlak, PhD, associate professor	30	0	15	3	E

LIST OF COURSES						
Year of study: 1						
Semester: 2						
COURSE	LEAD INSTRUCTOR	L	P	S	ECTS	STATUS
History of Art of the Ancient World	Ana Torlak, PhD, associate professor	45	0	15	4	C
The Art of the Roman Empire in Croatia	Ana Torlak, PhD, associate professor	30	0	15	3	C
The Art of the Early Middle Ages	Vedran Barbarić, PhD, associate professor	60	0	15	5	C
English for Art Historians 2[4]	Peršić Ilonka, MSc, Lecturer	15	15	0	3	E
Italian for Art Historians 2[5]	Marijana Alujević, PhD, associate professor	15	15	0	3	E
Introduction to the Latin Language[6]	Inga Vilogorac Brčić, PhD, assistant professor	10	20	0	2	C/E
Late Antique Architecture of the Tetrarchic Period	Radoslav Bužančić, PhD, associate professor	30	0	15	3	E

LIST OF COURSES
Year of study: 2
Semester: 3

[2] Except for students whose second major is English Language and Literature.

[3] Except for students whose second major is Italian Language and Literature.

[4] Except for students whose second major is English Language and Literature.

[5] Except for students whose second major is Italian Language and Literature.

[6] The course *Introduction to the Latin Language* is compulsory for students who did not study Latin in secondary school.

COURSE	LEAD INSTRUCTOR	L	P	S	ECTS	STATUS
Gothic Art	Ivana Čapeta Rakić, PhD, associate professor	30	0	15	3	C
Romanesque Art	Ivana Čapeta Rakić, PhD, associate professor	30	0	0	2	C
Art of the 15th and 16th Century	Ivana Prijatelj Pavičić, PhD, full professor	60	0	15	6	C
English Language III[7]	Siniša Ninčević, senior language instructor	15	15	0	2	E
Italian Language III[8]	Marijana Alujević, PhD, associate professor	15	15	0	2	E
Sculpture and Architecture of the Early Medieval Croatian State	Vedran Barbarić, PhD, associate professor	30	15	0	3	E

LIST OF COURSES						
Year of study: 2						
Semester: 4						
COURSE	LEAD INSTRUCTOR	P	V	S	ECTS	STATUS
Art of the 17th and 18th Century	Ivana Prijatelj Pavičić, PhD, full professor	60	0	15	5	C
Art of the 19th Century – General Problems and Comparative Studies	Silva Kalčić, PhD, associate professor	60	0	15	5	C
Protection of Cultural Heritage	Anđelko Mihanović, PhD, assistant professor	30	0	15	3	C
English Language IV[9]	Siniša Ninčević, senior language instructor	15	15	0	2	E
Italian Language IV[10]	Marijana Alujević, PhD, associate professor	15	15	0	2	E
The Urbanism of the Mediaeval Communes	Anđelko Mihanović, PhD, assistant professor	15	0	15	3	E

LIST OF COURSES						
Year of study: 3						
Semester: 5						
COURSE	LEAD INSTRUCTOR	P	V	S	ECTS	STATUS
Art of the 20th Century-Fundamental Problems and the End of Modernity	Dalibor Prančević, PhD, associate professor	45	0	15	5	C

[7] Except for students whose second major is English Language and Literature.

[8] Except for students whose second major is English Language and Literature.

[9] Except for students whose second major is English Language and Literature.

[10] Except for students whose second major is Italian Language and Literature.

Contemporary Art	Dalibor Prančević, PhD, associate professor	45	0	15	4	C
Theory and History of Design	Silva Kalčić, PhD, associate professor	45	0	15	4	C
The Monument: Space, Form, Meaning	Dalibor Prančević, PhD, associate professor	30	0	0	2	E
Methodology of Processing Immovable Cultural Properties – Professional Approach	Ana Torlak, PhD, associate professor	30	15	0	2	E
Work-based Learning at a Partner Institution[11]	All teaching instructors with a scientific-teaching title involved in delivering the course	0	40	30	5	E

LIST OF COURSES						
Year of study: 3						
Semester: 6						
COURSE	LEAD INSTRUCTOR	P	V	S	ECTS	STATUS
Theory of Visual Arts	Silva Kalčić, PhD, associate professor	45	0	15	5	C
Visual Communications	Anđelko Mihanović, PhD, assistant professor	45	0	15	5	C
Bachelor Thesis	/	0	0	0	5	C
Work-based Learning at a Partner Institution[12]	All teaching instructors with a scientific-teaching title involved in delivering the course	0	40	30	5	E

2.2. Course description

Course name	**Ancient Iconography**					
ID	FFU005	Study year	1.			
Lecturer	izv. prof. dr. sc. Ana Torlak	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 course aims to familiarize students with the fundamental Greek and Roman sources essential for understanding ancient iconography (both material and written sources), as well as the basics of art-historical chronology and the core concepts of ancient iconography. Through interpretive approaches, students are trained to independently identify iconographic attributes relevant to recognizing themes and representations in antiquity.					

[11] Work-based Learning at a Partner Institution – this elective course may be taken in either semester. It is not compulsory and does not count towards the ECTS requirement for elective courses.

[12] See the previous note.

Enrolment requirements	No conditions.
Learning outcomes	Upon completion of the course, students will be able to: 1. Use and explain the fundamental iconographic concepts related to the mythology and iconography of antiquity. 2. Distinguish elements of an ancient iconographic work within its context. 3. Distinguish and analyze the primary sources of ancient iconography. 4. Interpret the fundamental iconographic attributes of Greek and Roman deities. 5. Classify concepts relevant to the iconography of antiquity. 6. Independently identify iconographic elements on monumental heritage.
Syllabus	1. Defining basic terminological concepts, geographical and chronological determinants 2. Mythology and iconography of Near Eastern civilizations 3. Mythology and iconography of Egyptian art 4. Greek and Roman mythology and iconography: literary sources, developmental trends 5. Field trip (visit to the Franciscan Collection in Sinj) 6. Cosmogony and theogony 7. Iconography and mythology of Zeus / Jupiter 8. Iconography and mythology of Demeter / Ceres 9. Iconography and mythology of Apollo, Artemis / Diana 10. Chthonic deities 11. Iconography and mythology of Dionysus 12. Iconography and mythology of Athena / Minerva 13. Iconography and mythology of Aphrodite / Venus 14. Field trip (visit to the Museum of Archaeological Monuments in Split) 15. Iconography and mythology of Hermes / Mercury

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

Student obligations	- 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 (min. 80% of lectures and min. 80% of seminars) - 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 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

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 determined based on the achievement of the following elements: 1. Class participation and engagement in discussions during class 2. Seminar paper 3. Passed exam 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
	Hard, R., 2004., The Routledge Handbook of Greek mythology, Routledge, London.	1	0

	Zamarovsky, V., 2004, Bogovi i junaci antičkih mitova - Leksikon grčke i rimske mitologije, ArTresor naklada, Zagreb.	1	0
	A. Rendić-Miočević, Antička ikonografija, skripta		online
Supplementary literature	Schwab, G., 1987. Najljepše priče klasične starine I-III. Grafički zavod Hrvatske, Sarajevo-Mostar. Olalla, P., 2007. Mitološki atlas Grčke. Golden marketing-Tehnička knjiga, Zagreb. Rose, H. J., 2005., A Handbook of Greek Mythology. Including its Extension to Rome. Routledge, London and New York. Stručni članci prema potrebi ovisno o temi rada.		
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	Defining basic terminological concepts, geographical and chronological determinants.	2	P20
Seminar	Detailed instructions for writing a seminar paper. Distribution of seminar topics.	1	P20
Week: 2.			
Predavanja	Mythology and iconography of Near Eastern civilizations.	2	P20
Seminar	The Epic of Gilgamesh, Babylonian deities.	1	P20
Week: 3.			
Predavanja	Mythology and iconography of Egyptian art.	2	P20
Seminar	Pyramid Texts.	1	P20
Week: 4.			
Predavanja	Greek and Roman mythology and iconography: literary sources, developmental trends.	2	P20
Seminar	Homer, Hesiod, the Trojan War.	1	P20
Week: 5.			
Predavanja	Field trip (visit to the Franciscan Collection in Sinj).	2	Terenska nastava
Seminar	On-site seminar depending on the visited location.	1	Terenska nastava
Week: 6.			
Predavanja	Cosmogony and theogony.	2	P20
Seminar	Titanomachy. Gigantomachy.	1	P20
Week: 7.			
Predavanja	Iconography and mythology of Zeus / Jupiter.	2	P20
Seminar	Hera / Juno	1	P20
Week: 8.			
Predavanja	Iconography and mythology of Demeter / Ceres.	2	P20
Seminar	Hades / Pluto and the inhabitants of the Underworld.	1	P20
Week: 9.			
Predavanja	Iconography and mythology of Apollo, Artemis / Diana.	2	P20
Seminar	Poseidon / Neptune, Triton	1	P20
Week: 10.			
Predavanja	Chthonic deities.	2	P20
Seminar	Ares / Mars	1	P20
Week: 11.			
Predavanja	Iconography and mythology of Dionysus.	2	P20
Seminar	Hephaestus / Vulcan.	1	P20
Week: 12.			
Predavanja	Iconography and mythology of Athena / Minerva.	2	P20
Seminar	Greek heroes.	1	P20
Week: 13.			
Predavanja	Iconography and mythology of Aphrodite / Venus.	2	P20
Seminar	Aeneas and Dido, Romulus and Remus, Lucretia.	1	P20
Week: 14.			
Predavanja	Field trip (visit to the Museum of Archaeological Monuments in Split).	2	Terenska nastava
Seminar	On-site seminar depending on the visited location.	1	P20
Week: 15.			
Predavanja	Iconography and mythology of Hermes / Mercury.	2	P20
Seminar	Greek heroes.	1	P20

Course name	**English for Art Historians 1**							
ID	FFU00E	Study year	1.					
Lecturer	mr. sc. Ilonka Peršić, pred.	ECTS workload	3.0					
Associates		Number of hours	L	S	E	P		
			15	0	15	0		
Course status	Elective	Online percentage	0%					
Course description								
Course aims	Cilj kolegija jest osposobiti studente za čitanje, slušanje i razumijevanje stručnih tekstova na engleskom jeziku iz povijesti umjetnosti. Na kolegiju studenti aktivno koriste specifičan vokabular i sintaktičke strukture svojstvene području povijesti umjetnosti, i to u pisanoj i u usmenoj formi.							
Enrolment requirements	Nema uvjeta.							
Learning outcomes	Po završetku kolegija, studenti će moći: • aktivno koristiti stručnu terminologiju iz povijesti umjetnosti na engleskom jeziku; • aktivno koristiti sintaktičke strukture iz povijesti umjetnosti na engleskom jeziku; • sažeti na engleskom jeziku kraći usmeni ili pisani tekst iz područja povijesti umjetnosti; • na primjerima koristiti elemente formalne analize na engleskom jeziku; • usmeno izložiti kraću analizu djela iz povijesti umjetnosti na engleskom jeziku; • usporediti dva djela iz povijesti umjetnosti kroz vođenu kraću pisanu ili usmenu analizu; • napisati kraću analizu djela iz povijesti umjetnosti na engleskom jeziku koristeći jezične obrasce i norme akademskog pisanja na engleskom jeziku.							
Syllabus	1. Definicija jezika struke i žanrovi u kojima se pojavljuje 2. Osvještavanje stručnih semantičko-sintaktičkih elemenata u tekstu (Vođeno slušanje video prezentacije pri čemu studenti prepoznaju i razumiju semantičko-sintaktičke strukture svojstvene području povijesti umjetnosti; Vođeno čitanje kraćeg teksta iz područja povijesti umjetnosti pri čemu studenti prepoznaju i razumiju semantičko-sintaktičke strukture svojstvene području povijesti umjetnosti) 3. Aktivno korištenje prepoznatih semantičko-sintaktičkih struktura kroz pisane i usmene aktivnosti (Zadane pisane vježbe vokabulara i relevantnih semantičkih struktura na engleskom jeziku; Vođeni pisani ili usmeni sažetak kraćeg teksta na engleskom jeziku) 4. Vođena pisana ili usmena kraća formalna analiza na engleskom jeziku na primjeru djela iz povijesti umjetnosti; Vođena kraća pisana ili usmena usporedba dvaju djela iz povijesti umjetnosti) 5. Uvod u akademsko pisanje na engleskom jeziku (Definicija i jezični obrasci akademskog pisanja na engleskom jeziku; Kraće vježbe pisanja uvoda, razrade i zaključka; Evaluacija vlastitog i tuđeg teksta)							
Teaching types	☒ Lectures ☐ Seminars ☒ Practicals ☐ Remote learning ☐ Blended learning	☐ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐					
Student obligations	1. Redovito pohađanje i aktivno sudjelovanje na nastavi (potrebno je biti prisutan na 80% nastavnih sati) 2. Pravovremeno izvršavanje domaćih zadaća; 3. Polaganje završnog pismenog ispita (ili dva kolokvija) 4. Poštivanje etičkih i znanstvenih načela propisanih relevantnim pravilnicima Fakulteta i Sveučilišta.							
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 predmetu te obvezama studenta, zaključna se ocjena formira na temelju završnog pismenog ispita (ili dva kolokvija). Kontinuirano se prati i provjerava znanje studenata tijekom nastave (interaktivna predavanja, sudjelovanje u aktivnostima i raspravama na seminarima, provjera domaćih zadaća). Formiranje ukupne ocjene na kolegiju: - aktivno sudjelovanje na nastavi – 20%; - pravovremeno izvršavanje domaćih zadaća – 20%; - polaganje završnog pismenog ispita (ili dva kolokvija) – 60%;							

Required literature	Title	Number of copies available	Availability via other media
	Klein, A. (2015). English for Art History. Heuber Verlag	0	
	Interna skripta	36	
	Barnet, S. (2015). A short guide to writing about art (11th ed.). Pearson	1	
Supplementary literature	Elkins, J. (2002), Stories of Art. New York: Routledge. Freeland, C. (2002). But Is It Art? An Introduction to Art Theory. Oxford: Oxford University Press. Struken, M. & Cartwright, L. (2009). Practices of Looking: An Introduction to Visual Culture. Oxford: Oxford University Press Butler, C. (2005). Pleasure of the Arts: Enjoying Literature, Painting, and Music. Oxford: Oxford University Press.		
Quality assurance	- studentska anketa o kvaliteti nastave i nastavnika na sveučilišnoj razini - ostvarene 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	Uvodno predavanje: definicija jezika struke	1	
Vježbe i z stranog jezika	Vježbe: vođena analiza nekoliko kraćih stručnih ekstova na engleskom jeziku na temelju koje studenti uče prepoznati jezik struke	1	
Week: 2.			
Predavanja	Različiti žanrovi u kojima se pojavljuje jezik struke	1	
Vježbe i z stranog jezika	Vježbe: vođena analiza nekoliko kraćih tekstova iz područja povijesti umjetnosti koji pripadaju različitim stručnim i znanstvenim žanrovima	1	
Week: 3.			
Predavanja	Upoznavanje studenata s temeljnim elementima formalne analize likovnog djela na engleskom jeziku	1	
Vježbe i z stranog jezika	Vježbe: vođeno slušanje video zapisa koji studente uvodi u semantičko-sintaktičke strukture formalne analize likovnog djela na engleskom jeziku	1	
Week: 4.			
Predavanja	Detaljna rasprava o temeljnim elementima formalne analize likovnog djela na engleskom jeziku	1	
Vježbe i z stranog jezika	Vježbe: pisane i usmene vježbe vokabulara i sintaktičkih struktura koji se koriste u formalnoj analizi likovnog djela na engleskom jeziku	1	
Week: 5.			
Predavanja	Analiza teksta: Anne D'Alleva, "Formal Analysis": akcentuacija temeljnih ideja i jezičnih struktura u tekstu	1	
Vježbe i z stranog jezika	Vježbe: vođeno postavljanje pitanja u grupama na temelju detaljno pročitanog teksta, pisane i usmene vježbe koje potiču upotrebu vokabulara i sintaktičkih struktura na engleskom jeziku iz navedenog teksta	1	
Week: 6.			
Predavanja	Analiza teksta: Sylvan Barnet, "Formal Analysis and Style": akcentuacija temeljnih ideja s naglaskom na pitanja koja studenti moraju sebi postaviti prilikom formalne analize likovnog djela na engleskom jeziku	1	
Vježbe i z stranog jezika	Vježbe: vođene pisane i usmene vježbe koje potiču studente na postavljanje pitanja koja su ključna prilikom formalne analize likovng djela na engleskom jeziku	1	
Week: 7.			
Predavanja	Formalna analiza likovnog djela na primjerima	1	
Vježbe i z stranog jezika	Formalna analiza likovnog djela na primjerima	1	
Week: 8.			
Predavanja	Temeljni elementi usmene prezentacije kod koju se analiziraju formalni elementi likovnog djela na engleskom jeziku	1	
Vježbe i z stranog jezika	Temeljni elementi usmene prezentacije kod koju se analiziraju formalni elementi likovnog djela na engleskom jeziku	1	
Week: 9.			

Predavanja	Kolokvij	1	
Vježbe i z stranog jezika	Kolokvij	1	
Week: 10.			
Predavanja	Analiza kolokvija	1	
Vježbe i z stranog jezika	Analiza kolokvija	1	
Week: 11.			
Predavanja	Uvod u akademsko pisanje (definicija, struktura, jezični obrasci na engleskom jeziku koji se koriste u akademskom pisanju)	1	
Vježbe i z stranog jezika	Uvod u akademsko pisanje (definicija, struktura, jezični obrasci na engleskom jeziku koji se koriste u akademskom pisanju)	1	
Week: 12.			
Predavanja	Pisanje uvoda u akademskom eseju (postavljanje teze, definicija cilja eseja)	1	
Vježbe i z stranog jezika	Pisanje uvoda u akademskom eseju (postavljanje teze, definicija cilja eseja)	1	
Week: 13.			
Predavanja	Pisanje razrade u akademskom eseju (razrada teze, uvođenje sekundarne literature, razdvajanje vlastitih od tuđih stavova)	1	
Vježbe i z stranog jezika	Pisanje razrade u akademskom eseju (razrada teze, uvođenje sekundarne literature, razdvajanje vlastitih od tuđih stavova)	1	
Week: 14.			
Predavanja	Pisanje zaključka u akademskom eseju (sažimanje temeljnih ideja te evaluacija vlastitog teksta)	1	
Vježbe i z stranog jezika	Pisanje zaključka u akademskom eseju (sažimanje temeljnih ideja te evaluacija vlastitog teksta)	1	
Week: 15.			
Predavanja	Osvrt i zaključci	1	
Vježbe i z stranog jezika	Osvrt i zaključci	1	

Course name	Italian for Art Historians 1						
ID	FFU00F	Study year	1.				
Lecturer	doc. dr. sc. Andrea Rogošić	ECTS workload	3.0				
Associates		Number of hours	L	S	E	P	
			15	0	15	0	
Course status	Elective	Online percentage	20%				
Course description							
Course aims	The aim of the course is to acquire and consolidate language competence at the A1 and A2 levels for communication and interaction in academic, professional, and museum contexts. Through the course, students gain an understanding of the relationship between art, culture, and the Italian language, while developing the receptive and productive skills required to understand specialized terminology and texts in the field of art history, as well as to express their own opinions, observations, and interpretations of works of art in Italian. The objective is for students to understand and independently produce simple texts related to art, artists, works of art, and cultural heritage						
Enrolment requirements	No specific prerequisites are required.						
Learning outcomes	Upon successful completion of all course requirements, students are expected to be able to: - understand and actively use the basic vocabulary of the language of art and cultural heritage conservation; - understand simple texts and adapted documentaries related to the fields of art history and cultural heritage; - understand short descriptions, reviews, and presentations of works of art; - describe works of art, artistic styles, and historical periods using appropriate specialized terminology; - talk about their own experiences in art in the past and present, as well as about future projects in an artistic context; - apply grammatical rules correctly in both written and spoken production; - use specialist literature in the field of art history in Italian and approach it critically.						
Syllabus	1. Lecture: Introduction to the aims and content of the course, as well as the required and supplementary reading; introduction to Italian language for the fields of art and cultural heritage; basic terminology; assessment of students' prior knowledge and language proficiency. Practical session: Introducing oneself as an art history student; discussing the professions of artist and art historian; talking about previous experiences with Italian cities of art, artists, and works of art. 2. Lecture: Italian pronunciation and spelling; definite and indefinite articles; Italian cities of art: Rome. Practical session: Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of Il Pantheon / Il Colosseo. 3. Lecture: The verbs essere and avere; Italian cities of art: Rome. Practical session: Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of La Fontana di Trevi / La Piazza Navona. 4. Lecture: Nouns; Italian cities of art: Florence. Practical session: Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of Gli Uffizi / Il Palazzo Pitti. 5. Lecture: Verbs of the first, second, and third conjugations; Italian cities of art: Venice. Practical session: Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of La Basilica di San Marco / Il Ponte dei Sospiri. 6. Lecture: Adjectives; terminology related to colour, light, surface, materials, texture, composition, and perspective; Italian cities of art: Siena and Pisa. Practical session: Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of La Torre di Pisa / La Cattedrale di Siena. 7. Lecture: Cardinal and ordinal numbers; decade, century, millennium; periodisation; historical periods; names of artistic styles and movements. Practical session: Work on a selected specialist text, including analysis and translation. 8. Lecture: Prepositions and adverbs of place; the life and works of Piero della Francesca. Practical session: Description of a selected work of art by Piero della Francesca. 9. Lecture: Michelangelo as a sculptor, architect, and painter. Practical session: Description of a selected work of art by Michelangelo. 10. Lecture: The present tense: use and formation; the life and works of Leonardo da Vinci. Practical session: Description and analysis of a selected work of art by Leonardo da Vinci. 11. Lecture: The present perfect tense: use and formation; the life and works of Raffaello. Practical session: Description and analysis of a selected work of art by Raffaello. 12. Lecture: The imperfect tense; the life and works of Giotto. Practical session: Description and analysis of a selected work of art by Giotto. 13. Lecture: Sequence of tenses; the life and works of Botticelli. Practical session: Description and analysis of a selected work of art by Botticelli.						

	14. Lecture: UNESCO; the cultural and artistic significance of the city of Split; Diocletian's Palace and the Historic Complex of Split. Practical session: Description and analysis of a selected local monument in Split. 15. Lecture: The sculptor Ivan Meštrović and the Meštrović Gallery; the life and works of Emanuel Vidović. Practical session: Fieldwork (by prior arrangement): visit to the Meštrović Gallery with a guided tour in Italian, or visit to the Emanuel Vidović Museum with a guided tour in Italian.

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

Student obligations	Students are required to participate actively in the teaching process, attend at least 70% of lectures and practical sessions, and prepare one seminar paper in accordance with predetermined criteria, which they are required to present orally with the support of a PowerPoint presentation.

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

Assessment and evaluation of student work	Students' participation and understanding of the course content are continuously monitored throughout the course. During the delivery of the course, students are encouraged to participate through a variety of tasks and activities. The final grade is based on students' activity and participation in discussions during seminar sessions, as well as on the assessment of an independently prepared seminar paper. The assessment and grading criteria for the individual assessment components are specified in the course repository.

Required literature	Title	Number of copies available	Availability via other media
	Deanović, M., Jernej, J. (1994). Hrvatsko-talijanski rječnik; Talijansko-hrvatski rječnik, Zagreb.	1	
	Jernej, J. (1999). Talijanska konverzacijska gramatika, Zagreb.	1	
	Angelino, M., Ballarin, E. (2006). L'italiano attraverso la storia dell'arte. Guerra Edizioni.	1	
	Marasović, T. (2008). Il palazzo di Diocleziano – il nucleo storico della città di Spalato. Dominovic d.o.o.	1	
	Noris, F., Aymon, P. (2001). Nuovo art. Saper vedere saper fare. Linguaggio visivo e tecnico, Milano, Fabbri Editore.	1	

Supplementary literature	For each topic in the field of art, the instructor prepares presentation materials and uploads them to the course repository, provides a handout containing visual materials, and, where appropriate and by prior arrangement, provides a documentary film available for viewing.
Quality assurance	- class attendance, class activity, successfully completing tasks - student questionnaire on the quality of teaching and teachers at the university level - passed exam and the fulfillment of the other obligations prescribed by the syllabus - individual consultations - students' self-assessment of the learning outcomes they achieved - 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 aims and content of the course, as well as the required and supplementary reading; introduction to Italian language for the fields of art and cultural heritage; basic terminology; assessment of students' prior knowledge and language proficiency.	1	P10
Vježbe iz stranog jezika	Introducing oneself as an art history student; discussing the professions of artist and art historian; talking about previous experiences with Italian cities of art, artists, and works of art.	1	P10
Week: 2.			
Predavanja	Italian pronunciation and spelling; definite and indefinite articles; Italian cities of art: Rome.	1	P10
Vježbe iz stranog jezika	Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of Il Pantheon / Il Colosseo.	1	P10
Week: 3.			
Predavanja	The verbs essere and avere; Italian cities of art: Rome.	1	P10
Vježbe iz stranog jezika	Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of La Fontana di Trevi / La Piazza Navona.	1	P10
Week: 4.			
Predavanja	Italian cities of art: Florence.	1	P10
Vježbe iz stranog jezika	Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of Gli Uffizi / Il Palazzo Pitti.	1	P10
Week: 5.			
Predavanja	Verbs of the first, second, and third conjugations; Italian cities of art: Venice.	1	P10
Vježbe iz stranog jezika	Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of La Basilica di San Marco / Il Ponte dei Sospiri.	1	P10
Week: 6.			
Predavanja	Adjectives; terminology related to colour, light, surface, materials, texture, composition, and perspective; Italian cities of art: Siena and Pisa.	1	P10
Vježbe iz stranog jezika	Practice and acquisition of Italian terminology through examples related to painting, sculpture, and architecture. Analysis of La Torre di Pisa / La Cattedrale di Siena.	1	P10
Week: 7.			
Predavanja	Cardinal and ordinal numbers; decade, century, millennium; periodisation; historical periods; names of artistic styles and movements.	1	P10
Vježbe iz stranog jezika	Work on a selected specialist text, including analysis and translation.	1	P10
Week: 8.			
Predavanja	Prepositions and adverbs of place; the life and works of Piero della Francesca.	1	P10
Vježbe iz stranog jezika	Practical session: Description of a selected work of art by Piero della Francesca.	1	P10
Week: 9.			

Predavanja	Michelangelo as a sculptor, architect, and painter.	1	P10
Vježbe i z stranog jezika	Description of a selected work of art by Michelangelo.	1	P10
Week: 10.			
Predavanja	The present tense: use and formation; the life and works of Leonardo da Vinci.	1	P10
Vježbe i z stranog jezika	Description and analysis of a selected work of art by Leonardo da Vinci.	1	P10
Week: 11.			
Predavanja	The present perfect tense: use and formation; the life and works of Raffaello.	1	P10
Vježbe i z stranog jezika	Description and analysis of a selected work of art by Raffaello.	1	P10
Week: 12.			
Predavanja	The imperfect tense; the life and works of Giotto.	1	P10
Vježbe i z stranog jezika	Description and analysis of a selected work of art by Giotto.	1	P10
Week: 13.			
Predavanja	Sequence of tenses; the life and works of Botticelli.	1	P10
Vježbe i z stranog jezika	Description and analysis of a selected work of art by Botticelli.	1	P10
Week: 14.			
Predavanja	UNESCO; the cultural and artistic significance of the city of Split; Diocletian's Palace and the Historic Complex of Split.	1	P10
Vježbe i z stranog jezika	Description and analysis of a selected local monument in Split.	1	P10
Week: 15.			
Predavanja	The sculptor Ivan Meštrović and the Meštrović Gallery; the life and works of Emanuel Vidović.	1	P10
Vježbe i z stranog jezika	Fieldwork (by prior arrangement): visit to the Meštrović Gallery with a guided tour in Italian, or visit to the Emanuel Vidović Museum with a guided tour in Italian.	1	P10

Course name	**Iconology**					
ID	FFU004	Study year	1.			
Lecturer	izv. prof. dr. sc. Ivana Čapeta Rakić	ECTS workload	4.0			
Associates		Number of hours	L	S	E	P
			45	15	0	0
Course status	Compulsory	Online percentage	20%			

Course description

Course aims	The aim of this course is to introduce students to one of the fundamental interpretative approaches in art history, which seeks to uncover both the original meaning and the contemporary significance of works of art through the analysis of all available visual and written sources. Particular emphasis is placed on examples of visual art from the Late Middle Ages and the Early Modern period, as well as on the identification of the principal themes and iconographic types that have shaped European art.
Enrolment requirements	There are no prerequisites
Learning outcomes	Upon successful completion of the course and the final examination, students will be able to: Identify the subject matter of a work of art Analyse the content of works of visual art from the Late Middle Ages and the Early Modern period Recognise the multiple layers of meaning within a work of art and interpret its symbolic significance Interpret a work of art within the historical and cultural context of its creation
Syllabus	1. Introductory Lecture: Definition of the scope and content of the course; introduction to the required and recommended reading; acquisition of key terminology in iconography and iconology; introduction to methods of iconographic and iconological analysis and interpretation; allocation of seminar paper topics. 2. The History and Development of Iconographic and Iconological Methods within Art History: Cesare Ripa, Giovanni Pietro Bellori, Aby Warburg, Erwin Panofsky, Émile Mâle, Ernst H. Gombrich, and the legacy of Gombrich. 3. Introduction to Christian Iconography: Canonical, apocryphal, and hagiographical sources. 4. Fundamental Terminology: Symbols, types of symbols, and graphic symbols in visual art. 5. Fundamental Terminology: Symbols, types of symbols, and zoomorphic symbols in visual art. 6. Fundamental Terminology: Symbols, types of symbols, and phytomorphic symbols in visual art. 7. The Iconography of Gestures and Their Meanings in Visual Art. 8. Classical Mythology in Christian Iconography: Selected examples. 9. Personifications in Visual Art. 10. Emblems in Visual Art: Development, reception, and meaning. 11. Allegorical Cycles in the Context of Religious and Political Iconography. 12. The Iconography of Religious Alterity. 13. The Council of Trent and Visual Art. (Council of Trent) 14. Post-Tridentine Iconography: Selected examples. 15. Concluding Lecture and Course Evaluation.

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

Student obligations	1. Regular attendance and active participation in class activities. 2. Preparation and presentation of a seminar paper in accordance with the established assessment criteria, the selected topic, and the prescribed deadlines. 3. Adherence to ethical principles in higher education, both during class activities and in the preparation of seminar papers. 4. Successful completion of 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	In accordance with the course learning outcomes and student requirements, the final grade is determined on the basis of the following assessment components: 1. Class participation and engagement in discussions during lectures and seminars – 25%

	2. Preparation, timely submission, and presentation of a seminar paper in accordance with the instructor's guidelines and accepted academic and ethical standards – 25% 3. Oral examination – 50%		
Required literature	Title	Number of copies available	Availability via other media
	E. Panofsky, Povijest umjetnosti kao humanistička disciplina u: Život umjetnosti, br. 13, Zagreb, 1971.	0	https://hrcak.src e.hr/file/435441
	R. V. Straten, Uvod u ikonografiju, Institut za povijest umjetnosti, Zagreb, 2003	1	
	Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva, Anđelko Badurina (ur.) Kršćanska sadašnjost, Zagreb, 2000.	1	
	M. Vicelja Matijašić, Ikonologija: kritički prikaz povijesti metode, Filozofski fakultet, Centar za ikonografske studije, 2013.	1	
Supplementary literature	R. Ivančević, Perspektive, Školska knjiga, Zagreb, 1996.; Branko Jozić, Riječ u slici: repertorij kršćanske ikonografije, Književni krug, Split 2009.; S. Cvetnić, Ikonografija nakon Tridentskog sabora i hrvatska likovna baština, FF-press, Zagreb, 2007.; Peter Burke, Upotreba slike kao povijesnog dokaza, Izdanja Antibarbarus, d.o.o, 2003.		
Quality assurance	1. Class attendance, participation, and successful completion of assigned tasks 2. Student evaluation survey on the quality of teaching and teaching staff at the university level 3. Successful completion of the examination and fulfilment of all other course requirements specified in the syllabus Individual consultations 4. Student self-assessment of achieved learning outcomes 5. 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: definiranje pojma i sadržaja kolegija: upoznavanje studenata s obveznom i izbornom literaturom iz kolegija, usvajanje terminologije iz ikonografije i ikonologije; upoznavanje studenata s metodama ikonografske i ikonološke analize i interpretacije / podjela tema za seminarske radove	3	
Seminar	podjela tema za seminarske radove	1	
Week: 2.			
Predavanja	Povijest i razvoj ikonografske i ikonološke metode unutar povijesno-umjetničke discipline: Cesare Ripa, Giovanni Pietro Bellori, Abraham Moritz Warburg, Erwin Panofsky, Emile Male, Ernst H. Gombrich, Gombrichovo naslijeđe	3	
Seminar	što je studentski seminarski rad; tumačenje strukture, sadržaja, obveza, rokova	1	
Week: 3.			
Predavanja	Uvod u kršćansku ikonografiju: upoznavanje kanonskih, apokrifnih i hagiografskih izvora uz slikovne primjere	3	
Seminar	Prezentacija uspješnih seminara kao primjera dobre prakse	1	
Week: 4.			
Predavanja	Osnove stručne terminologije: simboli, vrste simbola, grafički simboli u likovnoj umjetnosti	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 5.			
Predavanja	Osnove stručne terminologije: simboli, vrste simbola, zoomorfni simboli u likovnoj umjetnosti	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 6.			
Predavanja	Osnove stručne terminologije: simboli, vrste simbola, fitomorfni simboli u likovnoj umjetnosti	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 7.			
Predavanja	Ikonografija gesti i njihova značenja u likovnoj umjetnosti	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 8.			
Predavanja	Klasična mitologija u kršćanskoj ikonografiji, izabrani primjeri	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 9.			
Predavanja	Personifikacije u likovnoj umjetnosti	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 10.			
Predavanja	Amblemi u likovnoj umjetnosti, razvoj, recepcija i značenje	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 11.			
Predavanja	Alegorijski ciklusi u kontekstu vjerske i političke ikonografije	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 12.			
Predavanja	Ikonografija vjerskih drugosti	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 13.			
Predavanja	Tridentski koncil i likovna umjetnost	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 14.			
Predavanja	Posttridentinska ikonografija, odabrani primjeri	3	
Seminar	Prezentacija seminara, diskusija	1	
Week: 15.			
Predavanja	Zaključno predavanje i evaluacija kolegija	3	
Seminar	Prezentacija seminara, završna diskusija	1	

Course name	Fundamentals of Architecture and Urbanism						
ID	FFU002	Study year	1.				
Lecturer	doc. dr. sc. Anđelko Mihanović	ECTS workload	4.0				
Associates		Number of hours	L	S	E	P	
			45	15	0	0	
Course status	Compulsory	Online percentage	0%				

Course description

Course aims	The aim of the course is to enable students to study architectural and urban heritage from prehistory to the early modern period. Special emphasis will be placed on the study of the ancient city on the eastern Adriatic coast, the architecture of the Early Croatian period, and the development of the medieval city in Dalmatia.
Enrolment requirements	-
Learning outcomes	Upon completion of the course, students will be able to: 1. Understand the basic concepts of architecture and urbanism 2. Recognize and differentiate architecture and urbanism in specific historical periods 3. Analyze the historical circumstances that caused changes in architecture and urban development 4. Apply their acquired knowledge in further studies
Syllabus	1. Introductory lecture. Introduction to the course, work plan, student responsibilities. Assignment of seminar topics to students. 2. Fundamentals of Architecture and Urbanism – Mesopotamia, Egypt. Student presentations on seminar topics. 3. Fundamentals of Architecture and Urbanism – Greece. Student presentations on seminar topics. 4. Fundamentals of Architecture and Urbanism: Rome. Student presentations on seminar topics. 5. Fundamentals of Architecture and Urbanism: Late Antiquity. Student presentations on seminar topics. 6. Fundamentals of Architecture and Urbanism: Pre-Romanesque Architecture and Urbanism. Student presentations on seminar topics. 7. Fundamentals of Architecture and Urbanism: Romanesque Architecture and Urbanism 1. Student presentations of seminar topics 8. Fundamentals of Architecture and Urbanism: Romanesque Architecture and Urbanism 2. Quiz (Test) 1. 9. Fundamentals of Architecture and Urbanism: Gothic Architecture and Urbanism 1. Student presentations of seminar topics. 10. Fundamentals of Architecture and Urbanism: Gothic Architecture and Urbanism 2. Student presentations of seminar topics. 11. Fundamentals of Architecture and Urbanism: Renaissance 1. Student presentations of seminar topics. 12. Fundamentals of Architecture and Urbanism: Renaissance 2. Student presentations of seminar topics. 13. Fundamentals of Architecture and Urbanism: Baroque 1. Quiz (Test) 2 14. Fundamentals of Architecture and Urbanism: Baroque 2. Student presentations on seminar topics. 15. Fundamentals of Architecture and Urbanism: 19th Century. Student presentations on seminar topics.

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

Student obligations	1. Regular attendance (80%) and active participation in the teaching process. 2. Participation in and completion of in-class and extracurricular (individual and group) activities that enable the achievement of the learning outcomes specified for the course. 3. Preparation and presentation of a seminar paper according to pre-established criteria. 4. Passing of a written exam equivalent to three passed quizzes (tests) during the semester. 5. Getting information on missed class time during office hours with the instructor and other students. 6. Adhering to the deadlines required for course activities. 7. Conducting oneself in accordance with the ethical principles of higher education (both during class and in the writing of seminar papers).

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. Written exam or three successfully passed quizzes (tests) (a passing grade on all three quizzes is equivalent to a written exam) – 60% 2. Class participation, including in-class discussions and seminars – 20% 3. Preparation and presentation of a seminar paper according to instructions – 20% Assessment criteria for each component are described in the course repository.		
Required literature	Title	Number of copies available	Availability via other media
	D. Rakić, Opća povijest arhitekture: od pra-arhitekture do anti-arhitekture. Zagreb, 2005.	1	0
	B. Fletcher, A History of Architecture, Nineteenth Edition, (ur. John Musgrove), Butterworths, The Royal Institute of British Architects and the University of London, 1987.	2	0
	W. Müller, G. Vogel, Atlas arhitekture 1 i 2., Zagreb, Golden marketing, 1999. i 2000	1	online
Supplementary literature	L. Mumford, Grad u historiji, Zagreb, 1968. M. Suić, Antički grad na istočnom Jadranu, Zagreb, 2002. M. Bussagli, Arhitektura. Varaždin, 2006.		
Quality assurance	- Attendance, participation, and performance in completing assignments - Student survey on the quality of instruction and instructors at the university level - 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. Introduction to the course, work plan, student responsibilities.	3	Classroom
Seminar	Assignment of seminar topics to students.	1	Classroom
Week: 2.			
Predavanja	Fundamentals of Architecture and Urbanism – Mesopotamia, Egypt.	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 3.			
Predavanja	Fundamentals of Architecture and Urbanism – Greece	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 4.			
Predavanja	Fundamentals of Architecture and Urbanism: Rome	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 5.			
Predavanja	Fundamentals of Architecture and Urbanism: Late Antiquity	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 6.			
Predavanja	Fundamentals of Architecture and Urbanism: Pre-Romanesque Architecture and Urbanism	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 7.			
Predavanja	Fundamentals of Architecture and Urbanism: Romanesque Architecture and Urbanism 1	3	Classroom
Seminar	Student presentations on seminar topics.	2	Classroom
Week: 8.			
Predavanja	Fundamentals of Architecture and Urbanism: Romanesque Architecture and Urbanism 2. Quiz (Test) 1	3	Classroom
Week: 9.			
Predavanja	Fundamentals of Architecture and Urbanism: Gothic Architecture and Urbanism 1.	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 10.			
Predavanja	Fundamentals of Architecture and Urbanism: Gothic Architecture and Urbanism 2.	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 11.			
Predavanja	Fundamentals of Architecture and Urbanism: Renaissance 1.	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 12.			
Predavanja	Fundamentals of Architecture and Urbanism: Renaissance 2.	3	Classroom
Seminar	Student presentations on seminar topics.	2	Classroom
Week: 13.			
Predavanja	Fundamentals of Architecture and Urbanism: Baroque 1. Quiz (Test) 2	3	Classroom
Week: 14.			
Predavanja	Fundamentals of Architecture and Urbanism: Baroque 2.	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom
Week: 15.			
Predavanja	Fundamentals of Architecture and Urbanism: 19th Century.	3	Classroom
Seminar	Student presentations on seminar topics.	1	Classroom

Course name	Introduction to Visual Arts					
ID	FFU003	Study year	1.			
Lecturer	izv. prof. dr. sc. Ana Torlak	ECTS workload	4.0			
Associates	Kristina Babić Džaja, v. pred.	Number of hours	L	S	E	P
			45	15	0	0
Course status	Compulsory	Online percentage	0%			

Course description

Course aims	The aim of the course is to equip students with professional terminology and to develop perceptual skills for the formal analysis and interpretation of works of art (painting, sculpture, applied arts, and architecture). Students will learn to recognize the main stylistic characteristics in painting, sculpture and architecture.
Enrolment requirements	No conditions.
Learning outcomes	Upon completion of the course, students will be able to: 1. Define and apply professional terminology. 2. Acquire basic knowledge and methods for the visual analysis of painting, sculpture, applied arts, and architecture. 3. Formally analyze and interpret a selected work of art using professional terminology. 4. Recognize and have theoretical knowledge of artistic techniques and the process of creating works made using various techniques. 5. Recognize stylistic features in a selected work of art. 6. Develop specialized visual perception. 7. Independently find relevant professional literature and write a seminar paper in accordance with academic writing conventions.
Syllabus	1. Introductory lecture. What is art? How do we see and perceive a work of art? Basics of academic writing. Instructions for writing a seminar paper. 2. Sign and meaning. Theme and motif in visual art. Figurative and abstract art. Iconography and iconology. Assignment of seminar paper topics. 3. Painting. Visual techniques of two-dimensional expression (drawing, painting, and graphic techniques). 4. Elements of visual form in painting. 5. Perspectives. The illusion of space on a flat surface. 6. Compositional principles and the composition of paintings. 7. A brief history of painting. Main stylistic characteristics. 8. Analysis of paintings. (Consolidation of acquired theoretical knowledge and its application through independent analysis of selected works of art.) 9. Sculpture. Types of sculpture. Sculptural materials and techniques. 10. Elements of visual form in sculpture. Perspective and composition in sculpture. Motifs of figurative sculpture. 11. A brief history of sculpture - main stylistic characteristics. 12. Analysis of sculptural works. (Consolidation of acquired theoretical knowledge and its application through independent analysis of selected works of art.) 13. Architecture. Basic concepts (elevation, floor plan, side view, cross-section). Materials (traditional and contemporary). Classification of architecture by purpose. 14. Structural elements in architecture using traditional materials. Modern constructions. 15. Analysis of architecture (floor plans, cross-sections, facades, rear elevations, etc.).

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

Student obligations	1. Regular class attendance (80%) and active participation in the teaching process. 2. Attendance at fieldwork. 3. Participation in and completion of in-class and extracurricular (individual and group) activities that enable the achievement of the course learning outcomes. 4. Preparation and presentation of a seminar paper according to pre-established criteria. 5. Passing a written exam equivalent to two colloquiums passed during the semester. 6. Catching up on missed classes during instructor office hours and with fellow students. 7. Adhering to the time frames required for completing course activities. 8. Behaving in accordance with ethical principles in higher education (both during classes and when writing seminar papers).

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
	Damjanov, Jadranka, Vizualni jezik i likovna umjetnost. Zagreb, 1991.	2	
	Jakubin, Marijan, Likovni jezik i likovne tehnike. Temeljni pojmovi. Zagreb, 1999.	2	
	Ivančević, Radovan, Perspektive, Zagreb, 1996.	3	

Supplementary literature	Bussagli, Marco, Arhitektura. Varaždin, 2006. Jakubin, Marijan, Vodič kroz povijest umjetnosti. Vremenska lenta. Zagreb, 2006. Müller, Werner; Vogel, Gunther, Atlas arhitekture 1-2. Zagreb, 1999.
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	Introductory lecture. What is art? How do we see and perceive a work of art?	3	P25
Seminar	Basics of academic writing. Instructions for writing a seminar paper.	1	P25
Week: 2.			
Predavanja	Sign and meaning. Theme and motif in visual art. Figurative and abstract art. Iconography and iconology.	3	P25
Seminar	Assignment of seminar paper topics (works of art for art-historical analysis).	1	P25
Week: 3.			
Predavanja	Painting. Visual techniques of two-dimensional expression (drawing, painting, and graphic techniques).	3	P25
Seminar	Analysis of works of art. Application of theoretical knowledge (theme, motif, technique).	1	P25
Week: 4.			
Predavanja	Elements of visual form in painting.	3	P25
Seminar	Analysis of works of art. Application of theoretical knowledge (theme, motif, technique, visual form elements).	1	P25
Week: 5.			
Predavanja	Perspectives. The illusion of space on a flat surface.	3	P25
Seminar	Analysis of works of art. Application of theoretical knowledge (form elements, perspective).	1	P25
Week: 6.			
Predavanja	Compositional principles and the composition of paintings.	3	P25
Seminar	Analysis of works of art. Application of theoretical knowledge (form elements, perspective, composition).	1	P25
Week: 7.			
Predavanja	A brief history of painting. Main stylistic characteristics.	3	P25
Seminar	Analysis of works of art. Full application including stylistic identification.	1	P25
Week: 8.			
Predavanja	Analysis of paintings. Consolidation and independent application of theoretical knowledge.	3	P25
Seminar	Revision for the first colloquium.	1	P25
Week: 9.			
Predavanja	Sculpture. Types of sculpture. Sculptural materials and techniques.	3	P25
Seminar	First colloquium.	1	P25
Week: 10.			
Predavanja	Elements of visual form in sculpture. Perspective and composition in sculpture. Motifs of figurative sculpture.	3	P25
Seminar	Analysis of works of art. Application to sculpture (theme, motif, materials, techniques, type, form, composition).	1	P25
Week: 11.			
Predavanja	A brief history of sculpture - main stylistic characteristics.	3	P25
Seminar	Analysis of works of art. Full application to sculpture including stylistic identification.	1	P25
Week: 12.			
Predavanja	Analysis of sculptural works. Consolidation and independent application of theoretical knowledge.	3	P25
Seminar	Revision for the second colloquium.	1	P25
Week: 13.			
Predavanja	Architecture. Basic concepts (elevation, floor plan, side view, cross-section). Materials. Classification by purpose.	3	P25
Seminar	Analysis of architecture (floor plans, cross-sections, facades, rear elevations, etc.).	1	P25
Week: 14.			
Predavanja	Structural elements in traditional architecture. Modern constructions.	3	P25
Seminar	Analysis of architecture. Revision for the second colloquium.	1	P25
Week: 15.			
Predavanja	Architectural decoration - introduction.	3	P25
Seminar	Second colloquium.	1	P25

Course name	**English for Art Historians II**							
ID	FFU10E	Study year	1.					
Lecturer	mr. sc. Ilonka Peršić, pred.	ECTS workload	3.0					
Associates		Number of hours	L	S	E	P		
			15	0	15	0		
Course status	Elective	Online percentage	0%					
Course description								
Course aims	Cilj kolegija je osposobljavanje studenata za primjenu engleskog jezika na složenije akademske tekstove, kritičku argumentaciju u analizi i usporedbi umjetničkih djela i sadržaja iz povijesti umjetnosti te na strukturirano usmeno izlaganje i pisanje eseja na engleskom jeziku.							
Enrolment requirements	Nema uvjeta.							
Learning outcomes	Po završetku kolegija, studenti će moći: • samostalno koristiti naprednu terminologiju iz povijesti umjetnosti na engleskom jeziku; • samostalno koristiti složene sintaktičke strukture iz povijesti umjetnosti na engleskom jeziku; • samostalno čitati akademske tekstove iz povijesti umjetnosti na engleskom jeziku; • voditi kritičku raspravu na engleskom jeziku na zadanu temu iz povijesti umjetnosti; • samostalno analizirati i kritički interpretirati umjetničko djelo na engleskom jeziku; • samostalno analizirati i kritički usporediti dva ili više djela iz povijesti umjetnosti na engleskom jeziku; • samostalno opisati neko stilsko razdoblje na engleskom jeziku te analitički usporediti dva ili više stilskih razdoblja; • samostalno napisati esej na engleskom jeziku iz područja povijesti umjetnosti koristeći jezične obrasce i norme akademskog pisanja na engleskom jeziku.							
Syllabus	Akademski tekstovi i njihova važnost za studente povijesti umjetnosti Jezični obrasci i semantičke strukture složenog akademskog teksta na engleskom jeziku Čitanje akademskog teksta i analiza jezičnih obrazaca i semantičkih struktura u njemu Analiza argumentacije u tekstu Aktivno korištenje analiziranih semantičko-sintaktičkih struktura i načina argumentacije na engleskom jeziku kroz pisane i usmene aktivnosti Kritička rasprava na engleskom jeziku na zadanu temu iz povijesti umjetnosti (rad u grupama – usmena debata) Samostalna usmena kritička analiza umjetničkog djela uz prehodnu izradu pisanog nacrta na engleskom jeziku Samostalna argumentirana usporedba dvaju ili više umjetničkih djela na engleskom jeziku uz prethodnu izradu pisanog nacrta na engleskom jeziku Samostalna usporedba dvaju stilskih razdoblja na engleskom jeziku uz prethodnu izradu pisanog nacrta na engleskom jeziku Vježbe iz akademskog pisanja na engleskom jeziku: - Izrada nacrta; Postavljanje teze, određivanje ciljeva i metodologije eseja; Istraživanje i korištenje sekundarne literature u pisanju eseja; Izražavanje vlastitog stava u odnosu na tuđe stavove; Usvajanje naprednih jezičnih obrazaca koji se koriste u akademskom pisanju na engleskom jeziku							
Teaching types	☒ Lectures ☐ Seminars ☒ Practicals ☐ Remote learning ☐ Blended learning	☐ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐					
Student obligations	1. Redovito pohađanje i aktivno sudjelovanje na nastavi (potrebno je biti prisutan na 80% nastavnih sati) 2. pravovremeno izvršavanje domaćih zadaća 3. polaganje završnog pismenog ispita (ili dva kolokvija) 4. strukturirano, argumentirano usmeno izlaganje 5. završni esej 6. poštivanje etičkih i znanstvenih načela propisanih relevantnim pravilnicima Fakulteta i Sveučilišta.							
Monitoring student work	Class attendance	☒	Research	☒	Practical work	☐		
	Experimental work	☐	Paper	☐	Essay	☒		
	Seminar paper	☐	Midterm exam	☐	Oral exam	☐		
	Written exam	☒	Project	☐	Participation in class	☒		
	Kontinuirana provjera znanja	☒		☐		☐		
		☐						

<table>
<tr><td>Assessment and evaluation of student work</td><td colspan="3">Sukladno ishodima učenja na predmetu te obvezama studenta, zaključna se ocjena formira na temelju završnog pismenog ispita (ili dva kolokvija). Kontinuirano se prati i provjerava znanje studenata tijekom nastave (interaktivna predavanja, sudjelovanje u aktivnostima i raspravama na seminarima, provjera domaćih zadaća).
Formiranje ukupne ocjene na kolegiju:
- aktivno sudjelovanje na nastavi– 10%;
- pravovremeno izvršavanje domaćih zadaća – 10%;
- polaganje završnog pismenog ispita (ili dva kolokvija) – 40%;
- strukturirano, argumentirano usmeno izlaganje – 20%;
- završni esej – 20%;</td></tr>
<tr><td rowspan="4">Required literature</td><td>Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
<tr><td>Interna skripta</td><td>36</td><td></td></tr>
<tr><td>Fisher, L. (2010). English for the Arts. Oxford University Press.</td><td>0</td><td></td></tr>
<tr><td>Bailey, S. (2018). Academic writing: A handbook for international students (5th ed.). Routledge</td><td>0</td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="3">Mercer, K. (2005-2008). Annotating Art’s Histories: Cross-Cultural Perspectives in the Visual Arts. MIT Press
Elkins, J. (2002), Stories of Art. Routledge.
Adams, L. (2002), Art across Time. McGraw-Hill.
D’Alleva, A. (2005). Methods and Theories of Art History. Laurence King Publishing</td></tr>
<tr><td>Quality assurance</td><td colspan="3">- - studentska anketa o kvaliteti nastave i nastavnika na sveučilišnoj razini
- ostvarene silabusom propisane obveze
- individualne konzultacije
- samoprocjena studenata postignutih ishoda učenja
- suradnička procjena provedbe i kvalitete nastavnog procesa</td></tr>
<tr><td>Other (in the opinion of the proponent)</td><td colspan="3"></td></tr>
</table>

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Uvod u kolegij	1	
Vježbe i z stranog jezika	Vježbe: Studenti se upoznaju s nekoliko kraćih složenijih stručnih i znanstvenih tekstova iz područja povijesti umjetnosti. Raspoznaju njihove teme (formalna analiza likovnog djela, opis povijesno-stilskog razdoblja, usporedba dvaju likovnih djela s naglaskom kako na formalnu analizu tako i na opis stilskog razdoblja na engleskom jeziku)	1	
Week: 2.			
Predavanja	Samostalna formalna analiza likovnog djela (proširenje pojma formalne analize likovnog djela na engleskom jeziku)	1	
Vježbe i z stranog jezika	Vježbe: Studenti samostalno analiziraju formalne osobine likovnog djela, a na primjeru koji su sami prethodno odabrali; u grupama samostalno uspoređuju dva ili više djela s naglaskom na formalnu analizu na engleskom jeziku	1	
Week: 3.			
Predavanja	Analiza povijesno-stilskih razdoblja i njihovih temeljnih karakteristika na engleskom jeziku	1	
Vježbe i z stranog jezika	Vježbe: kroz vođene pisane i usmene zadatke studenti usvajaju temeljne semantičko-sintaktičke strukture koje se koriste u opisu nekog povijesno-stilskog razdoblja na engleskom jeziku	1	
Week: 4.			
Predavanja	J. Harris, Art History: The Key Concepts (analiza odabranih dijelova teksta - I dio)	1	
Vježbe i z stranog jezika	Vježbe: studenti detajno čitaju odabrane dijelove teksta, postavljaju pitanja, samostalno sažimlju tekst, raspravljaju na engleskom jeziku o temeljnim idejama i konceptima koji se pojavljuju u tekstu te kroz vođene pisane i usmene zadatke usvajaju složenije semantičko-sintaktičke strukture koje se koriste u opisu nekog povijesno-stilskog razdoblja na engleskom jeziku te u analizi drugih pojmova i sadržaja iz povijesti umjetnosti	1	
Week: 5.			
Predavanja	J. Harris, Art History: The Key Concepts (analiza odabranih dijelova teksta - II dio)	1	
Vježbe i z stranog jezika	Vježbe: Studenti rade u grupama, i to tako da svaka grupa samostalno vodi nastavu kroz analizu jednog dijela teksta, a potičući ostale studente na raspravu na engleskom jeziku o temeljnim konceptima i idejama u tekstu te na aktivno korištenje složenih semantičko-sintaktičkih struktura koje su prisutne u njemu	1	
Week: 6.			
Predavanja	Usporedba na engleskom jeziku nekoliko likovnih djela koja pripadaju različitim stilskim razdobljima	1	
Vježbe i z stranog jezika	Vježbe: Studenti na engleskom jeziku samostalno uspoređuju dva djela koja pripadaju različitim stilskim razdobljima, i to kroz usmene i pisane zadatke, a pritom koristeći napredne semantičko-sintaktičke strukture koje su svojstvene takvim opisima na akademskoj razini	1	
Week: 7.			
Predavanja	Kolokvij	1	
Vježbe i z stranog jezika	Kolokvij	1	
Week: 8.			
Predavanja	Analiza kolokvija	1	
Vježbe i z stranog jezika	Vježbe: Studenti osvještavaju i evaluiraju vlastite pogreške te ih samostalno ispravljaju kroz vođene upute	1	
Week: 9.			
Predavanja	Usmene prezentacije	1	

Vježbe i z stranog jezika	Vježbe: Na temelju usvojenih složenih jezičnih ograzaca i modela analize, studenti samostalno pripremaju i izvode usmenu prezentaciju analize dvaju likovnih djela s fokusom kako na formalnu tako i na i povijesno-stilsku analizu. Ujedno na engleskom jeziku raspravljaju i o drugim složenijim pojmovima i sadržajima iz povijesti umjetnosti.	1	
Week: 10.			
Predavanja	Od akademskog eseja do znanstvenog članka na engleskom jeziku	1	
Vježbe i z stranog jezika	Vježbe: Studenti se upoznaju s nekoliko kraćih znanstvenih članaka na engleskom jeziku. Samostalno anliziraju njihove dijelove i semantičko-sintaktičke strukture, kao i stil.	1	
Week: 11.			
Predavanja	Pisanje sažetka i uvoda u znanstvenom članku	1	
Vježbe i z stranog jezika	Vježbe: Vođene pisane vježbe kroz koje studenti uči kako se piše sažetak i uvod znanstvenog članka te koji se semantičko-sintaktički obrasci na engleskom jeziku pritom koriste. Poseban fokus stavlja se na postavljanje teze.	1	
Week: 12.			
Predavanja	Pisanje rasprave u znanstvenom članku iz područja povijesti umjetnosti	1	
Vježbe i z stranog jezika	Vježbe: Vođene pisane vježbe kroz koje studente uče pisati raspravu u znanstvenom članku iz područja povijesti umjetnosti. Osvještavaju se razlike između rasprave u akademskom eseju i znanstvnom članku. Poseban fokus jest na odvajanju vlastitih od tuđih stavova te na gradiranju stupnjeva sigurnosti kojim se na engleskom jeziku izražava vlastiti stav.	1	
Week: 13.			
Predavanja	Pisanje zaključka u znanstvenom članku iz područja povijesti umjetnosti	1	
Vježbe i z stranog jezika	Vježbe: Vođene pisane vježbe kroz koje studente uče pisati zaključak u znanstvenom članku iz područja povijesti umjetnosti. Osvještavaju se razlike između rasprave svojstvene akademskom eseju i one svojstvene znanstvnom članku.	1	
Week: 14.			
Predavanja	Cjeloviti znanstveni članak na engleskom jeziku (evaluacija).	1	
Vježbe i z stranog jezika	Vježbe: Studenti na nastavu dolaze s izrađenim cjelovitim znanstvenim člankom koji su samostalno napisali, a na temelju provedenog istraživanja. U parovima evaluraju radove jedni drugima uzimajući u obzir strukturu reda, semantičko-sintaktičke strukture koje su njemu upotrijebljenje, dijalog sa sekundarnim izvorima, odvajenje vlastitih stavova od tuđih, stil i dr.	1	
Week: 15.			
Predavanja	Kolokvij	1	
Vježbe i z stranog jezika	Kolokvij	1	

Course name	**Late Antique Architecture of the Tetrarchic Period**						
ID	FFU105	Study year	1.				
Lecturer	izv. prof. dr. sc. Radoslav Bužančić	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 equip students to analyze the characteristics of late antique architecture based on the roots of Apollodorus's school and on Roman examples important for understanding ancient imperial architecture, with a special emphasis on the constructions of the Diocletian era (architecture and written sources). The course will enable students to analyze the influences and historical chronology of the fundamental concepts of ancient classical architecture. Through interpretive approaches, students are trained to independently recognize the attributes of the architectural style that marked the end of an era in the history of the Roman Empire, particularly important for understanding the architecture of the Diocletian era and the impact of his reforms on the late antique architecture of his successors.						
Enrolment requirements	-						
Learning outcomes	Upon completion of the course, students will be able to: 1. Analyze the morphology and master the vocabulary of the late antique building tradition. 2. Distinguish the characteristics of Diocletian's specific reformed architecture within the late antique building tradition and become familiar with its artistic topography. 3. Interpret the architecture and decorative sculpture, layout, and purpose of Diocletian's Palace in Split in light of the latest research. 4. Analyze the fundamental attributes of late antique stylistic elements and their traces in later architecture. 5. Classify concepts relevant to late antique architecture. 6. Independently recognize elements of late antique iconography on monumental architecture.						
Syllabus	1. Defining the basic changes in the morphology of late antique architecture in relation to classical Roman architecture, geographical and temporal determinants. 2. Examples of major construction projects of the Tetrarchic period 3. Imperial palaces in light of changes in imperial ceremony and liturgy 4. Secular architectural undertakings of the Late Empire through the example of major public buildings 5. Field trip (tour of new conservation interventions on the major architectural complexes of the Diocletian's Palace) 6. The Imperial Cult and Court Architecture of Late Antiquity 7. Games and Amphitheaters of Late Antiquity 8. Engineering, Mines, Quarries, and Aqueducts 9. The Influence of Tetrarchic Architecture on Constantine's Building Policy and the Construction of the New Rome at the Crossroads of East and West 10. The Influence of Tetrarchic Architecture on Theodoric's Ravenna 11. Urban Projects of the Late Empire in Salona and Its Province 12. The Influence of Tetrarchic Construction on Christian Architecture of the 4th and 5th Centuries 13. Field Trip (Visit to Salona) 14. The Conversion of Pagan Temples into Christian Churches: The Examples of Split and Antioch 15. The Architecture of Al-Mshatta and El Escorial						
Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☒ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☒ 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 (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 instructor's office hours and with other students. - Adhere to the deadlines required for completing course activities. - Complete individual and group assignments in a timely and high-quality manner. - Consultations with the instructor.						
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 responsibilities, the final grade for the course is determined based on the completion of the following elements: 1. In-class participation, participation in discussions during class 2. Seminar paper 3. Passed exam 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
	Bulić, F., Karaman, LJ. (1927.), Palača cara Dioklecijana, Split.	2	
	Cambi, N. (1994.), "Dioklecijanova palača i Dioklecijan (lik i ličnost)", u: Izložba Dioklecijanova palača, katalog, 11-27, Split.	0	
	R. Bužančić, »Diocletian's palace Τοῦ Ἀσπαλάθου κάστρον ὅπερ πάλατιον μικρόν«, Dioklecijan, tetrahija i Dioklecijanova palača, O 1700. obljetnici, Split, 2009, 235-278.	1	
	G. Niemann, Der Palast Diokletians in Spalato, Beč 1910.,		online
	E. Hébrard, Zeiller, Spalato, Le Palais de Diocletien, Pariz 1912.		online
	N. Duval, Le «palais» de Diocletien ä Spalato ä la lumiere des recentes decouvertes. Bull. Soc. nat. des Antiquaires de France (1961)		online
Supplementary literature	Wilkes, J. J. (1986.), Diocletian's Palace, Split: Residence of a Retired Roman Emperor, Scheffield. Kähler, H. (1969.), "La villa di Massenzio a Piazza Armerina," Acta ad Archaeologiam et Artium Pertinentia 4, Roma, 41-49. Zawadzki, T., (1987.) "La residence de Diocletien ä Spalatum." Sa denomination dans l'Antiquite; Museum Helveticum 44/3, Basel, 223-230.		
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	Defining the basic changes in the morphology of late antique architecture in relation to classical Roman architecture, geographical and temporal determinants.	2	
Seminar	Assignment of seminar topics and instructions for preparing a seminar paper.	1	
Week: 2.			
Predavanja	Examples of major construction projects of the Tetrarchic period	2	
Seminar	Diocletian's Palace – Floor Plan and Spatial Organization	1	
Week: 3.			
Predavanja	Imperial palaces in light of changes in imperial ceremony and liturgy	2	
Seminar	The Palace in Split and Comparative Examples of Imperial Residences	1	
Week: 4.			
Predavanja	Secular architectural undertakings of the Late Empire through the example of major public buildings	2	
Seminar	Thermal Baths, Basilicas, and Triumphal Arches of the Tetrarchic Era	1	
Week: 5.			
Predavanja	Field trip (tour of new conservation interventions on the major architectural complexes of the Diocletian's Palace)	2	
Seminar	Field Seminar – Diocletian's Palace, Split	1	
Week: 6.			
Predavanja	The Imperial Cult and Court Architecture of Late Antiquity	2	
Seminar	Mausoleums and Temples of the Tetrarchic Era	1	
Week: 7.			
Predavanja	Games and Amphitheaters of Late Antiquity	2	
Seminar	Amphitheaters and Circuses of the Late Empire	1	
Week: 8.			
Predavanja	Engineering, Mines, Quarries, and Aqueducts	2	
Seminar	Building Technology and Materials of Late Antiquity	1	
Week: 9.			
Predavanja	The Influence of Tetrarchic Architecture on Constantine's Building Policy and the Construction of the New Rome at the Crossroads of East and West	2	
Seminar	Constantinople – the founding and urban plan of the New Rome	1	
Week: 10.			
Predavanja	The Influence of Tetrarchic Architecture on Theodoric's Ravenna	2	
Seminar	Ravenna – Theodoric's Palace and Mausoleum	1	
Week: 11.			
Predavanja	Urban Projects of the Late Empire in Salona and Its Province	2	
Seminar	Salona – Urban Development and Architecture	1	
Week: 12.			
Predavanja	The Influence of Tetrarchic Construction on Christian Architecture of the 4th and 5th Centuries	2	
Seminar	Early Christian basilicas and their relationship to ancient tradition	1	
Week: 13.			
Predavanja	Field Trip (Visit to Salona)	2	
Seminar	Field Seminar – Salon	1	
Week: 14.			
Predavanja	The Conversion of Pagan Temples into Christian Churches: The Examples of Split and Antioch	2	
Seminar	Jupiter's Temple / Cathedral of St. Dominic – Transformation of Space	1	
Week: 15.			
Predavanja	The Architecture of Al-Mshatta and El Escorial	2	
Seminar	Echoes of Late Antique Architecture in Later Periods	1	

Course name	**Italian for Art Historians II**							
ID	FFU10F	Study year	1.					
Lecturer	doc. dr. sc. Andrea Rogošić	ECTS workload	3.0					
Associates		Number of hours	L	S	E	P		
			15	0	15	0		
Course status	Elective	Online percentage	20%					
Course description								
Course aims	The aim of the course is to acquire and consolidate language competence at the B1 level for interaction and communication in practical, academic, professional, and museum contexts, and to further develop students' proficiency in Italian for Specific Purposes in the field of art history. Through the course, students gain an understanding of the relationship between art, culture, and the Italian language, while developing the receptive and productive skills necessary for understanding specialized terminology and texts in the field of art history, as well as for expressing their own views, observations, and interpretations of works of art in Italian. The aim is for students to understand and independently produce simple texts relating to art, artists, works of art, and cultural heritage.							
Enrolment requirements	There are no specific prerequisites.							
Learning outcomes	Upon successful completion of all course requirements, students are expected to be able to: - understand and actively use the vocabulary of the language of art and cultural heritage conservation; - understand adapted texts and adapted documentary films related to the fields of art history and cultural heritage; - understand short descriptions, reviews, and presentations of works of art; - apply specialized terminology in new contexts; - describe works of art, artistic styles, and historical periods using appropriate specialized terminology; - talk about their own experiences in art in the past and present, as well as about future projects in an artistic context; - apply grammatical rules correctly in both written and spoken production; - use specialist literature in the field of art history in Italian and approach it critically.							
Syllabus	1. Lecture: Introduction to the aims and content of the course, as well as the required and supplementary reading; introduction to Italian language for the fields of art and cultural heritage; terminological definitions; assessment of students' prior knowledge and proficiency in the language for specific purposes, revision of key terminology from the previous semester. Practical session: Introducing oneself as an art history student; discussing the professions of artist and art historian; talking about previous experiences with Italian cities of art, artists, and works of art. 2. Lecture: Analysis of works of art: terminology related to sculpture. Grammar: the passive voice. Practical session: Description of works of art by Italian Renaissance sculptors. 3. Lecture: Architectural and building terminology. Local architecture. Grammar: future tense (futuro semplice) – describing future plans and projects. Practical session: Description and analysis of Milesi Palace and Cindro Palace. 4. Lecture: Historical contacts between Split and Italian cities: cultural links and influences. Grammar: past perfect. Practical session: Work on a selected specialist text, including analysis and translation. 5. Lecture: Museum studies terminology. Grammar: imperative (practical use of the imperative, instructions, focusing on details, remarks, and warnings). Practical session: Description of a museum exhibition. 6. Lecture: Uffizi Gallery (Florence): history, collections, and masterpieces. Grammar: conditional – expressing opinions, reporting others' views, interpretation of works of art. Practical session: Work on a selected specialist text, including analysis and translation; video screening. 7. Lecture: Vatican Museums (Rome): history, collections, and masterpieces. Practical session: Work on a selected specialist text, including analysis and translation; video screening. 8. Lecture: Borghese Gallery (Rome): history, collections, and masterpieces. Practical session: Work on a selected specialist text, including analysis and translation; video screening. 9. Lecture: Louvre Museum: history, collections, and masterpieces. Practical session: Work on a selected specialist text, including analysis and translation; video screening. 10. Lecture: Grammar: sequence of tenses in the past. Practical session: Work on a selected specialist text, including analysis and translation. 11. Lecture: Grammar: sequence of tenses in the past. Practical session: Work on a selected specialist text, including analysis and translation. 12. Lecture: Artistic and cultural heritage of Dalmatia (Trogir, Zadar, and Šibenik).							

	Practical session: Simulation and role-play – a guided museum or site tour (to be agreed). 13. Lecture: Artistic and cultural heritage of Dalmatia (Dubrovnik). Practical session: Written translation of a specialist text. 14. Lecture: Local archaeological sites. Practical session: Work on a selected specialist text, including analysis and translation. 15. Lecture: Revision and synthesis. Practical session: Fieldwork (by prior arrangement): visit to the Split Gallery of Fine Arts with a guided tour of the historic centre of Split in Italian.

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

Student obligations	Students are required to actively participate in the teaching process, attend at least 70% of lectures and practical sessions, and prepare one seminar paper in accordance with predefined criteria, which they are required to present orally with the support of a PowerPoint presentation.

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

Assessment and evaluation of student work	tudents' participation and understanding of the course content are continuously monitored throughout the course. During course delivery, students are encouraged to participate through various tasks and activities. The final grade takes into account students' activity and participation in discussions during seminar sessions, as well as the grade for an independently prepared seminar paper. The assessment criteria are specified in the course repository.

Required literature	Title	Number of copies available	Availability via other media
	Deanović, M., Jernej, J. (1994). Hrvatsko-talijanski rječnik; Talijansko-hrvatski rječnik, Zagreb.	1	
	Jernej, J. (1999). Talijanska konverzacijska gramatika, Zagreb	1	
	Marasović, T. (2001). Kulturna baština 1 i 2. Veleučilište u Splitu.	1	
	Angelino, M., Ballarin, E. (2006). L'italiano attraverso la storia dell'arte. Guerra Edizioni.	1	
	Marasović, T. (2008). Il palazzo di Diocleziano – il nucleo storico della città di Spalato. Dominovic d.o.o.	1	
	Noris, F., Aymon, P. (2001). Nuovo art. Saper vedere saper fare. Linguaggio visivo e tecnico, Milano, Fabbri Editore.	1	

Supplementary literature	For each topic in the field of art, the instructor prepares presentation materials which are uploaded to the course repository, provides a handout with visual materials, and, where appropriate and by prior arrangement, ensures the screening of a documentary film.
Quality assurance	- class attendance, class activity, successfully completing tasks - student questionnaire on the quality of teaching and teachers at the university level - passed exam and the fulfillment of the other obligations prescribed by the syllabus - individual consultations - students' self-assessment of the learning outcomes they achieved - 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 aims and content of the course, as well as the required and supplementary reading; introduction to Italian language for the fields of art and cultural heritage; terminological definitions; assessment of students' prior knowledge and proficiency in the language for specific purposes, revision of key terminology from the previous semester.	1	P10
Vježbe i z stranog jezika	Introducing oneself as an art history student; discussing the professions of artist and art historian; talking about previous experiences with Italian cities of art, artists, and works of art.	1	P10
Week: 2.			
Predavanja	Analysis of works of art: terminology related to sculpture. Grammar: the passive voice.	1	P10
Vježbe i z stranog jezika	Description of works of art by Italian Renaissance sculptors.	1	P10
Week: 3.			
Predavanja	Architectural and building terminology. Local architecture. Grammar: future tense (futuro semplice) – describing future plans and projects.	1	P10
Vježbe i z stranog jezika	Description and analysis of Milesi Palace and Cindro Palace.	1	P10
Week: 4.			
Predavanja	Historical contacts between Split and Italian cities: cultural links and influences. Grammar: past perfect.	1	P10
Vježbe i z stranog jezika	Work on a selected specialist text, including analysis and translation.	1	P10
Week: 5.			
Predavanja	Museum studies terminology. Grammar: imperative (practical use of the imperative, instructions, focusing on details, remarks, and warnings).	1	P10
Vježbe i z stranog jezika	Description of a museum exhibition.	1	P10
Week: 6.			
Predavanja	Uffizi Gallery (Florence): history, collections, and masterpieces. Grammar: conditional – expressing opinions, reporting others' views, interpretation of works of art.	1	P10
Vježbe i z stranog jezika	Work on a selected specialist text, including analysis and translation; video screening.	1	P10
Week: 7.			
Predavanja	Vatican Museums (Rome): history, collections, and masterpieces.	1	P10
Vježbe i z stranog jezika	Work on a selected specialist text, including analysis and translation; video screening.	1	P10
Week: 8.			
Predavanja	Borghese Gallery (Rome): history, collections, and masterpieces.	1	P10
Vježbe i z	Work on a selected specialist text, including analysis and translation; video screening.	1	P10

stranog jezika			
Week: 9.			
Predavanja	Louvre Museum: history, collections, and masterpieces.	1	P10
Vježbe i z stranog jezika	Work on a selected specialist text, including analysis and translation; video screening.	1	P10
Week: 10.			
Predavanja	Grammar: sequence of tenses in the past.	1	P10
Vježbe i z stranog jezika	Work on a selected specialist text, including analysis and translation.	1	P10
Week: 11.			
Predavanja	Grammar: sequence of tenses in the past.	1	P10
Vježbe i z stranog jezika	Work on a selected specialist text, including analysis and translation.	1	P10
Week: 12.			
Predavanja	Artistic and cultural heritage of Dalmatia (Trogir, Zadar, and Šibenik).	1	P10
Vježbe i z stranog jezika	Simulation and role-play – a guided museum or site tour (to be agreed).	1	P10
Week: 13.			
Predavanja	Artistic and cultural heritage of Dalmatia (Dubrovnik).	1	P10
Vježbe i z stranog jezika	Written translation of a specialist text.	1	P10
Week: 14.			
Predavanja	Local archaeological sites.	1	P10
Vježbe i z stranog jezika	Work on a selected specialist text, including analysis and translation.	1	P10
Week: 15.			
Predavanja	Revision and synthesis.	1	P10
Vježbe i z stranog jezika	Fieldwork (by prior arrangement): visit to the Split Gallery of Fine Arts with a guided tour of the historic centre of Split in Italian.	1	P10

Course name	**Introduction to the Latin Language**						
ID	HZY003	Study year	1.				
Lecturer	doc. dr. sc. Inga Vilogorac Brčić	ECTS workload	2.0				
Associates		Number of hours	L	S	E	P	
			10	0	20	0	
Course status	Compulsory	Online percentage	0%				

Course description

Course aims	The aim of the course is to introduce students to the Latin alphabet, sounds and accents, and to the traditional and classical pronunciation of the Latin language. The aim is to teach them the basics of Latin grammar; changeable parts of speech (nouns, verbs, adjectives, numerals, pronouns), declension, conjugation, comparison of adjectives, then invariable parts of speech and sentence types in order to be able to translate simpler texts. The aim is also to enrich oratory skills with Latin paremiologisms and to practice the correct pronunciation of Latin words and sentences.
Enrolment requirements	no conditions
Learning outcomes	Upon completion of the course, students will be able to: - Read Latin correctly - List and define parts of speech - Decline and conjugate Latin words - Compare adjectives - Recognize the significance of Latin paremiologisms in the speeches of statesmen - Recognize the educational and didactic nature of Latin paremiology - Identify Croatian words of Latin origin - Identify internationalisms of Latin origin - Better understanding of the Croatian language - Develop oratory skills
Syllabus	1. Latin language system; reading shorter Latin texts 2. Variable parts of speech 3. Reading and translating shorter Latin texts 4. Declinations 5. Conjugations 6. Verb forms 7. Verb adjectives, adverbs, moods 8. Adjectives. Comparison of adjectives 9. Numbers 10. Pronouns 11. Invariable parts of speech 12. Simple and simple-extended sentences 13. Independent-complex sentences 14. Dependent-complex sentences 15. Paremiology

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

Student obligations	1. Attendance at classes and seminars Note: - Attendance at the course is not included in the grade, but is a prerequisite for taking the exam. - Attendance at lectures – minimum 80%, seminars – minimum 80%. 2. Inform yourself about the classes that the student has missed during consultations with teachers and other students. 3. Respect the ethical and scientific principles of the higher education institution. 4. Adhere to the time frames required for performing 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	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	1. Activity in class, participation in discussions during classes and seminars – 10% 2. Prepared and presented paper – 10% 3. Written exam, or two successfully passed midterms (a positive grade from both midterms is equivalent to the written exam) – 40% 4. Oral exam – 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
	Gortan V., Gorski, O., Pauš, P., (1995. ili bilo koje drugo izdanje) Elementa Latina, Zagreb: Školska knjiga.	5	
	Knezović, P.; Demo, Š. (2005): Latinski jezik – Scylla Zagreb: Hrvatski studiji Sveučilišta u Zagrebu.	5	
Supplementary literature	Gortan V., Gorski, O., Pauš, P., (2005): "Latinska gramatika", XII. izdanje, Zagreb: Školska knjiga. (poglavlja sukladna sadržaju predmeta). Pejčinović, P. (1955. i 1957.) "Initia Latina". Sarajevo. Pejčinović, P, (1955. i 1957.) "Vox Latina". Sarajevo. Salopek, D.; Škiljan, D.; Šešelj, Z., "Orbis Romanus", Zagreb: Profil Internacional. Žepić, M. (1979. ili bilo koje drugo izdanje) "Latinsko-hrvatski ili srpski rječnik". Zagreb: Školska knjiga.		
Quality assurance	- Class attendance, class activity, success in completing assignments. - Student survey on the quality of teaching and teachers at the university level. - Exam passed and other obligations prescribed by the syllabus fulfilled. - 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	Sustav latinskoga jezika; čitanje kraćih latinskih tekstova	1	
Week: 2.			
Predavanja	Promjenjive vrste riječi	1	
Week: 3.			
Predavanja	Čitanje i prevođenje kraćih latinskih tekstova	1	
Week: 4.			
Predavanja	Deklinacije	1	
Week: 5.			
Predavanja	Konjugacije	1	
Week: 6.			
Predavanja	Glagolski oblici	1	
Vježbe i z stranog jezika	Glagolski oblici	2	
Week: 7.			
Predavanja	Glagolski pridjevi, prilozi, načini	1	
Vježbe i z stranog jezika	Glagolski pridjevi, prilozi, načini	2	
Week: 8.			
Predavanja	Pridjevi, komparacija pridjeva	1	
Vježbe i z stranog jezika	Pridjevi, komparacija pridjeva	2	
Week: 9.			
Predavanja	Brojevi, Zamjenice	1	
Vježbe i z stranog jezika	Brojevi, zamjenice	2	
Week: 10.			
Predavanja	Nepromjenjive vrste riječi	1	
Vježbe i z stranog jezika	Nepromjenjive vrste riječi	2	
Week: 11.			
Vježbe i z stranog jezika	Proste i prostoproširene rečenice	2	
Week: 12.			
Vježbe i z stranog jezika	Nezavisnosložene rečenice	2	
Week: 13.			
Vježbe i z	Nezavisnosložene rečenice	2	

stranog jezika			
Week: 14.			
Vježbe i z stranog jezika	Zavisnosložene rečenice	2	
Week: 15.			
Vježbe i z stranog jezika	Paremiologija	2	

Course name	History of Art of the Ancient World					
ID	FFU102	Study year	1.			
Lecturer	izv. prof. dr. sc. Ana Torlak	ECTS workload	4.0			
Associates	Frane Prpa	Number of hours	L	S	E	P
			45	15	0	0
Course status	Compulsory	Online percentage	0%			

Course description

Course aims	The aim of the course is to train students to observe and analyze works of art from the second millennium BC through the fifth century AD. An important objective is also to equip students for a critical understanding of key phenomena and the recognition of fundamental works of architecture and the visual arts in the ancient world.
Enrolment requirements	No conditions.
Learning outcomes	Upon completion of the course, students will be able to: Understand the art-historical processes of the ancient period. Define basic concepts from ancient architecture, art, and iconography. Define the fundamental characteristics of individual art-historical periods. Recognize key works of architecture and the visual arts. Interpret works of art from individual periods using relevant knowledge and skills. Independently prepare and present an assigned topic from the field of ancient art through oral presentation and written work. Apply the acquired knowledge of the history of art of the ancient world for the purposes of continuing their studies.
Syllabus	1. Introductory lecture on the art of the ancient world (geographical features, chronology, terminology) 2. Overview of early civilizations with special reference to the architecture and art of Egypt 3. Aegean Bronze Age civilizations: architecture, art, and craft 4. Greek art I: the Geometric period and Greek colonization 5. Greek art II: urbanism of Greek cities 6. Greek art III: the Archaic period (architecture, sculpture, painting) 7. Greek art IV: the Classical period I (architecture, architectural sculpture) 8. Greek art V: the Classical period II (architecture, sculpture, painting) 9. Greek art VI: the Late Classical period (architecture, sculpture, painting) 10. Greek art VII: the Hellenistic period (architecture, sculpture, painting) 11. Art of the Apennine Peninsula I: Etruscan architecture and sculpture 12. Art of the Apennine Peninsula II: Etruscan painting 13. Roman architecture (Roman forums) 14. Roman sculpture and painting 15. Art of the Roman provinces

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

Student obligations	- 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 (80%) 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 and present a seminar paper according to pre-established criteria - to pass the written exam (equivalent to the written exam are 2 passed midterm exams) - 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

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 determined based on the achievement of the following elements: 1. successfully passed written exam, or two successfully passed midterm exams (a passing grade on both midterms is equivalent to the written exam) – 50% 2. completed and presented seminar paper in accordance with the instructor's guidelines – 35% 3. class participation and engagement in discussions during lectures and seminars – 15% 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
	J. Boardman, Greek Art, London 1973.	2	online
	R.R.R. Smith, Hellenistic Sculpture, London, 1991.	2	online
	D. Strong, Roman Art, Pelican History of Art, University Press, New Haven/London, 1988.	1	online
	J.B. Ward-Perkins, Roman Imperial Architecture, Pelican History of Art, Yale University Press, New Haven / London, 1994.	1	online
Supplementary literature	Studenti će na kolegiju dobiti dodatnu literature ovisno o nastavnoj jedinici i potrebama seminarskog rada. J. Boardman, Greek Sculpture: Late Classical Period, London 1995. J. Boardman, Greek Sculpture: Classical Period, London 1985. J. Boardman, Greek Sculpture: Archaic Period, London 1985. T. H. Carpenter, Art and Myth in Ancient Greece, London 1991. A. W. Lawrence, Greek Architecture, Baltimore 1957.		
	D. E.E. Kleiner, Roman Sculpture, Yale University Press, 1992. H. W. Janson, Povijest umjetnosti, Varaždin 2005.		
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	Introductory lecture on the art of the ancient world (geographical features, chronology, terminology).	3	P20
Seminar	Instructions for writing a seminar paper. Distribution of seminar topics.	1	P20
Week: 2.			
Predavanja	Overview of early civilizations with special reference to the architecture and art of Egypt.	3	P20
Seminar	Topics related to the art of the Near East (ziggurats; figurative sculpture, goldsmithing at archaeological sites (Uruk, Ur, Lagash).	1	P20
Week: 3.			
Predavanja	Aegean Bronze Age civilizations: architecture, art, and craft.	3	P20
Seminar	Topics related to the art of the Minoan and Mycenaean civilizations (Knossos, Phaistos, Haghia Triada; ceramic styles, wall painting; Mycenae and Tiryns, royal grave circles, tholoi).	1	P20
Week: 4.			
Predavanja	Greek art I: the Geometric period and Greek colonization.	3	P20
Seminar	Topics related to the Orientalizing style.	1	P20
Week: 5.			
Predavanja	Greek art II: urbanism of Greek cities.	3	P20
Seminar	Topics related to the art of the first urban settlements.	1	P20
Week: 6.			
Predavanja	Greek art III: the Archaic period (architecture, sculpture, painting).	3	P20
Seminar	Topics related to Archaic painting.	1	P20
Week: 7.			
Predavanja	Greek art IV: the Classical period I (architecture, architectural sculpture).	3	P20
Seminar	Topics related to Classical architecture and sculpture (Myron).	1	P20
Week: 8.			
Predavanja	Greek art V: the Classical period II (architecture, sculpture, painting).	3	P20
Seminar	Topics related to the High Classical period (Pheidias, Polykleitos).	1	P20
Week: 9.			
Predavanja	Greek art VI: the Late Classical period (architecture, sculpture, painting).	3	P20
Seminar	Topics related to the Late Classical period (Praxiteles, Skopas, Lysippos).	1	P20
Week: 10.			
Predavanja	Greek art VII: the Hellenistic period (architecture, sculpture, painting).	3	P20
Seminar	Important Greek sanctuaries (Eleusis, Epidaurus, Tegea, Ephesus).	1	P20
Week: 11.			
Predavanja	Art of the Apennine Peninsula I: Etruscan architecture and sculpture.	3	P20
Seminar	The influence of Etruscan urbanism and architecture on Roman civilization (Vitruvius).	1	P20
Week: 12.			
Predavanja	Art of the Apennine Peninsula II: Etruscan painting.	3	P20
Seminar	Topics related to Etruscan necropolises.	1	P20
Week: 13.			
Predavanja	Roman architecture (Roman forums).	3	P20
Seminar	Imperial forums.	1	P20
Week: 14.			
Predavanja	Roman sculpture and painting.	3	P20
Seminar	Selected examples of imperial iconography.	1	P20
Week: 15.			
Predavanja	Art of the Roman provinces.	3	P20
Seminar	Examples of Roman sculpture on the eastern Adriatic coast.	1	P20

Course name	**Umjetnost ranog srednjeg vijeka**					
ID	FFU104	Study year	1.			
Lecturer	izv. prof. dr. sc. Vedran Barbarić	ECTS workload	5.0			
Associates	Kristina Babić Džaja, v. pred. Frane Prpa	Number of hours	L	S	E	P
			60	15	0	0
Course status	Compulsory	Online percentage	0%			

Course description

Course aims	The aim of the course is to introduce students to the art of late antiquity and the early medieval period in Europe.
Enrolment requirements	No conditions.
Learning outcomes	Upon completion of the course, students will be able to: 1. Recognize the monumental heritage of the period in question 2. Connect the monumental heritage of the period in question on Croatian soil with contemporary and related European examples 3. Discuss the morphological characteristics of architecture and sculpture of the period in question 4. Identify and describe iconographic models of painting of the period in question 5. Explain the development and genesis of the basic architectural forms of the period in question 6. Evaluate the contribution of the heritage of the period in question within the corpus of European heritage of that time
Syllabus	1. Introduction to the course; art of the tetrarchy 2. Early Christian art: basics, Rome 3. Early Christian art: Ravenna, Aquileia, Syria, eastern provinces 4. Early Christian art: sculpture, painting and artistic crafts 5. Early Christian art in Croatia: basics, centers 6. classes in Salona 7. Early Christian art in Croatia: architecture in smaller communities, 8. sculpture, painting and artistic crafts 9. Art of the migration period, Ostrogothic and Lombard art 10. Visigothic, Asturian and Mozarabic art 11. Britain and Ireland, animal styles, Viking art 12. Merovingian and Carolingian art 13. Carolingian and Ottonian art 14. Morphology of early medieval architecture in Croatia 15. Early medieval sculpture and artistic crafts in Croatia

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. Prepare and present a seminar paper according to pre-determined criteria 3. Pass a written exam that is equivalent to two midterm exams passed during the semester. 4. 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. Written exam, or two successfully passed midterms (a positive grade from both midterms is equivalent to the written exam) – 80% 2. Seminar paper prepared and presented in accordance with the teacher's instructions – 10% 3. Activity in class, participation in discussions during classes and seminars – 10% 4. 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

	N. Cambi, Antika, Zagreb, 2002. str.206-318.	1	
	T. Marasović, Dioklecijanova palača, svjetska kulturna baština, Split, 1994	1	
	I. Petricioli, Od Donata do Radovana, Split, 1990. str. 5-65.	1	
	Ž. Rapanić, Predromaničko doba u Dalmaciji, Split,1987.	1	
	K. J. Conant, Carolingian and Romanesque Architecture, Pelican, 1993.	1	
	R. Krautheimer, Early Christian and Byzantine Architecture, The Pelikan History of Art, Harmondsworth, 1986.	1	
Supplementary literature	A. Grabar, L'Arte paleocristiana 200-395, Rizzoli, 1981. J. Beckwit, Early Medieval Art, Thames and Hudson, 1996. T. Marasović, Graditeljstvo starohrvatskog doba u Dalmaciji, Split, 1994. P. Chevalier, Salona II, Ecclesiae Dalmatiae, Rim-Split 1995. E. Dyggve, Povijest salonitanskog kršćanstva, Split, 1996. F. Gerke, Kasna antika i rano hrišćanstvo, Novi Sad, 1973. X. Barral i Altet, The Early Middle Ages, From Late Antiquity to A.D. 1000., Taschen, Koln, 1997. H. Schutz, The Carolingians in Central Europe, their History, Arts and Architecture, Leiden-Boston 2004. D. Milinović, Nova post vetera coepit : ikonografija prve kršćanske umjetnosti, Sveučilište u Zagrebu, 2016.		
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; the art of tetrarchy	4	P25
Seminar	Mogorjelo Quarries on Brač in Late Antiquity	1	P25
Week: 2.			
Predavanja	2. Early Christian Art: Basics, Rome	4	P25
Seminar	Late Antique Palaces in Polače and Ostrvica Late Antique Fortifications on the Dalmatian Islands	1	P25
Week: 3.			
Predavanja	3. Early Christian art: Ravenna, Aquileia, Syria, Eastern provinces	4	P25
Seminar	Stari Grad Early Christian Churches Church in Cista Velika	1	P25
Week: 4.			
Predavanja	4. Early Christian art: sculpture, painting and artistic crafts	4	P25
Seminar	Early Christian Cemetery at Manastirine in Solin Early Christian Cemetery at Marusinac in Solin	1	P25
Week: 5.			
Predavanja	5. Early Christian art in Croatia: foundations, centers	4	P25
Seminar	Episcopal Complex in Salona Early Medieval Churches on Kozjak	1	P25
Week: 6.			
Predavanja	Class in Salona	4	P25
Seminar	Sarcophagus of the Good Shepherd Church of St. Donatus in Zadar	1	P25
Week: 7.			
Predavanja	7. Early Christian art in Croatia: architecture in smaller communities,	4	P25
Seminar	Preserved and reconstructed early Christian baptisteries in Croatia: Povlja, Zadar and Poreč Basilica of St. Martha in Bijaći	1	P25
Week: 8.			
Predavanja	8. Sculpture, painting and artistic crafts	4	P25
Seminar	Medieval adaptations of early Christian churches on Hvar and Brač Medieval royal basilicas in Solin	1	P25
Week: 9.			
Predavanja	9. Art of migration of peoples, Ostrogothic and Lombard art Colloquium	4	P25
Seminar	Church of St. Nicholas (Mikule) in Split Early Pre-Romanesque Stonemasonry Workshops in Zadar and Split	1	P25
Week: 10.			
Predavanja	10. Visigothic, Asturian and Mozarabic art	4	P25
Seminar	Pre-Romanesque churches on the town square in Trogir Church of St. Saviour at the source of the Cetina River	1	P25
Week: 11.			
Predavanja	11. Britain and Ireland, animal styles, Viking art	4	P25
Seminar	Pre-Romanesque churches with westwork in Biskupija near Knin Early medieval gable of the altar partition from Crkvina in Biskupija	1	P25
Week: 12.			
Predavanja	12. Merovingian and Carolingian art	4	P25
Seminar	Single-nave medieval churches with domes in Dalmatia Church of St. Peter the Great in Dubrovnik	1	P25
Week: 13.			
Predavanja	13. Carolingian and Ottonian art	4	P25
Seminar	Early Medieval Stone Sculpture from Koljani near Vrlika 11th Century Stonemasonry Workshops in Northern and Central Dalmatia	1	P25
Week: 14.			
Predavanja	14. Morphology of Early Medieval Architecture in Croatia Colloquium	4	P25
Seminar	Churches above the gates of Diocletian's Palace Polyconch churches in Dalmatia	1	P25

Week: 15.			
Predavanja	15. Sculpture and artistic crafts of the early Middle Ages in Croatia	4	P25
Seminar	Early medieval reliquaries in the Zadar and Nin area	1	P25

Course name	**Art of the Roman Empire on the Territory of Croatia**					
ID	FFU103	Study year	1.			
Lecturer	izv. prof. dr. sc. Ana Torlak	ECTS workload	3.0			
Associates	Frane Prpa	Number of hours	L	S	E	P
			30	15	0	0
Course status	Compulsory	Online percentage	0%			

Course description

Course aims	The aim of the course is to train students to observe and analyze works of art from the second millennium BC through the fifth century AD. An The aim of the course is to familiarize students with the fundamentals of the processes and art-historical phenomena on the territory of Croatia during the period of the Roman Empire.
Enrolment requirements	No conditions.
Learning outcomes	Upon completion of the course, students will be able to: 1. Understand the historical and cultural processes on the eastern Adriatic coast in the ancient period. 2. Define basic concepts of ancient architecture and art of Roman Dalmatia. 3. Be familiar with the prominent monuments of ancient cities (Salona, Aequum, Narona, Iader, Aenona, Pola, Aquae Iassae, etc.). 4. Recognize the issues of heritage preservation and museum collections. 5. Distinguish the most important technical terms related to the topic of ancient art history. 6. Apply the acquired knowledge in the continuation of their studies
Syllabus	1. Introductory lecture on the art of the Roman Empire on the territory of Croatia (geographical features, chronology, terminology) 2. The Illyrians and the ancient world 3. Greek colonization on the eastern Adriatic coast 4. Art of Greek cities on the eastern Adriatic coast 5. The Roman city on the eastern Adriatic coast 6. Salona from the Augustan to the Diocletianic period 7. Salona from the Augustan to the Diocletianic period II 8. Colonia Claudia Aequum 9. The Roman forum – temples, city council building, basilica 10. Public and private buildings – theatre, amphitheatre, baths, residential and commercial structures 11. The imperial cult – Salona, Narona, Aenona 12. Iconography of Roman deities – sculpture, mosaics, frescoes 13. Early Christian art I: Salona – episcopal complex 14. Early Christian art II: Salona – cemetery complexes, Kapljuč, Manastirine, Marusinac 15. Early Christian art III: architecture, sculpture, painting

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

Student obligations	
	- 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 (80%) - 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 and present a seminar paper according to pre-established criteria - to pass the written exam (equivalent to the written exam are 2 passed midterm exams) - 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

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

<table>
<tr><td>Assessment and evaluation of student work</td><td colspan="3">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 oral exam – 55%
2. completed and presented seminar paper in accordance with the instructor's guidelines – 20%
3. class participation and engagement in discussions during lectures and seminars – 25%
The assessment and grading criteria for each element are described in the course repository.</td></tr>
<tr><td rowspan="7">Required literature</td><td>Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
<tr><td>J. Jeličić Radonić, Urbanizam i arhitektura rimske Dalmacije, Split, 2014.</td><td>2</td><td></td></tr>
<tr><td>Antička Salona, ur. Nenad Cambi, Split 1991.</td><td>2</td><td></td></tr>
<tr><td>M. Suić, Antički grad na istočnom Jadranu, Zagreb 2003.</td><td>2</td><td></td></tr>
<tr><td>N. Cambi, Kiparstvo rimske Dalmacije, Split 2005.</td><td>2</td><td></td></tr>
<tr><td>D. Renidć-Miočević, Dalmatia christiana, Opera Omnia, Zagreb-Split 2011.</td><td>2</td><td></td></tr>
<tr><td>N. Cambi, Umjetnost antike u hrvatskim krajevima, Split 2020.</td><td>2</td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="3">Studenti će na kolegiju dobiti dodatnu literature ovisno o nastavnoj jedinici i potrebama seminarskog rada.
E. Dyggve, Povijest salonitanskog kršćanstva, Split 1996.
Časopis Histria Antiqua, Pula br. 4/1998, 5/1999.
N. Cambi, Sarkofag Dobrog pastira i njegova grupa, Split 1994.
M. Suić, Odabrani radovi iz stare povijesti Hrvatske, Zadar 1996.
M. Zaninović, Od Helena do Hrvata, Zagreb 1996.
F. Bulić, Po ruševinama stare Salone, Split 1986.
R. Matijašić, Antička Pula, Pula 1996 .</td></tr>
<tr><td></td><td colspan="3">N. Cambi, Atički sarkofag s prikazom lova, Split 1992.
D. Rendić-Miočević, Iliri i antički svijet, Split 1989.
N. Cambi, Sarkofazi lokalne produkcije u rimskoj Dalmaciji, Split 2010.
N. Cambi, Atički sarkofazi na istočnoj obali Jadrana, Split 1988.</td></tr>
<tr><td>Quality assurance</td><td colspan="3">- 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</td></tr>
<tr><td>Other (in the opinion of the proponent)</td><td colspan="3"></td></tr>
</table>

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introductory lecture on the art of the Roman Empire on the territory of Croatia (geographical features, chronology, terminology).	2	P28
Seminar	Instructions for writing a seminar paper and distribution of topics.	1	P28
Week: 2.			
Predavanja	The Illyrians and the ancient world.	2	P28
Seminar	Selected topics related to examples of the development of Illyrian settlements.	1	P28
Week: 3.			
Predavanja	Greek colonization on the eastern Adriatic coast.	2	P28
Seminar	Selected topics related to examples of the distinctive features of the Greek city on the eastern Adriatic coast.	1	P28
Week: 4.			
Predavanja	Art of Greek cities on the eastern Adriatic coast.	2	P28
Seminar	Selected topics related to examples of Greek art on the eastern Adriatic coast.	1	P28
Week: 5.			
Predavanja	The Roman city on the eastern Adriatic coast.	2	P28
Seminar	Selected topics related to examples of the distinctive features of the Roman city on the eastern Adriatic coast.	1	P28
Week: 6.			
Predavanja	Salona from the Augustan to the Diocletianic period.	2	Terenska nastava
Seminar	The walls of Salona.	1	Terenska nastava
Week: 7.			
Predavanja	Salona from the Augustan to the Diocletianic period II.	2	Terenska nastava
Seminar	The forum of Salona.	1	Terenska nastava
Week: 8.			
Predavanja	Colonia Claudia Aequum	2	Terenska nastava
Seminar	Selected examples of Roman monuments (Aequum, Tilurium, Burnum).	1	Terenska nastava
Week: 9.			
Predavanja	The Roman forum – temples, city council building, basilica.	2	Terenska nastava
Seminar	The forum as illustrated by the Roman city on the eastern Adriatic coast (Iader, Pula).	1	Terenska nastava
Week: 10.			
Predavanja	Public and private buildings – theatre, amphitheatre, baths, residential and commercial structures.	2	P28
Seminar	Selected examples of monumental construction on the eastern Adriatic coast.	1	P28
Week: 11.			
Predavanja	The imperial cult – Salona, Narona, Aenona.	2	P28
Seminar	The imperial cult in Diocletian's Palace.	1	P28
Week: 12.			
Predavanja	Iconography of Roman deities – sculpture, mosaics, frescoes.	2	P28
Seminar	Local sculpture of a cultic character (depictions of Silvanus and Diana).	1	P28
Week: 13.			
Predavanja	Early Christian art I: Salona – episcopal complex.	2	P28
Seminar	Selected topics related to the episcopal complex in Salona.	1	P28
Week: 14.			
Predavanja	Early Christian art II: Salona – cemetery complexes, Kaplјuč, Manastirine, Marusinac.	2	P28
Seminar	Selected topics related to the cemetery basilicas.	1	P28
Week: 15.			
Predavanja	Early Christian art III: architecture, sculpture, painting.	2	P28
Seminar	Funerary sculpture (altars, stelae, and sarcophagi).	1	P28

Course name	English language III						
ID	FFU20E	Study year	2.				
Lecturer	Siniša Ninčević, v. lekt.	ECTS workload	2.0				
Associates	mr. sc. Ilonka Peršić, pred.	Number of hours	L	S	E	P	
			15	0	15	0	
Course status	Elective	Online percentage	0%				
Course description							
Course aims	Cilj kolegija je studente osposobiti za usvajanje složenije terminologije iz teorije i povijesti umjetnosti.						
Enrolment requirements	Nema uvjeta.						
Learning outcomes	Po završetku kolegija, studenti će moći: 1. Čitati složenije tekstove na engleskom jeziku. 2. Razumjeti i parafrazirati složenije tekstove na engleskom jeziku. 3. Prevoditi složenije tekstove iz područja struke s hrvatskoga na engleski jezik. 4. Pisati seminarske radove i prezentirati ih na engleskom jeziku						
Syllabus	1. Uvod 2. Medieval art: slikarstvo, kiparstvo i arhitektura. Upoznavanje i usvajanje složenije terminologije iz povijesti umjetnosti, obrada teksta, gramatčke vježbe (fill in the gaps with the correct tense). 3. Romanesque art, Gothic art: semantička i gramatička obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 4. Major features of the Renaissance as opposed to medieval art, obrada teksta, obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 5. Predecessors of the Renaissance: Giotto di Bondone, Ucello, obrada teksta, obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 6. Andrea Mantegna: obrada teksta, govorne vježbe: individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 7. Sandro Boticcelli: čitanje, prevođenje, razumijevanje složenijih sinktatičkih struktura, obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 8. High Renaissance: Leonardo, Michelangelo, Raphael, čitanje, obrada gramatičkih struktura, obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 9. Venetian painting: Titian, Veronese, obrada teksta, obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 10. Painting of Mannerism: upoznavanje sa leksemima koji imaju specifične semantičke vrijednosti, upotreba pasiva u stručnim tekstovima, obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 11. Spanish painting: El Greco, obrada teksta, upoznavanje sa složenijim gramatičkim oblicima (infinitiv perfekta, gerund perfekta...), obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 12. Dutch painting: Van Eyck, Bruegel..., obrada leksikografskih jedinica, obrada teksta, govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 13. Renaissance in Germany: Grunewald, Durer, obrada teksta, obrada teksta, govorne vježbe: individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice. 14. Kolokvij, 15. Sinteza usvojenih sadržaja.						
Teaching types	☒ Lectures ☐ Seminars ☒ Practicals ☐ Remote learning ☐ Blended learning	☐ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐				
Student obligations	Obvezno redovito pohađanje nastave i aktivno sudjelovanje u nastavi. Vježbe – dijaloški oblik rada Položiti pismeni i usmeni ispit.						

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	Praćenje sudjelovanja u nastavi (obvezno pohađanje nastave). Kolokvij, pismeni i usmeni ispit sa svrhom provjere općega jezika (gramatike) te jezika struke s naglaskom na vokabularu. Pismeni i usmeni ispit na temelju obrađenoga gradiva s naglaskom na stručnoj terminologiji, te općoj komunikacijskoj kompetenciji. Kolokvij 25% Pismeni ispit 25% Usmeni ispit 50% Kriteriji vrednovanja i ocjenjivanja pojedinih elemenata opisani su u repozitoriju kolegija.		
Required literature	Title	Number of copies available	Availability via other media
	http://www.thefreedictionary.com/ -Ian Chilvers, The Oxford Dictionary of Art and Artists, Oxford University Press 2003	1	
	Michael Clarke, The Oxford Dictionary of Art Terms, Oxford University Press 2001	1	
	Monograpfs of artists, the Internet	1	
Supplementary literature			
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	Uvod	1	
Vježbe i z stranog jezika	Uvod	1	
Week: 2.			
Predavanja	Medieval art: slikarstvo, kiparstvo i arhitektura. Upoznavanje i usvajanje složenije terminologije iz povijesti umjetnosti, obrada teksta. gramatičke vježbe (fill in the gaps with the correct tense)	1	
Vježbe i z stranog jezika	gramatičke vježbe (fill in the gaps with the correct tense)	1	
Week: 3.			
Predavanja	Romanesque art, Gothic art: semantička i gramatička obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 4.			
Predavanja	Major features of the Renaissance as opposed to medieval art, obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 5.			
Predavanja	Predecessors of the Renaissance: Giotto di Bondone, Ucello, obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 6.			
Predavanja	Andrea Mantegna: obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 7.			
Predavanja	Sandro Boticcelli: čitanje, prevođenje, razumijevanje složenijih sinktatičkih struktura,	1	
Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 8.			
Predavanja	High Renaissance: Leonardo, Michelangelo, Raphael, čitanje, obrada gramatičkih struktura, obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 9.			
Predavanja	Venetian painting: Titian, Veronese, obrada teksta	1	

Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 10.			
Predavanja	Painting of Mannerism: upoznavanje sa leksemima koji imaju specifične semantičke vrijednosti, upotreba pasiva u stručnim tekstovima, obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 11.			
Predavanja	Spanish painting: El Greco, obrada teksta, upoznavanje sa složenijim gramatičkim oblicima (infinitiv perfekta, gerund perfekta...), obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 12.			
Predavanja	Dutch painting: Van Eyck, Bruegel..., obrada leksikografskih jedinica, obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: kratka individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 13.			
Predavanja	Renaissance in Germany: Grunewald, Durer, obrada teksta	1	
Vježbe i z stranog jezika	govorne vježbe: individualna prezentacija umjetnika ili stilskog razdoblja po izboru studenta/ice	1	
Week: 14.			
Predavanja	Sinteza usvojenih sadržaja	1	
Vježbe i z stranog jezika	Sinteza usvojenih sadržaja	1	
Week: 15.			
Predavanja	Kolokvij	1	
Vježbe i z stranog jezika	Kolokvij	1	

Course name	Sculpture and Architecture of the Early Medieval Croatian State					
ID	FFU10H	Study year	2.			
Lecturer	izv. prof. dr. sc. Vedran Barbarić	ECTS workload	3.0			
Associates	Kristina Babić Džaja, v. pred.	Number of hours	L	S	E	P
			30	0	15	0
Course status	Elective	Online percentage	0%			

Course description

Course aims	The aim of the course is to familiarize students with the art of the early medieval period in the hinterland of the eastern Adriatic coast.
Enrolment requirements	None.
Learning outcomes	Upon completion of the course, students will be able to: 1. Recognize the monumental heritage of the period in question. 2. Discuss the morphological characteristics of the architecture and sculpture of the period. 3. Describe, recognize, and name the motifs of early medieval Croatian state sculpture. 4. Identify the workshops of the early medieval Croatian state using the Morellian method. 5. Identify the larger unit/ensemble to which a fragment of church furniture belongs. 6. Explain the development and genesis of the basic architectural forms of the period. Explain the contribution of this art within the corpus of European heritage of that time.
Syllabus	1. Introductory lecture. Introducing students to the course content, learning outcomes, and their obligations within the course. 2. Chronological overview of the development of early medieval Croatian art (9th century) 3. Chronological overview of the development of early medieval Croatian art (10th century) 4. Chronological overview of the development of early medieval Croatian art (11th century) 5. The Master of the Koljani Plutej (chancel screen panel) 6. The Trogir Stonemasons' Workshop 7. The Stonemasons' Workshop from the time of Duke Trpimir 8. The Court Stonemasons' Workshop 9. The Benedictine Stonemasons' Workshop 10. The Romanesque Stonemasons' Workshop 11. The Zadar-Knin and Split-Zadar Stonemasons' Workshops 12. Early medieval sculptural production of southern Dalmatia – a brief insight into a substantially different sculptural "vocabulary" compared to the sculptural production of the early medieval Croatian state's territory 13. Sculpture of the early medieval Croatian state – synthesis (professional terminology, motifs, stonemasons' workshops) 14. Field instruction 15. Concluding remarks and course evaluation

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

Student obligations	1. Regular attendance and active participation in the teaching process. 2. Attendance of field instruction. 3. Passing the written exam. 4. Informing oneself, during the instructor's office hours and with other students, about classes missed. 5. Adhering 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	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work			
Required literature	Title	Number	Availability via

		of copies available	other media
	JAKŠIĆ, N. (2015.), Klesarstvo u službi evangelizacije, Studije iz predromaničke skulpture na Jadranu. Split: Književni krug.	4	on-line
	RAPANIĆ, Ž. (1987.), Predromaničko doba u Dalmaciji. Split.	1	
Supplementary literature	MILOŠEVIĆ, A. (2020.), Gornja Cetina: Kijevo, Cetina, Vrlika, Koljane, Otišić, Vičipolje, Potravlje, Hrvace. Korpus ranosrednjovjekovne skulpture, knj. 4. Split: MHAS. Hrvati i Karolinzi. I-II. (ur. A. Milošević), Split, 2000.		
Quality assurance	Class attendance, classroom activity, success in completing assignments. Student surveys on the quality of teaching and instructors at the university level. Achievement of learning outcomes will be verified through the exam and other obligations prescribed by the course syllabus. Individual consultations. Student self-assessment of achieved learning outcomes. Cooperative assessment of the implementation and quality of the teaching process between student and instructor.		
Other (in the opinion of the proponent)			

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introductory lecture. Introducing the course content, learning outcomes, and obligations.	2	
Vježbe u praktikumu	Basic instructions on conducting exercises on examples of early medieval sculpture of the Croatian state.	1	
Week: 2.			
Predavanja	Chronological overview of the development of early medieval Croatian art (9th c.)	2	
Vježbe u praktikumu	Analysis of ground plans of early medieval churches 1	1	
Week: 3.			
Predavanja	Chronological overview of the development of early medieval Croatian art (10th c.)	2	
Vježbe u praktikumu	Analysis of ground plans of early medieval churches 2	1	
Week: 4.			
Predavanja	Chronological overview of the development of early medieval Croatian art (11th c.)	2	
Vježbe u praktikumu	Analysis of ground plans of early medieval churches 3	1	
Week: 5.			
Predavanja	The Master of the Koljani Plutej	2	
Vježbe u praktikumu	Analysis of reliefs attributed to the Master of the Koljani Plutej. Identifying the ensemble to which a selected fragment of church furniture belongs.	1	
Week: 6.			
Predavanja	The Trogir Stonemasons' Workshop	2	
Vježbe u praktikumu	Analysis of reliefs attributed to the Trogir Stonemasons' Workshop. Identifying the ensemble to which a selected fragment of church furniture belongs.	1	
Week: 7.			
Predavanja	The Stonemasons' Workshop from the time of Duke Trpimir	2	
Vježbe u praktikumu	Analysis of reliefs attributed to the Workshop from Duke Trpimir's time. Identifying the ensemble to which a selected fragment belongs.	1	
Week: 8.			
Predavanja	The Court Stonemasons' Workshop	2	
Vježbe u praktikumu	Analysis of reliefs attributed to the Court Stonemasons' Workshop. Identifying the ensemble to which a selected fragment belongs.	1	
Week: 9.			
Predavanja	The Benedictine Stonemasons' Workshop	2	
Vježbe u praktikumu	Analysis of reliefs attributed to the Benedictine Stonemasons' Workshop. Observing differences between the output of the Court and Benedictine workshops, which were active simultaneously, using concrete examples. Identifying the ensemble to which a selected fragment belongs.	1	
Week: 10.			
Predavanja	The Romanesque Stonemasons' Workshop	2	
Vježbe u praktikumu	Analysis of reliefs attributed to the Romanesque Stonemasons' Workshop. Identifying the ensemble to which a selected fragment belongs.	1	
Week: 11.			
Predavanja	The Zadar-Knin and Split-Zadar Stonemasons' Workshops	2	
Vježbe u praktikumu	Analysis of reliefs attributed to the Zadar-Knin and Split-Zadar workshops; observing differences between the two workshops' output using concrete examples. Identifying the ensemble to which a selected fragment belongs.	1	
Week: 12.			
Predavanja	Early medieval sculptural production of southern Dalmatia – a brief insight into a substantially different sculptural "vocabulary" compared to the production of the early medieval Croatian state's territory.	2	
Vježbe u praktikumu	Analysis of early medieval reliefs from southern Dalmatia. Observing differences in the repertoire of motifs compared to the sculpture of the early medieval Croatian state. Identifying the ensemble to which a selected fragment belongs.	1	
Week: 13.			
Predavanja	Sculpture of the early medieval Croatian state – synthesis (professional terminology, motifs, stonemasons' workshops)	2	
Vježbe u praktikumu	Systematization of acquired knowledge and competencies.	1	

Week: 14.			
Predavanja	Field instruction	2	
Vježbe u praktikumu	Field instruction	1	
Week: 15.			
Predavanja	Concluding remarks and course evaluation	2	
Vježbe u praktikumu	Preliminary test	1	

Course name	**Italian Language III**							
ID	FFU20F	Study year	2.					
Lecturer	doc. dr. sc. Andrea Rogošić	ECTS workload	2.0					
Associates		Number of hours	L	S	E	P		
			15	0	15	0		
Course status	Elective	Online percentage	20%					
Course description								
Course aims	The aims of the course are to encourage the acquisition of more advanced terminology in art history and to develop students' ability to understand and paraphrase relevant texts in Italian within the field of the discipline at B1/B2 level. The course also aims to promote the development of independent learning strategies based on Italian sources in the fields of art history and cultural heritage.							
Enrolment requirements	There are no specific prerequisites.							
Learning outcomes	Upon successful completion of all course requirements, students are expected to be able to: - identify and explain key information and terminological elements from the field of art history present in moderately complex texts; - understand and actively use more complex vocabulary of the language of art and cultural heritage conservation; - understand texts and documentary films adapted to B1/B2 level related to the fields of art history and cultural heritage; - understand descriptions, reviews, and presentations of works of art adapted to B1/B2 level; - discuss their own experiences in art in the past and present, as well as future projects in an artistic context; - use specialist literature in the field of art history in Italian and critically evaluate it; - develop the ability to argue and justify specialist viewpoints at B1/B2 level; - improve skills in guided and spontaneous conversation on topics in art history.							
Syllabus	1. Lecture – Introduction to the aims and content of the course, as well as the required and supplementary reading; terminological definitions from the fields of art and cultural heritage; assessment of students' prior knowledge and proficiency in the language for specific purposes; revision of key terminology from the previous academic year. Practical session – Processing and analysis of visual materials; work on texts. 2. Lecture – Roman art: brief historical overview; Trajan's Column, the Pantheon, the Colosseum. Comparative and superlative forms. Practical session – Processing and analysis of visual and video materials; work on texts. 3. Lecture – Early Christian and Byzantine art; Ravenna – Basilica di San Vitale. Practical session – Processing and analysis of visual and video materials; work on texts. 4. Lecture – Romanesque art: historical context and development; architectural features; Romanesque sculpture and decoration. Aorist. Practical session – Processing and analysis of visual and video materials; work on texts. 5. Lecture – Regional variants of Romanesque art in Croatia. Sequence of past tenses. Practical session – Description of a church, architectural analysis; pre-Romanesque and Romanesque churches in Dalmatia. 6. Lecture – Gothic art: historical context and development; architectural features; sculpture and decoration. Practical session – Milan (the Duomo); processing and analysis of visual and video materials; work on texts. 7. Lecture – Gothic art: painting and stained glass; liturgical and symbolic aspects of Gothic art. Practical session – Processing and analysis of visual and video materials; work on texts. 8. Lecture – Renaissance: biographical texts on artists; descriptions of works of art (Brunelleschi, Donatello, Leonardo, Michelangelo, Raffaello). Practical session – Acquisition of Italian terminology through analysis of visual materials. 9. Lecture – Baroque (Bernini, Borromini, Caravaggio). Practical session – Acquisition of Italian terminology through analysis of visual materials. 10. Lecture – La Biennale di Venezia. Practical session – Acquisition of Italian terminology; video materials; work on texts. 11. Lecture – Salone del Mobile (Milan); Fondazione Prada (Milan). Present subjunctive: formation. Practical session – Acquisition of Italian terminology; video materials; work on texts; debate. 12. Lecture – MAXXI – National Museum of 21st Century Arts, Rome. Present subjunctive: use. Practical session – Acquisition of Italian terminology through analysis of visual materials. 13. Lecture – Peggy Guggenheim Collection, Venice. Practical session – Analysis of video materials; work on texts. 14. Lecture – Revision of specialist terminology in Italian art history; style recognition. Quiz.							

<table>
<tr><td></td><td colspan="6">Practical session – Speaking activity: My favourite Italian artist or monument.

15. Lecture – Revision of specialist terminology in Italian art history; style recognition. Quiz.
Practical session – Student seminar presentations on pre-agreed topics.</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 actively participate in the teaching process, attend at least 70% of lectures and practical sessions, and prepare one seminar paper in accordance with predefined criteria, which they are required to present orally with the support of a PowerPoint presentation.</td></tr>
<tr><td rowspan="8">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>Terenska nastava</td><td>☒</td><td>Kontinuirana provjera znanja</td><td>☒</td><td></td><td>☐</td></tr>
<tr><td colspan="6"></td></tr>
<tr><td></td><td></td><td>☐</td><td colspan="3"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">Students’ participation and understanding of the course content are continuously monitored throughout the course. During course delivery, students are encouraged to participate through various tasks and activities. The final grade is based on students’ activity and participation in discussions during seminar sessions, as well as the grade for an independently prepared seminar paper. The assessment and grading criteria for individual components are specified in the course repository.

Assessment components:

Class activity, participation in discussions during lectures and seminars – 10%
Performance in independent and group tasks during course activities – 10%
Completed and presented seminar paper in accordance with the instructor’s guidelines – 80%.</td></tr>
<tr><td>Required literature</td><td colspan="3">Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
<tr><td></td><td colspan="3">Andriuzzi, R. (2017). L'italiano dell'arte, Hoepli.</td><td>1</td><td></td></tr>
<tr><td></td><td colspan="3">Angelino, M., Ballarin, E. (2006). L'italiano attraverso la storia dell'arte. Guerra Edizioni.</td><td>1</td><td></td></tr>
<tr><td></td><td colspan="3">Jernej, J. (1999). Talijanska konverzacijska gramatika, Zagreb.</td><td>1</td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">There are none.
For each topic in the field of art, the instructor prepares presentation materials which are uploaded to the course repository, provides a handout with visual materials, and, where appropriate and by prior arrangement, ensures the screening of a documentary film.</td></tr>
<tr><td>Quality assurance</td><td colspan="6">- class attendance, class activity, successfully completing tasks
- student questionnaire on the quality of teaching and teachers at the university level
- passed exam and the fulfillment of the other obligations prescribed by the syllabus
- individual consultations
- students' self-assessment of the learning outcomes they achieved
- collaborative assessment of the implementation and quality of the teaching process</td></tr>
<tr><td>Other (in the opinion of the proponent)</td><td colspan="6"></td></tr>
</table>

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the aims and content of the course, as well as the required and supplementary reading; key terminology in the fields of art and cultural heritage; assessment of students' prior knowledge and discipline-specific language proficiency; review of the core terminology covered in the previous academic year.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and analysis of texts.	1	P10
Week: 2.			
Predavanja	Roman art: a brief historical overview; Trajan's Column, the Pantheon, and the Colosseum. Comparative and superlative forms.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and analysis of texts.	1	P10
Week: 3.			
Predavanja	Early Christian and Byzantine art; Ravenna – Basilica di San Vitale.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and analysis of texts.	1	P10
Week: 4.			
Predavanja	Romanesque art: historical context and development; architectural features; Romanesque sculpture and architectural decoration. The aorist tense.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and analysis of texts.	1	P10
Week: 5.			
Predavanja	Regional variants of Romanesque art in Croatia. Sequence of tenses in the past.	1	P10
Vježbe i z stranog jezika	Description of a church; architectural analysis; Pre-Romanesque and Romanesque churches in Dalmatia.	1	P10
Week: 6.			
Predavanja	Gothic art: historical context and development; architectural features; sculpture and architectural decoration.	1	P10
Vježbe i z stranog jezika	Milan (Duomo); analysis and interpretation of visual and video materials; close reading and analysis of texts.	1	P10
Week: 7.			
Predavanja	Gothic painting and stained glass; liturgical and symbolic aspects of Gothic art	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and analysis of texts.	1	P10
Week: 8.			
Predavanja	Renaissance; biographical texts on artists; descriptions of works of art (Brunelleschi, Donatello, Leonardo, Michelangelo, Raphael)	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology through the analysis of visual material.	1	P10

Week: 9.			
Predavanja	Baroque (Bernini, Borromini, Caravaggio).	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology through the analysis of visual material.	1	P10
Week: 10.			
Predavanja	La Biennale di Venezia.	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology through the analysis of visual material.	1	P10
Week: 11.			
Predavanja	Salone del Mobile (Milano); Fondazione Prada (Milano). Formation of the present subjunctive.	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology; video materials; text analysis; debate.	1	P10
Week: 12.			
Predavanja	MAXXI – Museo Nazionale delle Arti del XXI Secolo, Rome. Use of the present subjunctive.	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology through the analysis of visual material.	1	P10
Week: 13.			
Predavanja	Peggy Guggenheim Collection, Venice.	1	P10
Vježbe i z stranog jezika	Analysis of video materials; text analysis.	1	P10
Week: 14.			
Predavanja	Review of art history terminology in Italian; recognition of artistic styles. Quiz.	1	P10
Vježbe i z stranog jezika	Speaking activity: My favourite Italian artist or monument.	1	P10
Week: 15.			
Predavanja	Review of art history terminology in Italian; recognition of artistic styles. Quiz.	1	P10
Vježbe i z stranog jezika	Student seminar presentations on a pre-selected and agreed topic.	1	P10

Course name	**Gothic art**					
ID	FFU207	Study year	2.			
Lecturer	izv. prof. dr. sc. Ivana Čapeta Rakić	ECTS workload	3.0			
Associates		Number of hours	L	S	E	P
			30	15	0	0
Course status	Compulsory	Online percentage	20%			

Course description	
Course aims	The aim of this course is to familiarize students with the major stages in the development of Gothic art, the defining characteristics of the Gothic style, and its formal elements through selected examples of architecture, sculpture, painting, and the decorative arts. Through lectures and fieldwork, students will acquire knowledge of significant European and Croatian monuments, which will be examined within their specific historical and geopolitical contexts. Employing a comparative and critical approach, the course highlights outstanding examples of architecture, sculpture, painting, and the decorative arts that represent pioneering artistic achievements, whether through innovative architectural solutions or original iconographic concepts.
Enrolment requirements	There are no prerequisites
Learning outcomes	Upon successful completion of the course and the final examination, students will be able to: 1. Identify and distinguish the stylistic characteristics of Gothic art in relation to other periods in art history. 2. Recognise the iconographic features specific to Gothic art. 3. Identify regional variations and distinctive characteristics of Gothic artistic production. 4. Date and interpret works of art on the basis of the knowledge acquired during the course.
Syllabus	1. Introductory Lecture: The historical and cultural context of the emergence and development of Gothic art as an artistic style; the periodisation and etymology of the Gothic style; allocation of seminar paper topics; guidelines for the preparation and presentation of seminar papers. 2. Stylistic and Structural Elements of Gothic Architecture: The emergence and development of Gothic architecture in France. 3. Gothic Sculpture in France: The emergence of new iconographic themes and sculptural personalities, including André Beauneveu, Jean de Liège, and Claus Sluter. 4. French Gothic Painting: From stained-glass painting to manuscript illumination, including the works of Jean Pucelle and the Limbourg Brothers. 5. Gothic Architecture and Sculpture in the German Lands: The emergence of Gothic architecture and sculpture in northern Croatia. 6. Gothic Architecture in Italy. 7. Gothic Sculpture in Italy I: Giovanni Pisano, Nicola Pisano, and Arnolfo di Cambio. 8. Gothic Sculpture in Italy II: Andrea Pisano, Nino Pisano, Tino da Camaino, Lorenzo Maitani, and Bonino da Campione. 9. Gothic Architecture and Sculpture in Venice: Including Filippo Calendario, Jacobello dalle Masegne, Pierpaolo dalle Masegne, Pietro di Niccolò Lamberti, Giovanni di Martino da Fiesole, and Bartolomeo Bon. 10. Gothic Architecture and Sculpture on the Eastern Adriatic Coast: The architecture of the mendicant orders and selected masters, including Master Mavar, Nikola Dente, the De Sanctis workshop, Francesco di Antonio of Milan, Paul of Sulmona, and Bonino of Milan. 11. Italian Painting of the Duecento and the First Half of the Trecento: Cimabue, Duccio, Giotto di Bondone, Simone Martini, Pietro Lorenzetti, and Ambrogio Lorenzetti. 12. Artistic Developments in Italy during the Second Half of the Trecento: Taddeo Gaddi, Andrea di Cione Orcagna, Andrea Buonaiuti, and Agnolo Gaddi. 13. Trecento Art in Venice. 14. Gothic Painting on the Adriatic Coast. 15. The International Gothic Style: Final course evaluation, discussion, and review.

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

Student obligations	Regular attendance and active participation in class activities. Preparation and presentation of a seminar paper in accordance with the established assessment criteria, the selected topic, and the prescribed deadlines. Adherence to ethical principles in higher education, both during class activities and in the preparation of seminar papers. Successful completion of the written 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	In accordance with the course learning outcomes and student requirements, the final grade is determined on the basis of the following assessment components: Class participation and engagement in discussions during lectures and seminars – 25% Preparation, timely submission, and presentation of a seminar paper in accordance with the instructor's guidelines and accepted academic and ethical standards – 25% Written examination – 50%		
Required literature	Title	Number of copies available	Availability via other media
	Gothic Architecture, Sculpture, Painting, Könemann, Köln 1998.	1	
	A. Martindale, Gothic Art, Thames and Hudson, London 1987	1	
	Stoljeće gotike na Jadranu. Slikarstvo u ozračju Paola Veneziana, katalog izložbe, Zagreb, 2004.	1	
	Igor Fisković, Gotičko kiparstvo, u: Tisuću godina hrvatskog kiparstva, katalog izložbe, Zagreb, 1997., str. 97-150	1	
	Joško Belamarić, Gotička kultura u Dalmaciji. Razvoj slikarstva između XIII. I XV. stoljeća, u: Studije iz starije umjetnosti na Jadranu, Split, 2012., str. 197-253.	1	
Supplementary literature	Paul Williamson, Gothic sculpture : 1140-1300., New Haven; London, 1995.; Michael Camille, Gothic art: glorious visions, New York, 1996.; Diana Norman, ed., Siena, Florence, Padua: Art, Society and Religion 1280-1400, Yale University Press, 1995. (odabrana poglavlja) Alastair Smart, The Dawn of Italian Painting, 1250-1400, Cornell University Press, 1978.		
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: kulturno-povijesni kontekst nastanka i razvitka gotike kao povijesno-umjetničkog stila; periodizacija i etimologija gotike kao stila.	2	
Seminar	upute za izradu i prezentaciju seminarskog rada	1	
Week: 2.			
Predavanja	Stilski i gradbeni elementi u gotičkoj arhitekturi. Pojava i razvoj gotičke arhitekture u Francuskoj	2	
Seminar	podjela tema i literature za izradu seminarskih radova	1	
Week: 3.			
Predavanja	Gotička skulptura u Francuskoj, pojava novih ikonografskih tema i kiparskih ličnosti (André Beaneveu, Jean de Liege, Claus Sluter…)	2	
Seminar	primjer prezentacije seminarskog rada	1	
Week: 4.			
Predavanja	Francusko gotičko slikarstvo; od slikarstva vitraja do knjižnog slikarstva (Jean Pucelle, braća de Limbourgh…)	2	
Seminar	prezentacija seminara	1	
Week: 5.			
Predavanja	Gotička arhitektura i skulptura u germanskim zemljama; pojava gotičke arhitekture i skulpture u sjevernoj Hrvatskoj	2	
Seminar	prezentacija seminara	1	
Week: 6.			
Predavanja	Gotička arhitektura u Italiji	2	
Seminar	prezentacija seminara	2	
Week: 7.			
Predavanja	Gotička skulptura u Italiji (Giovanni Pisano, Nicola Pisano, Arnolfo di Cambio)	2	
Seminar	prezentacija seminara	1	
Week: 8.			
Predavanja	Gotička skulptura u Italiji (Andrea Pisano, Nino Pisano, Tino da Camaino, Lorenzo Maitani, Bonino da Campione)	2	
Seminar	prezentacija seminara	1	
Week: 9.			
Predavanja	Gotička arhitektura i skulptura u Veneciji (Filippo Calendario, Jacobello i Pierpaolo dalle Masegne, Pietro di Niccolo Lamberti, Giovanni di Martino da Fiesole, Bartolomeo Bon…)	2	
Seminar	prezentacija seminara	1	
Week: 10.			
Predavanja	Gotička arhitektura i skulptura na istočnoj obali Jadrana (arhitektura propovjedničkih redova, majstor Mavar, Nikola Dente, radionica De Sanctis, Franjo Antunov iz Milana, Pavao iz Sulmone, Bonino iz Milana, …)	2	
Seminar	prezentacija seminara	1	
Week: 11.			
Predavanja	Slikarstvo duecenta i prve polovice trecenta u Italiji (Cimabue, Duccio, Giotto di Bondone, Simone Martini, Pietro Lorenzetti, Ambroggio Lorenzetti	2	
Seminar	prezentacija seminara	1	
Week: 12.			
Predavanja	Umjetnička zbivanja druge polovice trecenta u Italiji (Tadeo Gaddi, Andrea di Cione Orcagna, Andrea Buonaiuti, Agnolo Gaddi…)	2	
Seminar	prezentacija seminara	1	
Week: 13.			
Predavanja	Umjetnost trecenta u Veneciji	2	
Seminar	prezentacija seminara	1	
Week: 14.			
Predavanja	Gotičko slikarstvo na Jadranu	2	
Seminar	prezentacija seminara	1	
Week: 15.			
Predavanja	Međunarodni dvorski slog; završna evaluacija kolegija, rasprava i diskusija	2	
Seminar	prezentacija seminara	1	

Course name	**Romanesque art**					
ID	FFU208	Study year	2.			
Lecturer	izv. prof. dr. sc. Ivana Čapeta Rakić	ECTS workload	2.0			
Associates		Number of hours	L	S	E	P
			30	0	0	0
Course status	Compulsory	Online percentage	20%			

Course description

Course aims	The aim of this course is to familiarize students with the major stages in the development of Romanesque art, the defining characteristics of the Romanesque style, and its formal elements through selected examples of architecture, sculpture, painting, and the decorative arts. Through lectures and fieldwork, students will acquire knowledge of significant European and Croatian monuments, which will be examined within their specific historical and geopolitical contexts. Employing a comparative and critical approach, the course highlights outstanding examples of architecture, sculpture, painting, and the decorative arts that represent pioneering artistic achievements, whether through innovative architectural solutions or original iconographic concepts.
Enrolment requirements	There are no prerequisites.
Learning outcomes	Upon successful completion of the course and the final examination, students will be able to: 1.Identify and distinguish the stylistic characteristics of Romanesque art in relation to other periods in art history. 2. Recognise the iconographic features specific to Romanesque art. 3. Identify regional variations and distinctive characteristics of Romanesque artistic production. 4. Apply the knowledge acquired during the course to the dating and interpretation of works of art.
Syllabus	1. Introductory Lecture: The historical and cultural context of the emergence and development of Romanesque art as an artistic style; the periodisation and etymology of the Romanesque style; allocation of seminar paper topics; guidelines for the preparation and presentation of seminar papers. 2. Stylistic Elements of Romanesque Architecture: Romanesque architecture and sculpture in Germany. 3. Romanesque Architecture in France: Pilgrimage churches and the development of the ambulatory. Between Italy and France: churches with domical vaulting. 4. Romanesque Architecture in Spain and Portugal: Pilgrimage architecture, royal foundations, regional styles, and centrally planned buildings. 5. Romanesque Architecture in Italy. 6. Romanesque Architecture on the Eastern Adriatic Coast. 7. Romanesque Architecture in Normandy, Great Britain, and Sicily. 8. Romanesque Sculpture as a Public Medium: Romanesque sculpture in France. 9. Romanesque Sculpture in Italy: Including the works of Wiligelmo, Master Niccolò, and Benedetto Antelami. 10. Romanesque Wooden Sculpture and Panel Painting on the Eastern Adriatic Coast: Romanesque crucifixes in Istria, the cathedral doors of Andrija Buvina, the choir stalls of Split Cathedral, and icons. 11. Romanesque Stone Sculpture on the Eastern Adriatic Coast: Zadar, Split, Trogir, and other centres. 12. Romanesque Fresco Painting in France. 13. Romanesque Fresco Painting in Italy. 14. Romanesque Architecture and Fresco Painting in Istria. 15. Final Course Evaluation, Discussion, and Review.
Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☒ Blended learning	☒ Fieldwork ☐ Independent work ☒ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐			
Student obligations	Regular attendance and active participation in the teaching and learning process. Adherence to ethical principles in higher education. Successful completion of the written 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 is calculated on the basis of the following assessment components: Active participation in the teaching and learning process – 30% Written examination – 70%		
Required literature	Title	Number of copies available	Availability via other media
	Romanesque Architecture, Sculpture, Painting, Könemann, Köln 1997.	1	
	Vladimir P. Goss, Četiri stoljeća europske umjetnosti 800-1200. Pogled s jugoistoka, Zagreb, 2010.	1	
	Joško Belamarić, Studije iz srednjovjekovne i renesansne umjetnosti na Jadranu, Split, 2001., str. 9 -142.	1	
	Igor Fisković, Romaničko slikarstvo u Hrvatskoj, Katalog izložbe, Zagreb, 1987.	1	
	Ivo Petricioli, Od Donata do Radovana, Split, 1990., str. 67-115.	1	
Supplementary literature	Kenneth John Conant,Carolingian and Romanesque architecture 800-1200, New Haven-London, 1993.; Xavier Barral i Altet, Protiv Romanike? Esej o pronađenoj prošlosti, Zagreb, 2009.; H. E. Kubach - P. Bloch, Romanička umetnost, Novi Sad, 1974.; Marcia Kupfer, Romanesque Wall Painting in Central France, New Haven and London, 1993.; M.F. Hearn, Romanesque Sculpture, New York, 1981.		
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	1. Uvodno predavanje: kulturno-povijesni kontekst nastanka i razvitka romanike kao povijesno-umjetničkog stila; periodizacija i etimologija romanike kao stila	2	
Week: 2.			
Predavanja	Stilski elementi u romaničkom graditeljstvu. Romanička arhitektura i kiparstvo u Njemačkoj.	2	
Week: 3.			
Predavanja	Romanička arhitektura u Francuskoj; hodočasničke građevine i razvoj deambulatorija. Između Italije i Francuske; crkve kupolnog svođenja.	2	
Week: 4.			
Predavanja	Romanička arhitektura u Španjolskoj i Portugalu (hodočasnička arhitektura, kraljevske fondacije, regionalni stilovi, građevine centralnog tlocrta)	2	
Week: 5.			
Predavanja	Romanička arhitektura u Italiji	2	
Week: 6.			
Predavanja	Romanička arhitektura na istočnoj obali Jadrana	2	
Week: 7.			
Predavanja	Romanička arhitektura u Normandiji, Velikoj Britaniji i Siciliji	2	
Week: 8.			
Predavanja	Romanička skulptura kao javni medij. Romanička skulptura u Francuskoj	2	
Week: 9.			
Predavanja	Romanička skulptura u Italiji (Wiligelmo, majstor Niccolò, Benedetto Antelami…)	2	
Week: 10.			
Predavanja	Romanička drvena skulptura i slikarstvo na drvu na istočnoj obali Jadrana (romanička raspela u Istri, vratnice majstora Buvine, korska sjedala splitske katedrale, ikone…)	2	
Week: 11.			
Predavanja	Romaničko kameno kiparstvo na istočnoj obali Jadrana (Zadar, Split, Trogir…)	2	
Week: 12.			
Predavanja	Romaničko fresko slikarstvo u Francuskoj	2	
Week: 13.			
Predavanja	Romaničko fresko slikarstvo u Italiji	2	
Week: 14.			
Predavanja	Romanička arhitektura i freske u Istri	2	
Week: 15.			
Predavanja	Završna evaluacija kolegija, rasprava i diskusija	2	

Course name	Art of the 15th and 16th Century					
ID	FFU206	Study year	2.			
Lecturer	prof. dr. sc. Ivana Prijatelj Pavičić	ECTS workload	6.0			
Associates	Frane Prpa	Number of hours	L	S	E	P
			60	15	0	0
Course status	Compulsory	Online percentage	0%			

Course description

Course aims	The objectives of this course are to familiarize students with the visual arts of the 15th and 16th centuries. Through the course units, students will become acquainted with the stylistic developments of the 15th and 16th centuries, regional schools, the transmission of artistic influences, and artistic individuality within both the European and Croatian contexts. The course will equip students with the skills necessary to research the art of the 15th and 16th centuries at both theoretical and professional levels.
Enrolment requirements	There are no prerequisites.
Learning outcomes	1. Use scholarly and professional literature related to the visual arts of the 15th and 16th centuries. 2. Assess and evaluate content related to the subject Art of the 15th and 16th Centuries from a professional perspective. 3. Develop the ability to interpret and evaluate artistic achievements of the 15th and 16th centuries. 4. Recognize the value of national, regional, and local artistic heritage of the 15th and 16th centuries.
Syllabus	1. Introduction to the course. Basic characteristics and theoretical issues of the Renaissance. The Renaissance as a cultural and historical period. 2. Italian architecture of the 15th century. 3. Early Renaissance sculpture in Tuscany. 4. The cultural and historical context of 15th-century art in Croatia. The transitional Gothic–Renaissance period in Dalmatia. The Cathedral of Šibenik. The work of Juraj Dalmatinac in Split, Zadar, Pag, Dubrovnik, and Italy. 5. Andrija Aleši. The activity of Nikola Firentinac in Dalmatia (excluding the Cathedral of Šibenik) and Italy. The spread of Renaissance architecture in Dalmatia and the northern Adriatic. 6. Renaissance sculpture in Rome in the 15th century. The role of Ivan Duknović and Francesco Laurana in the context of 15th-century sculpture. Niccolò dell'Arca. 7. Renaissance sculpture in Venice and the Veneto. 8. Architecture and sculpture in the Republic of Dubrovnik during the 15th and the first half of the 16th century. 9. Early Renaissance painting in Tuscany, Umbria, and Lazio. 10. Early Renaissance painting in Venice and the Veneto. Renaissance painting in France. 11. The Dalmatian School of Painting. Dubrovnik painting of the 15th and 16th centuries. 12. Flemish painting of the 15th century. 13. Italian art of the 16th century. The High Renaissance. Mannerism as a cultural and historical period. The basic stylistic characteristics of Mannerism. Cinquecento painting in Florence and Parma. 14. Venetian painting of the 16th century. Painting in Germany, Austria, and Bohemia in the 15th and 16th centuries. 15. Cinquecento architecture in Italy.

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

Student obligations	1. Participate actively and constructively in class. 2. Take part in the teaching process: lectures (70%) and seminars (30%). 3. Note that attendance is not included in the final grade; however, it is a prerequisite for taking the final examination. 4. Obtain information about missed classes during the instructor's office hours and from fellow students. 5. Adhere to the deadlines established for course activities. 6. Complete individual and group assignments on time and to a satisfactory standard. 7. Pass two midterm examinations, which are considered equivalent to a written or oral final examination. 8. Prepare a seminar paper according to predefined criteria. 9. Present the seminar paper according to predefined 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	- seminar paper prepared and presented in accordance with the instructor's guidelines – 20% - performance in individual and group assignments – 5% - classroom participation and contribution to discussions during lectures and seminars – 5% - two successfully completed midterm examinations – 70% (equivalent to the written final examination)		
Required literature	Title	Number of copies available	Availability via other media
	AAVV, Manirizam, Zagreb, Institut za povijest umjetnosti, 2000., ur. Milan Pelc.	1	
	Hrvatska renesansa, Zagreb, Galerija Klovićevi dvori, 2004., ur. Miljenko Jurković, Alain Erlande-Brandenburg, str. 134-220 i kataloške jedinice;	1	
	Milan Pelc, Renesansa, 2007.	2	
	H. W. Janson, Anthony F. Janson, Povijest umjetnosti, dopunjeno izdanje, Varaždin, Stanek d.o.o., 2003. (1962.), str. 352-381, 403-547, 630-635.	1	
	Tizian, Tintoretto, Veronese, veliki majstori renesanse, katalog izloţbe, Galerija Klovićevi dvori, Zagreb, 22. studenoga 2011.-22. siječnja 2012.	1	
Supplementary literature	1. Heinrich Wölfflin, Classical Art, Matica hrvatska, Zagreb, 1969. 2. AAVV, The Golden Age of Dubrovnik in the Fifteenth and Sixteenth Centuries, exhibition catalogue, Zagreb, Muzejski prostor, 1987, ed. Vladimir Marković. 3. H. W. Janson and Anthony F. Janson, History of Art, revised edition, Varaždin: Stanek d.o.o., 2003 (1962), pp. 352–381, 403–547, 630–635. 4. AAVV, The Middle Ages and the Renaissance, Croatia and Europe, Vol. 2, Zagreb, 2000. 5. Milan Pelc, monographs on Julije Klović, Martin Rota Kolunić, Natal Bonifacio, and Horacije Fortezza. 6. Anthony Blunt, Art and Architecture in France 1500–1570, The Pelican History of Art, 1972. 7. Sydney J. Freedberg, Painting in Italy 1500–1600, Yale University Press, Pelican History of Art, 1993.		
	8. Erwin Panofsky, Early Netherlandish Painting, 1971. 9. Norbert Huse and Wolfgang Wolters, Venice: The Art of the Renaissance. Architecture, Sculpture, Painting 1460–1590, 1986. 10. Peter Murray, Renaissance Architecture, 1971. Walter Bosing, Hieronymus Bosch (c. 1450–1516): Between Heaven and Hell, Zagreb, 2006. 11. R. M. Hagen and R. Hagen, Pieter Bruegel the Elder (c. 1525–1569): Peasants, Fools and Demons, Zagreb, 2007. 12. Anthony Blunt, Artistic Theory in Italy 1450–1600, Clio, Belgrade, 2005. 13. Frank Zöllner, Leonardo da Vinci (1452–1519), Zagreb, 2006. 14. Gilles Néret, Michelangelo (1475–1564), Zagreb, 2006. 15. Christof Thoenes, Raphael (1483–1520), Zagreb, 2007. 16. Stanko Štefanac, The Sculpture of Niccolò di Giovanni Fiorentino and His Circle, Split, 2006. 17. Predrag Marković, The Cathedral of St. James in Šibenik: The First 105 Years, Zagreb, 2010. 18. Radoslav Bužančić, Niccolò di Giovanni Fiorentino and the Renovatio Urbis of Trogir, Split, 2012. 19. Ivo Babić, Trogir: The Town and Its Monuments, Split, 2016. 20. Nada Grujić, Dubrovnik Country-House Architecture, Zagreb, 2021. 21. Goran Nikšić, Marko Andrijić, Egregius et Prudens Magister, Korčula, 2022.		
Quality assurance	Class attendance, participation, and success in completing assignments. - University-level student surveys evaluating the quality of teaching and instructors. - Successful completion of examinations and other syllabus-prescribed requirements. - 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	Introduction to the course. Basic characteristics and theoretical issues of the Renaissance. The Renaissance as a cultural and historical period.	4	
Seminar	Detailed guidance for the preparation of seminar papers and assignment of seminar topics.	1	
Week: 2.			
Predavanja	Fifteenth-century architecture in Italy.	4	
Seminar	Selected seminar topics in the field of fifteenth-century architecture in Italy.	1	
Week: 3.			
Predavanja	Early Renaissance sculpture in Tuscany.	4	
Seminar	Selected seminar topics in the field of Early Renaissance Tuscan sculpture.	1	
Week: 4.			
Predavanja	The cultural and historical context of fifteenth-century art in Croatia. The transitional Gothic–Renaissance period in Dalmatia. The Cathedral of Šibenik. The work of Juraj Dalmatinac in Split, Zadar, Pag, Dubrovnik, and Italy.	4	
Seminar	Selected seminar topics in the field of the Early Renaissance in the Croatian historical territories – the work of Juraj Dalmatinac.	1	
Week: 5.			
Predavanja	Andrija Aleši. The activity of Nikola Firentinac in Dalmatia (excluding the Cathedral of Šibenik) and Italy. The spread of Renaissance architecture in Dalmatia and the northern Adriatic.	4	
Seminar	Selected seminar topics in the field of the Early Renaissance in the Croatian historical territories.	1	
Week: 6.			
Predavanja	Renaissance sculpture in Rome in the fifteenth century. The role of Ivan Duknović and Francesco Laurana in the context of fifteenth-century sculpture. Niccolò dell'Arca.	4	
Seminar	Selected seminar topics in the field of fifteenth-century Renaissance sculpture – Ivan Duknović, Francesco Laurana, and Niccolò dell'Arca.	1	
Week: 7.			
Predavanja	Renaissance sculpture in Venice and the Veneto.	4	
Seminar	Selected seminar topics in the field of Renaissance sculpture in Venice and the Veneto.	1	
Week: 8.			
Predavanja	Architecture and sculpture in the Republic of Dubrovnik during the fifteenth and the first half of the sixteenth century.	4	
Seminar	Selected topics in the field of architecture and sculpture in the Republic of Dubrovnik during the fifteenth and sixteenth centuries.	1	
Week: 9.			
Predavanja	Early Renaissance painting in Tuscany, Umbria, and Lazio.	4	
Seminar	Selected topics in the field of Early Renaissance painting in Tuscany, Umbria, and Lazio.	1	
Week: 10.			
Predavanja	Early Renaissance painting in Venice and the Veneto. Renaissance painting in France.	4	
Seminar	Selected topics in the field of Early Renaissance painting in France.	1	
Week: 11.			
Predavanja	The Dalmatian School of Painting. Painting in Dubrovnik during the fifteenth and sixteenth centuries.	4	
Seminar	Selected seminar topics in the field of the Dalmatian School of Painting and Dubrovnik painting of the fifteenth and sixteenth centuries.	1	
Week: 12.			
Predavanja	Flemish painting of the fifteenth century.	4	
Seminar	Selected seminar topics in the field of fifteenth-century Flemish painting.	1	
Week: 13.			
Predavanja	Art in sixteenth-century Italy. The High Renaissance. Mannerism as a cultural and historical period. The basic stylistic characteristics of Mannerism. Cinquecento painting in Florence and Parma.	4	
Seminar	Selected seminar topics in the field of High Renaissance art – Michelangelo, Leonardo da Vinci, and Raphael.	1	
Week: 14.			
Predavanja	Venetian painting of the sixteenth century. Painting in Germany, Austria, and Bohemia in the fifteenth and sixteenth centuries.	4	

Seminar	Selected seminar topics in the field of painting in Germany, Austria, and Bohemia in the fifteenth and sixteenth centuries.	1	
Week: 15.			
Predavanja	Cinquecento architecture in Italy.	4	
Seminar	Selected topics in the field of Early Mannerist painting in Parma and Florence.	1	

Course name	**English language IV**							
ID	FFU30E	Study year	2.					
Lecturer	Siniša Ninčević, v. lekt.	ECTS workload	2.0					
Associates	mr. sc. Ilonka Peršić, pred.	Number of hours	L	S	E	P		
			15	0	15	0		
Course status	Elective	Online percentage	0%					
Course description								
Course aims	Cilj kolegija je studente osposobiti za usvajanje složenije terminologije iz teorije i povijesti umjetnosti.							
Enrolment requirements	Nema uvjeta.							
Learning outcomes	Po završetku kolegija, studenti će moći: 1. Čitati složenije tekstove na engleskom jeziku. 2. Razumjeti i parafrazirati složenije tekstove na engleskom jeziku. 3. Prevoditi složenije tekstove iz područja struke s hrvatskoga na engleski jezik. 4. Pisati seminarske radove i prezentirati ih na engleskom jeziku							
Syllabus	1. Baroque: uvod, obrada teksta,razumijevanje teksta, vježbe- primjena složenijih gramatičko/sinktatičkih struktura u pisanom obliku (infinitiv i gerund perfekta, pasiv, složene imenice, složeni pridjevi, idiomi...) 2. Caravaggisti(“Caravagesques“), Ribera, Rembrandt, La Tour, Manfredi: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz obrađenih područja povijesti umjetnosti (do 100 riječi, po izboru studenta/ice). 3. Baroque in Flanders and Holland: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija iz područja povijesti umjetnosti (do 100 riječi, po izboru studenta/ice). 4. Baroque in Spain: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijesti umjetnosti (do 100 riječi, po izboru studenta/ice). 5. Rococo: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice). 6. Neoclassicism: David, Ingres, čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice). 7. English painting:Hogarth, Reynolds, Gainsborough, Constable, čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice). 8. Francisco de Goya and his oeuvre: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice). 9. Romanticism in France: Gericault and Delaxcroix, čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice). 10. Impressionism: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice). 11. Post-Impressionism: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice). 12. Symbolism: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i prezentacija teme iz područja povijesti umjetnosti (do 100 riječi, po izboru studenta/ice). 13. Fauvism: čitanje, interpretacija i obrada teksta, vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice). 14. Sinteza usvojenih sadržaja. 15. Kolokvij.							
Teaching types	☒ Lectures ☐ Seminars ☒ Practicals ☐ Remote learning ☐ Blended learning	☐ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐					
Student obligations	1. aktivno i konstruktivno sudjelovati u svim vidovima nastavnog procesa 2. ponašati se u skladu s etičkim i znanstvenim načelima u visokoškolskoj nastavi 2. sudjelovati i izvršavati nastavne aktivnosti koje omogućavaju stjecanje ishoda učenja predviđenih kolegijem 3. informirati se o nastavi s koje je izostao u vrijeme konzultacija nastavnika i s drugim studentima 4. pridržavati se vremenskih okvira potrebnih za obavljanje aktivnosti na kolegiju 5. pravovremeno i kvalitetno izvršavati individualne i grupne zadatke 6. položiti ispit iz kolegija							

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	Kolokvij 30% Pismeni ispit 35% Usmeni ispit 35% Kriteriji vrednovanja i ocjenjivanja pojedinih elemenata opisani su u repozitoriju kolegija.		
Required literature	Title	Number of copies available	Availability via other media
	Michael McCarthy/Felicity O'Dell, English Vocabulary in Use (Advanced), Cambridge University Press 2002.	1	
	Ian Chilvers, The Oxford Dictionary of Art and Artists, Oxford University Press 2003.	1	
	Michael Clarke, The Oxford Dictionary of Art Terms, Oxford University Press 2001.	1	
Supplementary literature	Monographs of artists, the Internet (www.wga.hu)		
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	Baroque: uvod, obrada teksta,razumijevanje teksta	1	
Vježbe i z stranog jezika	vježbe- primjena složenijih gramatičko/sinktatičkih struktura u pisanom obliku (infinitiv i gerund perfekta, pasiv, složene imenice, složeni pridjevi, idiomi...)	1	
Week: 2.			
Predavanja	Caravaggisti(“Caravagesques“), Ribera, Rembrandt, La Tour, Manfredi: čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz obrađenih područja povijesti umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 3.			
Predavanja	Baroque in Flanders and Holland: čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija iz područja povijesti umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 4.			
Predavanja	Baroque in Spain: čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijesti umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 5.			
Predavanja	Rococo: čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice)	1	
Week: 6.			
Predavanja	Neoclassicism: David, Ingres, čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice)	1	
Week: 7.			
Predavanja	English painting:Hogarth, Reynolds, Gainsborough, Constable, čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 8.			
Predavanja	Francisco de Goya and his oeuvre: čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 9.			
Predavanja	Romanticism in France: Gericault and Delaxcroix, čitanje, interpretacija i obrada teksta,	1	

Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 10.			
Predavanja	Impressionism: čitanje, interpretacija i obrada teksta,	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 11.			
Predavanja	Post-Impressionism: čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 12.			
Predavanja	Symbolism: čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i prezentacija teme iz područja povijesti umjetnosti (do 100 riječi, po izboru studenta/ice).	1	
Week: 13.			
Predavanja	Fauvism: čitanje, interpretacija i obrada teksta	1	
Vježbe i z stranog jezika	vježbe (vještine pisanja, koherentnost i kohezija teksta), pisani uradak i individualna prezentacija teme iz područja povijest umjetnosti (do 100 riječi, po izboru studenta/ice	1	
Week: 14.			
Predavanja	Sinteza usvojenih sadržaja	1	
Vježbe i z stranog jezika	Sinteza usvojenih sadržaja	1	
Week: 15.			
Predavanja	Kolokvij	1	
Vježbe i z stranog jezika	Kolokvij	1	

<table>
<tr><td>Course name</td><td colspan="3">Italian Language IV</td><td colspan="5"></td></tr>
<tr><td>ID</td><td>FFU30F</td><td>Study year</td><td colspan="5">2.</td></tr>
<tr><td>Lecturer</td><td>doc. dr. sc. Andrea Rogošić</td><td>ECTS workload</td><td colspan="5">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>0</td><td>15</td><td>0</td></tr>
<tr><td>Course status</td><td>Elective</td><td>Online percentage</td><td colspan="5">20%</td></tr>
<tr><td colspan="8">Course description</td></tr>
<tr><td>Course aims</td><td colspan="7">The aims of the course are to encourage the acquisition of more advanced terminology in art history and the understanding of relevant texts and video materials in Italian within the field of the discipline at B2 level. The course also aims to promote the development of independent learning strategies based on Italian sources in the fields of art history and cultural heritage</td></tr>
<tr><td>Enrolment requirements</td><td colspan="7">There are no specific prerequisites.</td></tr>
<tr><td>Learning outcomes</td><td colspan="7">Upon successful completion of all course requirements, students are expected to be able to:

- identify and explain the main information and terminological elements from the field of art history present in more complex texts;
- understand texts and documentary films adapted to B2 level related to the fields of art history and cultural heritage;
- understand descriptions, reviews, and presentations of works of art adapted to B2 level;
- discuss their own experiences in art in the past and present, as well as future projects in an artistic context;
- use specialist literature in the field of art history in Italian and critically evaluate it;
- demonstrate the ability to argue and justify specialist viewpoints at B2 level;
- improve skills in both guided and spontaneous conversation on topics in art history.</td></tr>
<tr><td>Syllabus</td><td colspan="7">1. Lecture – Introduction to the aims and content of the course, as well as the required and supplementary reading; terminological definitions from the fields of art and cultural heritage; assessment of students' prior knowledge and proficiency in the language for specific purposes; revision of key terminology from the previous semester.
Practical session – Processing and analysis of visual materials; work on texts.

2. Lecture – Neoclassicism: a return to classical ideals.
Practical session – Processing and analysis of visual and video materials; work on texts.

3. Lecture – Romanticism. Pinacoteca di Brera; Hayez: Il Bacio.
Practical session – Processing and analysis of visual and video materials; work on texts.

4. Lecture – Realism. Macchiaioli.
Practical session – Processing and analysis of visual and video materials; work on texts.

5. Lecture – Impressionism (Monet, Renoir).
Practical session – Processing and analysis of visual and video materials; work on texts.

6. Lecture – Cubism (Picasso).
Practical session – Processing and analysis of visual and video materials; work on texts.

7. Lecture – Futurism in architecture, design, and manifestos.
Practical session – Processing and analysis of visual and video materials; work on texts.

8. Lecture – Surrealism: Dalí.
Practical session – Acquisition of Italian terminology through the analysis of visual materials.

9. Lecture – Digital art, street art, interactive media.
Practical session – Acquisition of Italian terminology; video materials; work on texts.

10. Lecture – Museums and the preservation of artistic and cultural heritage.
Practical session – Acquisition of Italian terminology; video materials; work on texts.

11. Lecture – The Egyptian Museum in Cairo: the largest collection of Egyptian artefacts.
Practical session – Acquisition of Italian terminology; video materials; work on texts.

12. Lecture – The Acropolis Museum: artefacts from Classical Greece.
Practical session – Acquisition of Italian terminology through the analysis of visual materials.

13. Lecture – Endangered heritage – how to protect cities of art?
Practical session – Analysis of video materials; work on texts. Debate: mass tourism and art.

14. Lecture – Revision of specialist terminology in Italian art history; style recognition. Quiz.
Practical session – Speaking activity: favourite contemporary artist.

15. Lecture – Revision of specialist terminology in Italian art history; style recognition. Quiz.
Practical session – Student seminar presentations on pre-agreed topics.</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 colspan="2">☐
☐
☐
☐</td></tr>
</table>

<table>
<tr><td></td><td colspan="3">☐ Blended learning</td><td colspan="3">☐ Supervision</td><td></td></tr>
<tr><td>Student obligations</td><td colspan="7">Students are required to actively participate in the teaching process, attend at least 70% of lectures and practical sessions, and prepare one seminar paper in accordance with predetermined criteria, which they are required to present orally with the support of a PowerPoint presentation.</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>Terenska nastava</td><td>☒</td><td>Kontinuirana provjera znanja</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="7">Students' participation and understanding of the course content are continuously monitored throughout the course. During course delivery, students are encouraged to participate through various tasks and activities. The final grade takes into account students' activity and participation in discussions during seminar sessions, as well as the grade for an independently prepared seminar paper. The assessment and grading criteria for individual components are specified in the course repository.

Assessment components:

Class activity and participation in discussions during lectures and seminars – 10%
Performance in individual and group assignments during course activities – 10%
Completed and presented seminar paper in accordance with the instructor's guidelines – 80%</td></tr>
<tr><td rowspan="3">Required literature</td><td colspan="4">Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
<tr><td colspan="4">Porreca, S. (2020). L'italiano per l'arte, Alma Edizioni.</td><td>1</td><td></td></tr>
<tr><td colspan="4">Muzejski katalozi u on-line formatu</td><td></td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="7">Deanović, M., Jernej, J. (1994). Hrvatsko-talijanski rječnik; Talijansko-hrvatski rječnik, Zagreb, Školska knjiga.
Jernej, J. (1999). Talijanska konverzacijska gramatika, Zagreb.

For each topic in the field of art, the instructor prepares presentations that are uploaded to the course repository, along with handouts containing visual materials, and provides a documentary screening, as agreed.</td></tr>
<tr><td>Quality assurance</td><td colspan="7">- class attendance, class activity, successfully completing tasks
- student questionnaire on the quality of teaching and teachers at the university level
- passed exam and the fulfillment of the other obligations prescribed by the syllabus
- individual consultations
- students' self-assessment of the learning outcomes they achieved
- collaborative assessment of the implementation and quality of the teaching process</td></tr>
<tr><td>Other (in the opinion of the proponent)</td><td colspan="7"></td></tr>
</table>

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to the aims and content of the course, as well as the required and supplementary reading; terminology in the fields of art and cultural heritage; assessment of students' prior knowledge and level of discipline-specific language proficiency; review of key terminology from the previous semester.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and text analysis.	1	P10
Week: 2.			
Predavanja	Neoclassicism: a return to classical ideals.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and text analysis.	1	P10
Week: 3.			
Predavanja	Romanticism. Pinacoteca di Brera; Hayez: Il Bacio.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and text analysis.	1	P10
Week: 4.			
Predavanja	Realism. The Macchiaioli.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and text analysis.	1	P10
Week: 5.			
Predavanja	Impressionism (Monet, Renoir).	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and text analysis.	1	P10
Week: 6.			
Predavanja	Cubism (Picasso).	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and text analysis.	1	P10
Week: 7.			
Predavanja	Futurism in architecture, design, and manifestos.	1	P10
Vježbe i z stranog jezika	Analysis and interpretation of visual material; reading and text analysis.	1	P10
Week: 8.			
Predavanja	Surrealism: Dalí.	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology through the analysis of visual material.	1	P10
Week: 9.			
Predavanja	Digital art, street art, and interactive media.	1	P10

Vježbe i z stranog jezika	Acquisition of Italian terminology; video materials; text analysis.	1	P10
Week: 10.			
Predavanja	Museums and the preservation of artistic and cultural heritage.	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology; video materials; text analysis.	1	P10
Week: 11.			
Predavanja	The Egyptian Museum in Cairo: the largest collection of Egyptian artifacts.	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology; video materials; text analysis.	1	P10
Week: 12.			
Predavanja	The Acropolis Museum: artifacts from Classical Greece.	1	P10
Vježbe i z stranog jezika	Acquisition of Italian terminology through the analysis of visual material.	1	P10
Week: 13.			
Predavanja	Endangered heritage – how can art cities be protected?	1	P10
Vježbe i z stranog jezika	Analysis of video materials; text analysis. Debate on the topic: mass tourism and art.	1	P10
Week: 14.			
Predavanja	Review of art history terminology in Italian; recognition of artistic styles. Quiz.	1	P10
Vježbe i z stranog jezika	Speaking activity: favourite contemporary artist.	1	P10
Week: 15.			
Predavanja	Review of art history terminology in Italian; recognition of artistic styles. Quiz.	1	P10
Vježbe i z stranog jezika	Student seminar presentations on a pre-selected and agreed topic.	1	P10

Course name	**The Urbanism of Medieval Communes**					
ID	FFU20H	Study year	2.			
Lecturer	doc. dr. sc. Anđelko Mihanović	ECTS workload	3.0			
Associates		Number of hours	L	S	E	P
			15	15	0	0
Course status	Elective	Online percentage	0%			

Course description

Course aims	The goal of the course is to prepare students to address topics related to medieval urbanism on the eastern coast of the Adriatic. The material is studied according to topographical and morphological characteristics, and especially by type in relation to its genesis. The course will equip students to understand the genesis of medieval cities based on two main categories: 1. cities that developed in continuity from antiquity, and 2. medieval cities built without an ancient foundation.
Enrolment requirements	-
Learning outcomes	Upon completion of the course, students will be able to: 1. Use scientific and professional literature in the fields of urbanism and urban development. 2. Recognize the values of national, regional, and local urban heritage. 3. Understand the basic concepts of architecture and urbanism. 4. Recognize and differentiate architecture and urbanism in specific historical periods. 5. Analyze the historical circumstances that caused changes in architecture and urban development. 6. Apply their acquired knowledge in further studies.
Syllabus	1. Introduction to Urbanism 2. Basics of Urbanism in Antiquity 3. The Genesis of Cities with an Ancient Foundation, Split 4. Trogir, Zadar, 5. Pula, Rab, Poreč 6. Test 7. Medieval Urbanism in Europe 8. The Planned Medieval City, Dubrovnik, Korčula 9. Ston, Pag, 10. Twin Cities: Hvar, 11. Urbanism of Rijeka, Šibenik 12. Urbanism on the Continent (Croatia) 13. Architecture and Urbanism of Italian Cities 14. Architecture and Urbanism of Islamic Cities 15. Test

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

Student obligations	1. Regular attendance and active participation in the teaching process (80%). 2. Participation in field trips. 3. Participation in and completion of in-class and extracurricular (individual and group) activities that enable the achievement of the learning outcomes specified for the course. 4. Regular completion of additional activities as instructed by the instructor. 5. Passing of a written exam or two in-semester tests equivalent to a written exam. 6. Writing and presentation of a seminar paper according to the provided instructions. 7. Getting information on missed class time during office hours with the instructor and other students. 8. Adhering to the deadlines 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	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work	1. Written exam – 60% 2. Class participation, in-class discussions, and additional activities and assignments as assigned by the instructor – 20%

	3. Written and presented a seminar paper according to the provided instructions – 20% The assessment and grading criteria for individual elements are described in the course repository.		
Required literature	Title	Number of copies available	Availability via other media
	B. MILIĆ: Razvoj grada kroz stoljeće, 2, Srednji vijek, Zagreb, 1995.	1	
	M. SUIĆ: Antički grad na istočnom Jadranu, Zagreb, 1976.	1	
	Ž. PEKOVIĆ: Urbani razvoj Dubrovnika do 13. stoljeća, Split, 1997.	1	
	Ž. PEKOVIĆ: Crkva sv. Petra Velikoga, Split, 2010.	1	
	M. PLANIĆ-LONČARIĆ: Planirana izgradnja na području Dubrovačke Republike, Zagreb, 1980.	1	
	Ž. PEKOVIĆ – K. BABIĆ, Predgrađe dubrovačke civitas, Anali Zavoda za povijesne znanosti Hrvatske akademije znanosti i umjetnosti u Dubrovniku 55/1, 2017., str. 1-63.		online
Supplementary literature	I. BABIĆ: Prostor između Splita i Trogira, Trogir,1984. A. MOHOROVIČIĆ: Analiza razvoja urbanističke strukture naselja na otocima zapadnog Kvarnera, Ljetopis JAZU, 61.Zagreb,1956, str. 461-493.		
Quality assurance	- Attendance, participation, and performance in completing assignments - University-wide student survey on the quality of instruction and instructors - Passed exam and fulfillment of other syllabus-required obligations - written and presented a seminar paper - 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 Urbanism	1	učionica
Seminar		1	učionica
Week: 2.			
Predavanja	Basics of Urbanism in Antiquity	1	učionica
Seminar		1	učionica
Week: 3.			
Predavanja	The Genesis of Cities with an Ancient Foundation, Split	1	učionica
Seminar		1	učionica
Week: 4.			
Predavanja	Trogir, Zadar,	1	učionica
Seminar		1	učionica
Week: 5.			
Predavanja	Pula, Rab, Poreč	1	učionica
Seminar		2	učionica
Week: 6.			
Predavanja	Test	1	učionica
Week: 7.			
Predavanja	Medieval Urbanism in Europe	1	učionica
Seminar		1	učionica
Week: 8.			
Predavanja	The Planned Medieval City, Dubrovnik, Korčula	1	učionica
Seminar		1	učionica
Week: 9.			
Predavanja	Ston, Pag	1	učionica
Seminar		1	učionica
Week: 10.			
Predavanja	Twin Cities: Hvar	1	učionica
Seminar		1	učionica
Week: 11.			
Predavanja	Urbanism of Rijeka, Šibenik	1	učionica
Seminar		1	učionica
Week: 12.			
Predavanja	Urbanism on the Continent (Croatia)	1	učionica
Seminar		1	učionica
Week: 13.			
Predavanja	Architecture and Urbanism of Italian Cities	1	učionica
Seminar		1	učionica
Week: 14.			
Predavanja	Architecture and Urbanism of Islamic Cities	1	učionica
Seminar		2	učionica
Week: 15.			
Predavanja	Test	1	učionica

Course name	Art of the 19th Century - General Problems and Comparative Studies						
ID	FFU308	Study year	2.				
Lecturer	izv. prof. dr. sc. Silva Kalčić	ECTS workload	5.0				
Associates		Number of hours	L	S	E	P	
			60	15	0	0	
Course status	Compulsory	Online percentage	0%				
Course description							
Course aims	Ciljevi kolegija su osoposobiti studente za stjecanje znanja o povijesti likovnih umjetnosti XIX. stoljeća. Tijekom kolegija bit će predstavljena stilska pitanja i problemi iz područja likovnih umjetnosti (arhitekture, skulpture i slikarstva) XIX. stoljeća; regionalne škole, prijenos umjetničkih utjecaja i umjetničke individualnosti u dominantno europskom i hrvatskom kontekstu uz neke izvan europske komparacije. Studenti će biti osposobljeni zau korištenje znanstvene i stručne literature, u znanstveni pristup istraživanju, interpretaciji i valorizaciji likovnih umjetnosti XIX. stoljeća, s posebnim naglaskom na nacionalnim likovno-umjetničkim dosezima XIX. stoljeća.						
Enrolment requirements	Nema uvjeta.						
Learning outcomes	Po završetku kolegija, studenti će moći: 1. Prepoznati i opisati utjecaj XIX. stoljeća na XX. stoljeće 2. Prepoznati i opisati osnovnih obilježja umjetnosti XIX. stoljeća 3. Interpretirati ulogu fotografije i njezinu ulogu u oslobađanju umjetnosti od narativnih i literarnih sadržaja 4. Definirati vrijednosti nacionalne umjetnosti i kontekstualizirati je unutar Europske umjetnosti						
Syllabus	1. Uvod u kolegij. Ciljevi i zadaci kolegija. Izvedbeni plan i program. Osnovne značajke i teoretski problemi 19. stoljeća. Kulturno-povijesni, društveni i ekonomski aspekti «stoljeća koje nije stvorilo stil». Prjedlozi tema za seminare, analize i diskusije Teme**: Stilski identitet epohe 19. stoljeća. Odnos fasade i stvarnosti društvenog prostora. Kontinuitet historicističke ideje i revolucionarni pomaci ka modernitetu u kontekstu razvojne linije koja teče od Američke i Francuske revolucije do Prvog svjetskog rata (Europa između restauracije i revolucije). Razvoj evropskih društava kao okvir linearne podjele stilskih razdoblja tijekom 19. stoljeća (Prosvjetiteljstvo, empirizam, građansko društvo i industrijska revolucija). 2. Predznaci klasicizma u djelima G. R. Donera i N. Poussina. Osnovne značajke klasicizma i njegovi pokretači (Internacionalne kolonije u Rimu, Prix de Rome, arheološka iskapanja, J. Winckelmann). Veliki francuski slikari klasicizma: J. L. David, A.-J. Gros, F.-P. Gerard, P.-P. Prud'hon, J.-A. D. Ingres. Skulptura klasicizma na primjerima djela A. Canove, B. Thorvaldsena, J.-A. Houdona, G. Schadowa, C. D. Raucha i J. Flaxmanna. Prijedlozi tema za seminare, analize i diskusije Teme**: Winckelmannova uvjerenja i njegove posljedice na stvaranje «uzvišenog» stila u skulpturi. Idealizam i racionalizam u slikarstvu 19. stoljeća s naglaskom na razdoblje do 1830. godine. Društveni mitovi 19. stoljeća i njihov odraz u slikarskoj ikonografiji s naglaskom na razdoblje do 1830. godine. 3. Pregled arhitekture klasicizma i njene značajke na primjerima iz Italije (G.-A. Selva), Francuske (C. Percier, J. F. T. Chalgrin, P. Vignon), Njemačke (K. F. Schinkel, K. G. Langhans, L. von Klenze) i Engleske (R. i J. Adam). Prijedlozi tema za seminare, analize i diskusije. Teme**: R . Adam i C.-L. Clerisseau o Dioklacijanovoj palači u Splitu. A. Paladio i Vitruvie – uzori klasicističkih arhitekata. Klasicističko graditeljstvo u Petrogradu i Moskvi. Kolonijalna arhitektura u izvaneuropskom svijetu s naglaskom na SAD. Romantizam – značajke i obilježja (revalorizacija iracionalnog, religioznost i misticizam, individualizam, nacionalizam, orijentalizam i egzotizam, utopija i idila, historija i filozofija prirode). Predromantični pokret «Sturm und Drang». Teoretičari romantizma: Ch. Baudelaire i J. Ruskin. Nazarenci (F. Overbeck, P. Cornelius…). Prerafaeliti (D. G. Rossetti, W. H. Hunt, J. E. Millais). 2h 4. Engleski pejzažisti: J. Constable, R.-P. Bonington i W. Turner i njihov utjecaj na razvoj francuskog slikarstva romantizma (Th. Gèricault, E. Delacroix) te Barbizonske škole (Th. Rousseau, J. Dupré, Ch.-F. Daubigny, J.-F. Millet). Lirski romantizam C. Corota. Upoznavanje s francuskom literaturom 19. stoljeća i kritičkim osvrtima o likovnim djelima u njima. Charles Baudelaire – korifej moderne kritike Prijedlozi tema za seminare, analize i diskusije. Teme**: Fantastika i mistika u djelima W. Blakea te njegov utjecaj na formiranje engleskih Prerafaelita. Analiza pojedinih motivskih cjelina u slikarstvu F. de Goye i njihova izmjena od rokokoovskih genre-scena do sablasnih simboličnih fantazija. 5. Skulptura romantizma na primjerima djela L. Bartolinia, F. Rudea, J.-B. Carpeauxa i A.-L. Baryea. Značajke i obilježja historicističke arhitekture te njen društveno uvjetovani stilski obrazac na odabranim primjerima. E. E. Viollet-le-Duc – arhitekt, teoretičar i radikalni pobornik «čistog stila» u restauraciji arhitektonskih spomenika. Osnovne značajke programatskog realizma i njegov predstavnik G. Courbet. H. Daumier – između romantizma i realizma. Prijedlozi tema za seminare, analize i diskusije. Teme**: Fotografija i realizam. Slikari haaške škole: braća Maris, J. Israels…i njihov utjecaj na slikarstvo V. van Gogha. Elementi realizma i impresionizma u slikarskom opusu J. A. M. Whistlera. I. Rjepin i ruski naturalizam. Verizam u djelima talijanskih umjetnika: G. Fattoria, T. Signorinia. Odjeci realizma u njemačkom slikarstvu A. Böcklina, A. Feuerbacha i H. von Maréesa. 6. Impresionizam – značajke i obilježja (plein-air, novi koloristički izraz, isječak kao motiv, sadržaj kao učinak svjetla u odabranom trenutku). E. Manet i oslobađanje od «diktata sižea». C. Monet i C. Pissarro – najdosljedniji impresionisti. E. Degas i analiza pokreta. P. A. Renoir – evociranje klasičnog.						

	Prijedlozi tema za seminare, analize i diskusije. Teme**: Razvoj fotografske optike i njen utjecaj na načine i tehnike slikarske reprezentacije u drugoj polovici 19. stoljeća. Impresionistički lirizam u slikarstvu A. Sisleya. 7. Postimpresionizam. Divizionizam - pokušaj spajanja idealizma i filozofije prirode putem znanstvenog pristupa u slikarstvu G.-P. Seurata i P. Signaca. P. Cézanne – sinteza oblika pokretima boje. Autentični opusi P. Gauguina, V. van Gogha i H. de Toulouse – Lautreca i njihovi doprinosi ekspresionizmu, simbolizmu i art nouveau. Prijedlozi tema za seminare, analize i diskusije. Teme**: Utjecaj japanskih i drugih orijentalnih estampi na umjetničke opuse V. van Gogha, H. de Toulouse – Lautreca i P. Gauguina. H Rousseau – izvorna umjetnost i magija snova. 8. Začeci moderne skulpture. A. Rodin – reakcija protiv sentimentalnog idealizma akademičara. A. E. R. Hildebrand – kipar i teoretičar koji se suprotstavio tradicijama dekorativnog neobaroka. Slikari u skulpturi: H. Daumier, E. Degas, A. Renoir, P. Gauguin, M. Rosso i njihov doprinos napuštanju klasične skulptorske metode i tehnologije u korist novog načina viđenja forme. Prijedlozi tema za seminare, analize i diskusije. Teme**: Skulptura na prijelazu stoljeća (A. Maillol, A. Bourdelle, C. Despiau). Eklekticizam u skulpturi (M. Klinger). Realizam u skulpturi (C.-E. Meunier). 9. Industrijska arhitektura i građevinsko inženjerstvo; problem odnosa između novih materijala i tehnologija te društvene uvjetovanosti stila; stil protiv funkcije (Arts and Crafts, Ecolle des Beaux-Arts, svjetske izložbe). Razvitak urbanizma u 19 st. na odabranim primjerima (Pariz, Beč, Barcelona); ideja «komunikacije» potiskuje ideju «mjesta». Stvaranje modernističkog identiteta u djelima V. Horte, H. P. Berlagea, A. Perreta, O. Wagnera, A. Gaudia… Prijedlozi tema za seminare, analize i diskusije. Teme**: Razvoj arhitekture u SAD-u: Čikaška škola i počeci nebodera. C. R. Mackintosh i Glasgowska škola. Bečki doprinos modernitetu: O. Wagner, J. M. Olbrich i J. Hoffman. A. Loos: Ornament i zločin. 10. Kulturno-historijski značaj art nouveaua i secesije. Nove umjetničke tendencije u razdoblju od 1880. god. do 1914. godine. Art nouveau i design. Grupa Nabis (P. Bonnard, E. Vuillard i dr.) i njihov utjecaj na eksperimentalne (avangardne) umjetnike 20. stoljeća.
	Prijedlozi tema za seminare, analize i diskusije. Teme**: Uloga i značaj W. Morrisa i pokreta «Arts and Crafts» za razvoj art nouveaua. Slikarski doprinos G. Klimta bečkoj secesiji. Kolokvij (pismeni)* * Po završetku općeg pregleda likovnih umjetnosti 19. stoljeća u Europi predviđeno je održavanje kolokvija (u vremenu predviđenom za održavanje seminara, analiza i diskusija, u drugom ili trećem tjednu prosinaca), o čemu će studenti biti unaprijed obaviješteni. Pregled povijesti likovnih umjetnosti 19. stoljeća na tlu Hrvatske u korelaciji i u kontekstu s europskim umjetničkim tijekom. Složenost povijesnog hrvatskog identiteta; slika stanja u vremenskom rasponu od Napoleonovih osvajanja do Prvog svjetskog rata. 11. Kontinuitet kasnobarokne tradicije. Klasicizam kao razdjelnica dviju epoha: feudalne i građanske; klasicizam plemića i klasicizam građanina; Biedermeier. R. Adam i inspiracija Dioklecijanovom palačom. Klasicistička arhitektura B. Felbingera. V. Andrić – zastoj realizacije. Prijedlozi tema za seminare, analize i diskusije. Teme**: Klasicizam u Splitu. Klasicizam u Zadru. Historicizam – ideološki, narodno-gospodarstveni i kulturološki aspekti pojave neostilova u Hrvatskoj. 12. Historicistički odraz u arhitekturi i urbanizmu u drugoj polovici 19. stoljeća (Zagreb, Split) Proces industrijalizacije i promjena identiteta grada. Uloga i značaj: J. J. Strossmayera, I. Kršnjavija i H. Bollea. Secesija u hrvatskoj arhitekturi. Počeci modernog pokreta u arhitekturi i urbanizmu – V. Kovačić. *U sklopu realizacije navedenih tema predviđena je terenska nastava u Splitu i Zagrebu, tijekom koje bi se studente upoznalo s najznačajnijim primjerima arhitekture te urbanističkim zahvatima. Prijedlozi tema za seminare, analize i diskusije. Teme**: Neostilska arhitektura u Dalmaciji. Industrijska arhitektura u Hrvatskoj u drugoj polovici 19. stoljeća. Arhitektura historicizma u Hrvatskom primorju i Istri. Historicistička arhitektura u Slavoniji. Arhitektura kazališta u Hrvatskoj u drugoj polovici 19. stoljeća. Secesijska arhitektura u Slavoniji i sjevernoj Hrvatskoj. Arhitektura secesije u Rijeci, Hrvatskom primorju i Istri. Arhitektura secesije u Dalmaciji. 13. Slikarstvo prve polovice i sredine 19. stoljeća. «Bečka škola» (M. Stroy, M. Brodnik, I. Zasche) i «Osječki likovni krug» (H. C. von Hötzendorf, A. Waldinger); motivika u rasponu od bidermajerskog portreta do romantičarskog i realističkog pejzaža u slikarstvu. V. Karas i prve naznake moderniteta u hrvatskom slikarstvu. Prijedlozi tema za seminare, analize i diskusije. Teme**: Slikarstvo u 19. stoljeću u Splitu. Slikarstvo 19. stoljeća u Zadru. Slikarstvo Rijeke u 19. stoljeću. Slikarstvo klasicizma u Dubrovniku. 14. Druga generacija slikarskog moderniteta: I. Kršnjavi, F. Quiquerez i N. Mašić (prva generacija minhenskih đaka). Treća generacija slikarskog moderniteta: od V. Bukovca do B. Čikoša Sesije; sukob pariških, bečkih i minhenskih utjecaja koji teku usporedno s početkom historijskog pokreta «Moderne». Institucija «Umjetničkog paviljona», Hrvatski salon – 1898. i «Zagrebačka šarena škola».

	*U sklopu realizacije navedenih tema predviđena je terenska nastava u Zagrebu – posjet Modernoj galeriji tijekom koje bi se studente upoznalo s najznačajnijim primjerima slikarstva 19. stoljeća u Hrvatskoj. Prijedlozi tema za seminare, analize i diskusije. Teme**: Historijsko slikarstvo u Hrvatskoj u drugoj polovici 19. stoljeća. Pejzaži i vedute M. C. Crnčića. Melankolični krajolici F. Kovačevića. S. Raškaj - s «onu stranu prirode». 15. Četvrta generacija slikarskog moderniteta: Umjetničko udruženje «Medulić» u kontekstu društveno-političkih zbivanja. Mjesto E. Vidovića. Modernost «Münchenske škole» (J. Račić, M. Kraljević; V. Becić, O. Herman). 1 h Razvojna linija kiparstva u 19. stoljeću (od A. D. Fernkorna preko I. Rendića, R. Frangeš- Mihanovića i R. Valdeca, do I. Meštrovića) u usporedbi s tada suvremenim europskim kretanjima. Likovna kritika u književnim djelima hrvatskih pisaca te časopisi do 1920. 1 h

Teaching types						
	☒ Lectures		☒ Fieldwork		☐	
	☒ Seminars		☐ Independent work		☐	
	☐ Practicals		☐ Multimedia		☐	
	☐ Remote learning		☐ Laboratory		☐	
	☐ Blended learning		☐ 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) aktivnosti koje omogućavaju stjecanje ishoda učenja predviđenih kolegijem 4. izraditi seminarski rad prema unaprijed utvrđenim kriterijima 5. prezentirati seminarski rad prema unaprijed utvrđenim kriterijima 6. položiti pisani ispit (ekvivalent pisanom ispitu su 2 položena kolokvija) i ostvariti minimalno 50% točnosti na ispitu/kolokvijima 7. informirati se o nastavi s koje je izostao u vrijeme konzultacija nastavnika i s drugim studentima 8. pridržavati se vremenskih okvira potrebnih za obavljanje aktivnosti na kolegiju 9. pravovremeno i kvalitetno izvršavati individualne i grupne zadatke 10. 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. pisani ispit, odnosno uspješno položena dva kolokvija (pozitivna ocjena iz obaju kolokvija ekvivalentna je pisanom ispitu) – 40% 2. istraživanje i priprema kritičkog eseja – 40% 3. uspješnost u rješavanju samostalnih i grupnih zadataka – 10% 4. aktivnost na nastavi, sudjelovanje u raspravama tijekom nastave i seminara te na terenskoj nastavi – 10% Kriteriji vrednovanja i ocjenjivanja pojedinih elemenata opisani su u repozitoriju kolegija.

Required literature	Title	Number of copies available	Availability via other media
	Hauser, A., Sociologija umjetnosti 1, Školska knjiga, Zagreb, 1986., str. 229-241.	1	
	Stephen F. Eisenman (Thomas Crow, Brian Lukacher, Linda Nochlin, David Llewellyn Phillips, and Frances K. Pohl, Nineteenth Century Art: A Critical History (Fourth Edition), Thames & Hudson, London, 2011.	1	
	H. W. Janson, Anthony F. Janson [dopunu, pregled povijesti umjetnosti u Hrvatskoj napisao Radovan Ivančević]. (2003). Povijest umjetnosti. Stanek, Varaždin	1	
	Babić, Ljubo, Umjetnost kod Hrvata, sabrana djela Lj. Babića/knjiga I., naklada A. Velzek, Zagreb, 1943., str. 31-37, 39-47.	1	
	Bidermajer u Hrvatskoj, katalog izložbe, Muzej za umjetnost i obrt, Zagreb, 1997.	1	

	Historicizam u Hrvatskoj, sv. I i II, katalog izložbe, Muzej za umjetnost i obrt, Zagreb, 2000.	1	
	Babić, Ljubo, Umjetnost kod Hrvata, sabrana djela Lj. Babića/knjiga I., naklada A. Velzek, Zagreb, 1943.	1	
	Secesija u Hrvatskoj, katalog izložbe, Muzej za umjetnost i obrt, Zagreb, 2003. - odabrane teme koje prate predavanje.	1	
	Gamulin, Grgo, Hrvatsko slikarstvo XIX. stoljeća, sv. 1, edicija Povijest umjetnosti u Hrvatskoj, Naprijed, Zagreb, 1995. – odabrane teme koje prate predavanje.	1	
Supplementary literature	Povijest svijeta, Naprijed, Zagreb, 1990., str. 524-600.		
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	Uvod u kolegij. Ciljevi i zadaci kolegija. Izvedbeni plan i program. Osnovne značajke i teoretski problemi 19. stoljeća. Kulturno-povijesni, društveni i ekonomski aspekti «stoljeća koje nije stvorilo stil».	5	
Week: 2.			
Predavanja	Predznaci klasicizma u djelima G. R. Donera i N. Poussina. Osnovne značajke klasicizma i njegovi pokretači (Internacionalne kolonije u Rimu, Prix de Rome, arheološka iskapanja, J. Winckelmann). Veliki francuski slikari klasicizma: J. L. David, A.-J. Gros, F.-P. Gerard, P.-P. Prud'hon, J.-A. D. Ingres. Skulptura klasicizma na primjerima djela A. Canove, B. Thorvaldsena, J.-A. Houdona, G. Schadowa, C. D. Raucha i J. Flaxmanna.	5	
Week: 3.			
Predavanja	Pregled arhitekture klasicizma i njene značajke na primjerima iz Italije (G.-A. Selva), Francuske (C. Percier, J. F. T. Chalgrin, P. Vignon), Njemačke (K. F. Schinkel, K. G. Langhans, L. von Klenze) i Engleske (R. i J. Adam).	5	
Week: 4.			
Predavanja	Engleski pejzažisti: J. Constable, R.-P. Bonington i W. Turner i njihov utjecaj na razvoj francuskog slikarstva romantizma (Th. Gèricault, E. Delacroix) te Barbizonske škole (Th. Rousseau, J. Dupré, Ch.-F. Daubigny, J.-F. Millet). Lirski romantizam C. Corota. Upoznavanje s francuskom literaturom 19. stoljeća i kritičkim osvrtima o likovnim djelima u njima. Charles Baudelaire – korifej moderne kritike	5	
Week: 5.			
Predavanja	Skulptura romantizma na primjerima djela L. Bartolinia, F. Rudea, J.-B. Carpeauxa i A.-L. Baryea. Značajke i obilježja historicističke arhitekture te njen društveno uvjetovani stilski obrazac na odabranim primjerima. E. E. Viollet-le-Duc – arhitekt, teoretičar i radikalni pobornik «čistog stila» u restauraciji arhitektonskih spomenika. Osnovne značajke programatskog realizma i njegov predstavnik G. Courbet. H. Daumier – između romantizma i realizma.	5	
Week: 6.			
Predavanja	Impresionizam – značajke i obilježja (plein-air, novi koloristički izraz, isječak kao motiv, sadržaj kao učinak svjetla u odabranom trenutku). E. Manet i oslobađanje od «diktata sižea». C. Monet i C. Pissarro – najdosljedniji impresionisti. E. Degas i analiza pokreta. P. A. Renoir – evociranje klasičnog. Postimpresionizam. Divizionizam - pokušaj spajanja idealizma i filozofije prirode putem znanstvenog pristupa u slikarstvu G.-P. Seurata i P. Signaca. P. Cézanne – sinteza oblika pokretima boje. Autentični opusi P. Gauguina, V. van Gogha i H. de Toulouse – Lautreca i njihovi doprinosi ekspresionizmu, simbolizmu i art nouveau.	5	
Week: 7.			
Seminar	Seminarska izlaganja i diskusija.	5	
Week: 8.			
Predavanja	Začeci moderne skulpture. A. Rodin – reakcija protiv sentimentalnog idealizma akademičara. A. E. R. Hildebrand – kipar i teoretičar koji se suprotstavio tradicijama dekorativnog neobaroka. Slikari u skulpturi: H. Daumier, E. Degas, A. Renoir, P. Gauguin, M. Rosso i njihov doprinos napuštanju klasične skulptorske metode i tehnologije u korist novog načina viđenja forme.	4	
Seminar	Seminarska izlaganja i diskusija.	1	
Week: 9.			
Predavanja	Industrijska arhitektura i građevinsko inženjerstvo; problem odnosa između novih materijala i tehnologija te društvene uvjetovanosti stila; stil protiv funkcije (Arts and Crafts, Ecolle des Beaux-Arts, svjetske izložbe). Razvitak urbanizma u 19 st. na odabranim primjerima (Pariz, Beč, Barcelona); ideja «komunikacije» potiskuje ideju «mjesta». Stvaranje modernističkog identiteta u djelima V. Horte, H. P. Berlagea, A. Perreta, O. Wagnera, A. Gaudia…	3	
Seminar	Seminarska izlaganja i diskusija.	2	
Week: 10.			
Predavanja	Kulturno-historijski značaj art nouveaua i secesije. Nove umjetničke tendencije u razdoblju od 1880. god. do 1914. godine. Art nouveau i design. Grupa Nabis (P. Bonnard, E. Vuillard i dr.) i njihov utjecaj na eksperimentalne (avangardne) umjetnike 20. stoljeća. Kolokvij.	5	
Week: 11.			
Predavanja	Kontinuitet kasnobarokne tradicije. Klasicizam kao razdjelnica dviju epoha: feudalne i građanske; klasicizam plemića i klasicizam građanina; Biedermeier. R. Adam i inspiracija Dioklecijanovom palačom. Klasicistička arhitektura B. Felbingera. V. Andrić – zastoj	5	

	realizacije. Historicistički odraz u arhitekturi i urbanizmu u drugoj polovici 19. stoljeća (Zagreb, Split) Proces industrijalizacije i promjena identiteta grada. Uloga i značaj: J. J. Strossmayera, I. Kršnjavija i H. Bollea. Secesija u hrvatskoj arhitekturi. Počeci modernog pokreta u arhitekturi i urbanizmu – V. Kovačić.		
Week: 12.			
Predavanja	Terenska nastava.	5	
Week: 13.			
Predavanja	Slikarstvo prve polovice i sredine 19. stoljeća. «Bečka škola» (M. Stroy, M. Brodnik, I. Zasche) i «Osječki likovni krug» (H. C. von Hötzendorf, A. Waldinger); motivika u rasponu od bidermajerskog portreta do romantičarskog i realističkog pejzaža u slikarstvu. V. Karas i prve naznake moderniteta u hrvatskom slikarstvu. Prijedlozi tema za seminare, analize i diskusije. Teme**: Slikarstvo u 19. stoljeću u Splitu. Slikarstvo 19. stoljeća u Zadru. Slikarstvo Rijeke u 19. stoljeću. Slikarstvo klasicizma u Dubrovniku. Druga generacija slikarskog moderniteta: I. Kršnjavi, F. Quiquerez i N. Mašić (prva generacija minhenskih đaka). Treća generacija slikarskog moderniteta: od V. Bukovca do B. Čikoša Sesije; sukob pariških, bečkih i minhenskih utjecaja koji teku usporedno s početkom historijskog pokreta «Moderne». Institucija «Umjetničkog paviljona», Hrvatski salon – 1898. i «Zagrebačka šarena škola».	3	
Seminar	Seminarska izlaganja i diskusija.	2	
Week: 14.			
Predavanja	Četvrta generacija slikarskog moderniteta: Umjetničko udruženje «Medulić» u kontekstu društveno-političkih zbivanja. Mjesto E. Vidovića. Modernost «Münchenske škole» (J. Račić, M. Kraljević; V. Becić, O. Herman). 1 h Razvojna linija kiparstva u 19. stoljeću (od A. D. Fernkorna preko I. Rendića, R. Frangeš- Mihanovića i R. Valdeca, do I. Meštrovića) u usporedbi s tada suvremenim europskim kretanjima. Likovna kritika u književnim djelima hrvatskih pisaca te časopisi do 1920. Kolokvij.	5	
Week: 15.			
Seminar	Seminarska izlaganja i diskusija.	5	

Course name	Art of the 17th and 18th Century					
ID	FFU307	Study year	2.			
Lecturer	prof. dr. sc. Ivana Prijatelj Pavičić	ECTS workload	5.0			
Associates	Frane Prpa	Number of hours	L	S	E	P
			60	15	0	0
Course status	Compulsory	Online percentage	20%			

Course description

Course aims	The course aims to equip students with an understanding of seventeenth- and eighteenth-century art, to familiarize them with the stylistic developments that took place during these centuries, regional schools, the transmission of artistic influences, and artistic individuality in both the European and Croatian contexts. Furthermore, the course prepares students to conduct research on seventeenth- and eighteenth-century art at both theoretical and professional levels.
Enrolment requirements	Nema uvjeta.
Learning outcomes	1. Use scholarly and professional literature in the field of seventeenth- and eighteenth-century visual arts. 2. Assess and critically evaluate topics related to seventeenth- and eighteenth-century art from a professional perspective. 3. Develop the ability to interpret and evaluate artistic achievements of the seventeenth and eighteenth centuries. 4. Recognize the value of the national, regional, and local artistic heritage of the seventeenth and eighteenth centuries.
Syllabus	1. Introduction. Fundamental characteristics and theoretical issues of the Baroque. 2. Baroque architecture in Italy. 3. Architecture of the seventeenth and early eighteenth centuries in the Habsburg and German lands. 4. Seventeenth- and eighteenth-century architecture in Spain and in Central and Latin America. 5. Seventeenth-century architecture in France. 6. Introduction to seventeenth- and eighteenth-century art in Croatia. 7. Seventeenth- and eighteenth-century art in Venetian Dalmatia and the Republic of Dubrovnik: architecture; works of foreign architects and builders in Venetian Dalmatia and the Republic of Dubrovnik. 8. Baroque architecture in Istria and the Croatian Littoral; Baroque architecture in continental Croatia. 9. Baroque sculpture; Baroque sculpture in Italy. 10. Baroque sculpture in the German-speaking lands; seventeenth- and eighteenth-century sculpture in France; Baroque sculpture in Spain and in Central and Latin America. 11. Seventeenth- and eighteenth-century sculpture in Venetian Dalmatia and the Republic of Dubrovnik. 12. Baroque painting; Baroque painting in Italy; seventeenth- and eighteenth-century painting in Venetian Dalmatia and the Republic of Dubrovnik. 13. Works of Croatian painters of the seventeenth and eighteenth centuries in Venetian Dalmatia and the Republic of Dubrovnik; Baroque painting in Istria and the Croatian Littoral. 14. French Baroque painting; Baroque painting in Spain; Baroque painting in Belgium; Baroque painting in the Netherlands. 15. Fundamental stylistic characteristics of the Rococo; Neoclassicism.

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

Student obligations	1. Participate actively and constructively in class. 2. Take part in all course activities: lectures (70%) and seminars (30%). 3. Class attendance is not included in the final grade but is a prerequisite for taking the final examination. 4. Students who miss a class are responsible for obtaining information about the missed material during the instructor's office hours and from their fellow students. 5. Adhere to the deadlines established for all course activities. 6. Complete individual and group assignments on time and to the required standard. 7. Successfully passing all three midterm tests is equivalent to passing the written or oral final examination. 8. Prepare a seminar paper in accordance with the prescribed guidelines and assessment criteria. 9. Present the seminar paper in accordance with the prescribed guidelines and assessment 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	In accordance with the course learning outcomes and student responsibilities, the final course grade is determined on the basis of the following assessment components: - Written examination or successful completion of all three midterm tests (a passing grade in all three midterm tests is equivalent to passing the written examination) – 70% - Preparation and presentation of a seminar paper in accordance with the instructor's guidelines – 20% - Class participation, including active engagement in discussions during lectures and seminars – 10% 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
	H. W. Janson, Anthony F. Janson, Povijest umjetnosti, dopunjeno izdanje, Varaždin, Stanek d.o.o., 2003. (1962.), str. 502-503, 549-629, 635-643, 647-675.	1	
	G. Bazin, Barok i rokoko (Baroque and Rococo), 1964.	1	
	AAVV, Hrvatska i Europa III. Barok i prosvjetiteljstvo, Zagreb, Hazu, Školska knjiga, 2003., izd.: Ivan Supičić i Ivan Golub, str. 618-702.	1	
	R. Matejčić-A. Horvat-K. Prijatelj, Barok u Hrvatskoj, Zagreb, 1982.	1	
	Baroque architecture, sculpture and painting, Könemann, 2004.	1	
	S. Cvetnić, Ikonografija nakon Tridentskog sabora i hrvatska likovna baština, Zagreb, 2007.	1	
	D. Bilić, Inženjeri u službi Mletačke Republike. Inženjeri i civilna arhitektura u 18. stoljeću u mletačkoj Dalmaciji i Albaniji, Split, 2013.	3	
	K. Horvat-Levaj, Barokna arhitektura u Hrvatskoj, Zagreb, 2016.	1	
	V. Marković, Crkve 17. i 18. stoljeća u Istri - tipologija i stil, Zagreb, 2004.	1	
	V. Marković, Crkve u Dalmaciji 17. i 18. stoljeća : prošlost i promjene, Zagreb, 2018.	0	
	D. Botica, Barokna arhitektura, Zagreb, 2019., on line izdanje	0	Dostupno on line.

Supplementary literature	R. Witkover, Art and Architecture in Italy 1600-1750, The Pelican History of Art, 1972. Ch. Norberg-Schulz, Baroque Architecture, Electa/Rizzoli, New York, 1979. Ch. Norberg-Schulz, Late Baroque and Rococo Architecture, Electa/Rizzoli, New York, 1980. E. Hempel, Baroque Art and Architecture in Central Europe: Germany, Switzerland, Hungary, Czechoslovakia, Poland, 1966. (odabrana poglavlja) Barock, Geschichte der bildenden Kunst in Österreich, zbornik, ur. Helmut Lorenz, München/ London/ New York 1999. F. Blunt, Art and Architecture in France, 1500–1700. Yale University Press, 1999.); V. Marković, Barokni dvorci Hrvatskog zagorja, Zagreb 1995. M. Repanić-Braun, Barokno slikarstvo u hrvatskoj franjevačkoj provinciji sv. Ćirila i Metoda, Zagreb 2004. R. Tomić, Barokni oltari i skulptura u Dalmaciji, Zagreb 1995. Skupina autora, Barok i prosvjetiteljstvo, Hrvatska i Europa, 3. dio, Zagreb 2004. S. Cvetnić, Ikonografija nakon Tridentskog sabora i hrvatska likovna baština, Zagreb, 2007. D. Baričević, Skulptura baroka u kontinentalnoj Hrvatskoj, Zagreb, 2008. S. Rosenberg, S. Slive, E. H. Ter Kuile, Dutch Art and Architecture 1600-1800, Penguin Books, 1972. M. Levy, Rococo to revolution. Major trends in eighteenth-century painting, Thames and Hudson, 1988. V. Bralić - N. Kudiš, Slikarska baština Istre, Djela štafelajnog slikarstva od 15. do 18. stoljeća na području porečko-pulske biskupije, Zagreb, 2006. D. Kečkemet, Robert Adam. Dioklecijanova palača i klasicizam, Zagreb 2003. M. Repanić-Braun, Barokno slikarstvo u hrvatskoj franjevačkoj provinciji sv. Ćirila i Metoda, Zagreb 2004. V. Zajec, Studije o drvenim oltarima i skulpturi 17. stoljeća u Istri, Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2014. D. Šourek, Altaristička radionice na granici. Barokni mramorni oltari u Rijeci i Hrvatskom primorju, 2015. Sveto i profano, Slikarstvo talijanskog baroka u Hrvatskoj, katalog izložbe, Zagreb, Klovićevi dvori, 2015.

	K. Horvat-Levaj, ur., Zborna crkva sv. Vlaha u Dubrovniku, Dubrovnik-Zagreb, 2017. P. Marković, I. Matejčić, D. Tulić: Kiparstvo od 14. do 18. stoljeća. Umjetnička baština istarske crkve, 2 (Scultura dal XIV al XVIII secolo. Il patrimonio artistico della chiesa istriana), 2. sv., 2017. R. Tomić, Znakovi identiteta. Sveci i zaštitnici u umjetnosti 17. i 18. stoljeća u Dalmaciji, Boki kotorskoj i Dubrovačkoj Republici, Split-Zagreb, 2021.
Quality assurance	The quality and effectiveness of the course are evaluated through the following: - Class attendance, participation, and successful completion of course assignments. - University-level student evaluation survey on the quality of teaching and instructors. - Successful completion of the final examination and fulfilment of all other course requirements specified in the syllabus. - Individual consultations with the instructor. - 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. Fundamental characteristics and theoretical issues of the Baroque.	4	
Seminar	Detailed guidance for the preparation of seminar papers and assignment of seminar topics.	1	
Week: 2.			
Predavanja	Baroque architecture in Italy.	4	
Seminar	Selected seminar topics in Baroque Architecture in Italy.	1	
Week: 3.			
Predavanja	Architecture of the seventeenth and early eighteenth centuries in the Habsburg and German lands.	4	
Seminar	Selected seminar topics in Baroque Architecture in the Habsburg and German Lands.	1	
Week: 4.			
Predavanja	Seventeenth- and eighteenth-century architecture in Spain and in Central and Latin America.	4	
Seminar	Selected seminar topics in Spanish Baroque Architecture.	1	
Week: 5.			
Predavanja	Seventeenth-century architecture in France.	4	
Seminar	Selected seminar topics in French Baroque Architecture.	1	
Week: 6.			
Predavanja	Introduction to seventeenth- and eighteenth-century art in Croatia.	4	
Seminar	Selected seminar topics in Early Baroque Architecture in Croatia.	1	
Week: 7.			
Predavanja	Seventeenth- and eighteenth-century art in Venetian Dalmatia and the Republic of Dubrovnik: architecture; works of foreign architects and builders in Venetian Dalmatia and the Republic of Dubrovnik.	4	
Seminar	Selected seminar topics in Seventeenth- and Eighteenth-Century Architecture in the Republic of Dubrovnik and Venetian Dalmatia.	1	
Week: 8.			
Predavanja	Baroque architecture in Istria and the Croatian Littoral; Baroque architecture in continental Croatia.	4	
Seminar	Selected seminar topics in Baroque Architecture in Istria, the Croatian Littoral, and Continental Croatia.	1	
Week: 9.			
Predavanja	Baroque sculpture; Baroque sculpture in Italy.	4	
Seminar	Selected seminar topics in Baroque Sculpture in Italy.	1	
Week: 10.			
Predavanja	Baroque sculpture in the German-speaking lands; seventeenth- and eighteenth-century sculpture in France; Baroque sculpture in Spain and in Central and Latin America.	4	
Seminar	Selected seminar topics in Baroque Sculpture in France and Spain.	1	
Week: 11.			
Predavanja	Seventeenth- and eighteenth-century sculpture in Venetian Dalmatia and the Republic of Dubrovnik.	4	
Seminar	Selected seminar topics in Seventeenth- and Eighteenth-Century Sculpture in Venetian Dalmatia and the Republic of Dubrovnik.	1	
Week: 12.			
Predavanja	Baroque painting; Baroque painting in Italy; seventeenth- and eighteenth-century painting in Venetian Dalmatia and the Republic of Dubrovnik.	4	
Seminar	Selected seminar topics in Painting in Venetian Dalmatia and the Republic of Dubrovnik.	1	
Week: 13.			
Predavanja	Works of Croatian painters of the seventeenth and eighteenth centuries in Venetian Dalmatia and the Republic of Dubrovnik; Baroque painting in Istria and the Croatian Littoral.	4	
Seminar	Selected seminar topics in Seventeenth- and Eighteenth-Century Painting in Venetian Dalmatia, the Republic of Dubrovnik, and Istria.	1	
Week: 14.			
Predavanja	French Baroque painting; Baroque painting in Spain; Baroque painting in Belgium; Baroque painting in the Netherlands.	4	
Seminar	Selected seminar topics in Baroque Painting in France, Spain, Belgium, and the Netherlands.	1	

Week: 15.			
Predavanja	Fundamental stylistic characteristics of the Rococo; Neoclassicism.	4	
Seminar	Selected seminar topics in Rococo and Neoclassicism.	1	

Course name	Heritage Conservation						
ID	FFU309	Study year	2.				
Lecturer	doc. dr. sc. Anđelko Mihanović	ECTS workload	3.0				
Associates		Number of hours	L	S	E	P	
			30	15	0	0	
Course status	Compulsory	Online percentage	0%				
Course description							
Course aims	The course aims to equip students with knowledge of monument protection. The course aims to encourage students to understand and apply legal and management instruments, including UNESCO conventions and policies, and to develop participatory and decolonial approaches that actively include local and indigenous communities. The course aims to introduce students to innovative and interdisciplinary projects for the future of monument protection, integrating new technologies (AI, VR/AR) and critical reflection on the social, cultural, and economic impacts of conservation practice.						
Enrolment requirements	-						
Learning outcomes	Upon completion of the course, students will be able to: - Recognize and explain the basic concepts, values, and historical development of monument protection – differentiate between tangible and intangible heritage and list the main international conventions and ethical documents (e.g., UNESCO conventions), - identify appropriate methods of digital recording and analysis (photography, basic photogrammetry, field mapping) and participate in the documentation and interpretation of heritage monuments while respecting the principles of sustainability and climate change adaptation, - identify common material pathologies on heritage objects, understand the fundamental principles of conservation intervention (minimum intervention, reversibility), and prepare simple proposals for conservation measures in collaboration with mentors, - understand the role of legal and management instruments for heritage conservation (UNESCO Conventions, national laws, risk management guidelines) and participate in participatory processes involving local and indigenous communities, respecting the principle of free, prior, and informed consent, - participate in the development of core management plans for landscapes, tourism, and emergencies that balance conservation with social, economic, and environmental aspects and use an interdisciplinary approach, - critically reflect on the ethical, social, and political aspects of heritage protection (e.g., decolonization, identity, social justice) and, during discussions, identify potential conflicts and dilemmas, - familiarize themselves with the role of new technologies (e.g., VR/AR, digital repositories) and participate in developing simple projects for the digital interpretation or promotion of cultural heritage in collaboration with mentors.						
Syllabus	1. Concepts and values of cultural heritage (UNESCO's curriculum and guidelines, the need to understand the spiritual, historical, social, and economic values of heritage, and the role of local and indigenous communities in its protection) 2. History and evolution of heritage protection (changes in the understanding of authenticity, integrity, and value throughout history, the evolution of doctrine and standards.) 3. Documentation methods and digital recording (3D scanning, photogrammetry, and geographic information systems as tools for monitoring the condition and loss of heritage) 4. Material Analysis and Pathology (identification of material pathologies, especially in stone structures, and strategies for resilience and sustainable conservation) 5. Legal Frameworks and Policies (issues of ownership, international conventions, and political controversies in monument protection) 6. Climate Change and Risks (scientific and political background of climate change, adaptation practices) 7. Intangible Heritage and Communities (Convention on Intangible Heritage, broad community participation in the identification and management of cultural heritage) 8. Test; Digital Heritage and Open Data (methods of digital documentation and open data) 9. Sustainable Management and Cultural Landscapes (the intersection of natural and cultural heritage and the involvement of diverse stakeholders in landscape management) 10. Tourism and Economic Aspects (the importance of balancing economic development and heritage conservation, and the analysis of tourism practices and their consequences) 11. Heritage Risk Management and Security (how to assess risks, prepare a protection plan, and use new technologies for hazard prevention and response) 12. Community Engagement and Participatory Methods 13. Ethics, Politics, and Conflicted Heritages 14. The Future of Heritage: Innovations and New Paradigms 15. Test						
Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☒ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐				
Student obligations	1. Regular attendance and active participation in the teaching process (80%).						

<table>
<tr><td></td><td colspan="6">2. Attendance at field trips.
3. Participation in and completion of in-class and extracurricular (individual and group) activities that enable the achievement of the course's learning outcomes.
4. Preparation and presentation of a seminar paper according to pre-established criteria.
5. Passing of a written exam or two in-semester tests equivalent to a final exam.
6. Getting information about missed class time during office hours with the instructor and other students.
7. Adhering to the deadlines for all course activities.</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="3"></td></tr>
<tr><td>Assessment and evaluation of student work</td><td colspan="6">1. Written exam – 60%
2. In-class activity, participation in discussions during class and seminars – 30%
3. Completion and presentation of a seminar paper according to instructions – 10%
The assessment and grading criteria for each component are described in the course repository.</td></tr>
<tr><td rowspan="4">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">B. M. Feilden: Uvod u konzerviranje kulturnog nasljeđa, Zagreb 1981.</td><td>1</td><td></td></tr>
<tr><td colspan="5"></td></tr>
<tr><td colspan="3">T. Marasović: Zaštita graditeljskog nasljeđa, Zagreb 1989.</td><td>1</td><td></td></tr>
<tr><td></td><td colspan="3">T. Marasović: Aktivni pristup graditeljskom nasljeđu, Split 1985.</td><td></td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">Il. Maroević: Sadašnjost baštine, Zagreb 1986.
Pogledi 18, br.3/4, Split 1998. (broj posvećen zaštiti spomeničkih cjelina)
Peters, Renata F., Iris L. F. den Boer, Jessica S. Johnson i Susanna Pancaldo, ur. 2020. Heritage Conservation and Social Engagement. London: UCL Press.
Harrison, Rodney, Caitlin DeSilvey, Cornelius Holtorf, Sharon Macdonald, Anders Högberg i sur. 2020. Heritage Futures: Comparative Approaches to Natural and Cultural Heritage Practices. London: UCL Press
Myers, David, i Janet Hansen. 2024. Inventories and Surveys for Heritage Management: Lessons for the Digital Age. Los Angeles: Getty Conservation Institute.
de-Miguel-Molina, Blanca, Virginia SantamarinaCampos, María de Miguel Molina i Rafael Boix Doménech, ur. 2021. Music as Intangible Cultural Heritage: Economic, Cultural and Social Identity. Cham: Springer Nature Switzerland.
UNESCO World Heritage Centre. 2023. Policy Document on Climate Action for World Heritage. Paris: UNESCO.
UNESCO. 2024. Operational Guidelines for the Implementation of the World Heritage Convention. Paris: UNESCO World Heritage Centre.</td></tr>
<tr><td>Quality assurance</td><td colspan="6">- 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</td></tr>
<tr><td>Other (in the opinion of the proponent)</td><td colspan="6"></td></tr>
</table>

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Concepts and values of cultural heritage (UNESCO's curriculum and guidelines, the need to understand the spiritual, historical, social, and economic values of heritage, and the role of local and indigenous communities in its protection)	2	Classroom
Seminar		1	Classroom
Week: 2.			
Predavanja	History and evolution of heritage protection (changes in the understanding of authenticity, integrity, and value throughout history, the evolution of doctrine and standards.)	2	Classroom
Seminar		1	Classroom
Week: 3.			
Predavanja	Documentation methods and digital recording (3D scanning, photogrammetry, and geographic information systems as tools for monitoring the condition and loss of heritage)	2	Classroom
Seminar		1	Classroom
Week: 4.			
Predavanja	Material Analysis and Pathology (identification of material pathologies, especially in stone structures, and strategies for resilience and sustainable conservation)	2	Classroom
Seminar		1	Classroom
Week: 5.			
Predavanja	Legal Frameworks and Policies (issues of ownership, international conventions, and political controversies in monument protection)	2	Classroom
Seminar		1	Classroom
Week: 6.			
Predavanja	Climate Change and Risks (scientific and political background of climate change, adaptation practices)	2	Classroom
Seminar		1	Classroom
Week: 7.			
Predavanja	Intangible Heritage and Communities (Convention on Intangible Heritage, broad community participation in the identification and management of cultural heritage)	2	Classroom
Seminar		1	Classroom
Week: 8.			
Predavanja	Test; Digital Heritage and Open Data (methods of digital documentation and open data)	2	Classroom
Seminar		1	Classroom
Week: 9.			
Predavanja	Sustainable Management and Cultural Landscapes (the intersection of natural and cultural heritage and the involvement of diverse stakeholders in landscape management)	2	Classroom
Seminar		1	Classroom
Week: 10.			
Predavanja	Tourism and Economic Aspects (the importance of balancing economic development and heritage conservation, and the analysis of tourism practices and their consequences)	2	Classroom
Seminar		1	Classroom
Week: 11.			
Predavanja	Heritage Risk Management and Security (how to assess risks, prepare a protection plan, and use new technologies for hazard prevention and response)	2	Classroom
Seminar		1	Classroom
Week: 12.			
Predavanja	Community Engagement and Participatory Methods	2	Classroom
Seminar		1	Classroom
Week: 13.			
Predavanja	Ethics, Politics, and Conflicted Heritages	2	Classroom
Seminar		1	Classroom
Week: 14.			
Predavanja	The Future of Heritage: Innovations and New Paradigms	2	Classroom
Seminar		1	Classroom
Week: 15.			

Predavanja	Test	2	Classroom
Seminar		1	Classroom

Course name	Methodology for the Study of Immovable Cultural Heritage – A Professional Approach						
ID	FFU50H	Study year	3.				
Lecturer	izv. prof. dr. sc. Ana Torlak	ECTS workload	2.0				
Associates	Kristina Babić Džaja, v. pred.	Number of hours	L	S	E	P	
			30	0	15	0	
Course status	Elective	Online percentage	0%				
Course description							
Course aims	The aim of the course is to equip students with fundamental theoretical and practical knowledge in the field of the protection of immovable cultural heritage; to familiarize them with the methodology for the study and processing of immovable cultural heritage, the monitoring and documentation of all types of investigative and research activities related to immovable cultural properties, the preparation of conservation studies and reports, and the evaluation of findings accompanied by proposed conservation guidelines. In addition, the course aims to develop the professional knowledge and skills required for preparing an important component of the protection and preservation of immovable cultural heritage.						
Enrolment requirements	None.						
Learning outcomes	Upon successful completion of the course, students will be able to: Apply fundamental theoretical knowledge of the methodologies used in the investigation and analysis of immovable cultural heritage properties. Describe and analyze the existing condition of an immovable cultural property. Identify damage and recognize subsequent construction interventions carried out on a cultural property. Assess the current condition of an immovable cultural property. Prepare conservation guidelines for an immovable cultural property. Apply the Cultural Heritage Protection and Preservation Act when preparing conservation guidelines for an immovable cultural property. Independently prepare a conservation study/report for an immovable cultural property. Independently prepare a conservation basis (conservation documentation) for the restoration and presentation of a historic urban ensemble.						
Syllabus	Course Content 1. Introductory lecture – Presentation of the course content, learning outcomes, and students' obligations and requirements within the course. 2. Analysis of architectural heritage based on the direct examination of a building or an architectural ensemble. 3. Analysis of architectural heritage based on the study of historical sources and data. 4. Analysis of architectural heritage based on the study of factors influencing the creation and development of a building and architectural ensemble. 5. The Cultural Heritage Protection and Preservation Act – the legal framework for the protection and preservation of immovable cultural heritage. 6. Procedures for the protection and management of architectural heritage. 7. Architectural heritage in spatial and urban planning. 8. Methods of an active approach to architectural heritage. 9. Conservation study/report for an immovable cultural property – its purpose, content, and guidelines for successful preparation. 10. Preparation of a conservation study/report – Workshop 1. Fieldwork. 11. Preparation of a conservation study/report – Workshop 2. 12. Conservation basis for the restoration and presentation of a historic urban ensemble – its purpose, content, and guidelines for successful preparation. 13. Preparation of a conservation basis for the restoration and presentation of a historic urban ensemble – Workshop 1. Fieldwork. 14. Preparation of a conservation basis for the restoration and presentation of a historic urban ensemble – Workshop 2. 15. Concluding lecture. Assessment and evaluation.						
Teaching types	☒ Lectures ☐ Seminars ☒ Practicals ☐ Remote learning ☐ Blended learning	☒ Fieldwork ☒ Independent work ☐ Multimedia ☐ Laboratory ☒ Supervision	☐ ☐ ☐ ☐				
Student obligations	Course requirements: 1. Regular attendance and active participation in classes (80%). 2. Attendance at fieldwork/field classes. 3. Participation in and completion of course and extracurricular (individual and group) activities that enable the achievement of the course learning outcomes. 4. Preparation of a seminar paper in the form of a conservation report/study for a selected immovable cultural property. 5. Students are expected to inform themselves about any missed classes during instructors' consultation hours and through communication with fellow students. 6. Adherence to the timeframes 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	☒
		☐		☐		☐
		☐				

Assessment and evaluation of student work			
Required literature	Title	Number of copies available	Availability via other media
	Marasović, T. (1985.), Aktivni pristup graditeljskom nasljeđu. Split.	2	
	MARASOVIĆ, J. (2007.), Metodologija obrade graditeljskog naslijeđa. Split.	1	
	Zakon o zaštiti i očuvanju kulturnih dobara		on-line
	Winterfeld, D. (2007.), Utvrđivanje predmeta u arhitekturi, u: Uvod u povijest umjetnosti, (ur. Belting, H. et al.), Zagreb, str. 85-112.	1	
Supplementary literature	Maroević, I. (1986.), Sadašnjost baštine. Zagreb. Pogledi 18, br.3/4, Split 1998. (broj posvećen zaštiti spomeničkih cjelina)		
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	Introductory lecture. Introduction of students to the course content, learning outcomes, and their obligations within the course. Immovable cultural property. Register of Cultural Goods.	2	
Vježbe u praktikumu	Register of Cultural Goods Students independently search for selected immovable and movable cultural properties, as well as elements of intangible cultural heritage, in the online Register of Cultural Goods of the Ministry of Culture and Media of the Republic of Croatia.	1	
Week: 2.			
Predavanja	Analysis of architectural heritage based on the direct study of a building or an architectural ensemble.	2	
Vježbe u praktikumu	Based on the drawings of the southern, eastern, and western facades of the Split Peristyle, students complete the following tasks: Describe the elevation drawing of the Peristyle of Diocletian's Palace. In the following drawings, use different colours to indicate the approximate dating of the buildings. Briefly describe the development of the eastern, southern, and western facades of the Peristyle of Diocletian's Palace.	1	
Week: 3.			
Predavanja	Analysis of architectural heritage based on the study of historical data from the past.	2	
Vježbe u praktikumu	Based on the drawings of the southern, eastern, and western façades of the Split Peristyle, students complete the following tasks: On the drawing of the western facade of the Peristyle, use different colours to mark the following construction phases: Antiquity, the Middle Ages, the Early Modern period, and the 19th and 20th centuries.	1	
Week: 4.			
Predavanja	Analysis of architectural heritage based on the study of influences on the creation of a building and an architectural ensemble.	2	
Vježbe u praktikumu	Based on a comparison of an old photograph of an immovable cultural property (e.g. a façade) with its current condition, students descriptively reconstruct the original state of the building and identify interventions, and, based on stylistic analysis, propose approximate dating.	1	
Week: 5.			
Predavanja	Cultural Heritage Protection and Preservation Act – the legal framework for the protection and conservation of immovable cultural heritage.	2	
Vježbe u praktikumu	Students receive question cards. They find answers to the questions in the Cultural Heritage Protection and Preservation Act.	1	
Week: 6.			
Predavanja	Procedure for the protection and management of architectural heritage.	2	
Vježbe u praktikumu	Description of the existing condition of a selected building based on architectural documentation.	1	
Week: 7.			
Predavanja	Architectural heritage in spatial planning.	2	
Vježbe u praktikumu	Description of the existing condition of a selected building based on architectural documentation.	1	
Week: 8.			
Predavanja	Methods of an active approach to architectural heritage.	2	
Vježbe u praktikumu	Description of the existing condition of a selected building based on architectural documentation.	1	
Week: 9.			
Predavanja	Conservation study/report for immovable cultural heritage – what it is, what it includes, and how to successfully prepare it.	2	
Vježbe u praktikumu	Selection of seminar paper topics – a building for which each student will prepare a conservation report/study (a graded assignment in place of the exam).	1	
Week: 10.			
Predavanja	Preparation of a conservation report/study – Workshop 1. Fieldwork.	2	
Vježbe u praktikumu	Preparation of a conservation report/study – Workshop 1. Fieldwork.	1	
Week: 11.			
Predavanja	Preparation of a conservation report/study – Workshop 2.	2	
Vježbe u praktikumu	Preparation of a conservation report/study – Workshop 2.	1	

Week: 12.			
Predavanja	Conservation basis for the restoration and presentation of a historic urban ensemble – what it is, what it includes, and how to successfully prepare it.	2	
Vježbe u praktikumu	Filling in the catalogue form for architectural and other historical structures based on photographs of selected buildings.	1	
Week: 13.			
Predavanja	Preparation of a conservation basis for the restoration and presentation of a historic urban ensemble – Workshop 1. Fieldwork.	2	
Vježbe u praktikumu	Filling in the catalogue form for architectural and other historical structures based on photographs of selected buildings.	1	
Week: 14.			
Predavanja	Preparation of a conservation basis for the restoration and presentation of a historic urban ensemble – Workshop 2.	2	
Vježbe u praktikumu	Filling in the catalogue form for architectural and other historical structures based on photographs of selected buildings.	1	
Week: 15.			
Predavanja	Concluding lecture. Assessment and evaluation.	2	
Vježbe u praktikumu	Time allocated for any final questions from students prior to the submission of the seminar paper in the form of a conservation report/study for a selected immovable cultural property.	1	

Course name	On the Monument: Space, Form and Meaning						
ID	FFU50I	Study year	3.				
Lecturer	izv. prof. dr. sc. Dalibor Prančević	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 enable students to understand the various aspects of the emergence and development of commemorative culture throughout the twentieth and twenty-first centuries.						
Enrolment requirements	No prerequisites apply.						
Learning outcomes	Upon completion of the course, students will be able to: 1. develop the capacity for critical reflection on errors, omissions and the degradation of shared public spaces; 2. assess and evaluate the relationship between public space and artistic intervention; 3. propose and actively participate in processes of reflection, enhancement and deeper understanding concerning the relationship between space and intervention; 4. gain insight into exemplary instances of international practice and recognise both their specific qualities and their broader general merits.						
Syllabus	Introduction of students to the course, with the establishment of requirements concerning class attendance and the completion of seminar and other assignments. Overview of the required and recommended literature. Defining the concept of the 'monument'. The idea of 'monumental' history: Friedrich Nietzsche. Can a monument be contemporary? Typology of monuments. Problems of classification. The public function of the monument. Monuments at the intersection of ideology, politics and art. The history of monuments: reasons for, and motivations behind, their emergence. The interpretation of monuments through examples from the first half of the twentieth century. Sites, reasons and reception. The avant-garde and monuments. The mediation of futurological utopias. Concept and realisation. 'A statue covered by an idea'. The articulation of Socialist Realism within the culture of monuments on the territory of the former Yugoslavia. 'Neo-Socialist Realism' in the production of monuments in Croatia over the past two decades. Modernist projections of commemorative sculpture. The abstract morphology of the monument and its ideological context: examples including Vojin Bakić and Dušan Džamonja. The monument and Conceptual Art. The anti-monument. Monuments to the victims of the Holocaust. The problems and modes of commemorating collective human suffering. The victor, or everyone: victors and vanquished? The monument and its fate: the devastation of memory as a project of a 'new ideology'. The monument within the rupture produced by changing socio-political paradigms. Past and present. Memento Park, or Statue Park, near Budapest. Fallen Monument Park in Moscow. The visibility of a 'vengeful ideology' through the demolition of 3,000 monuments to the National Liberation Struggle and the Wall of Pain. Signs of the humanisation of space: urban sculptures, 'sculptures out of pure peace', and 'the city as it might have been'. Interpretation of the specific relations between the sculptural body and the urban environment. Past, present, and the presupposition of the future. The articulation of specific sculptural issues within the platforms provided by organised sculpture workshops and sculpture symposia. Examples from the international context and from Croatia: the Mediterranean Sculpture Symposium, 1969–2010. Presentation of seminar papers. Discussion and comments. Presentation of seminar papers. Discussion and comments. Presentation of seminar papers. Final discussion. Evaluation 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: lectures 80%; 2. conduct themselves in accordance with ethical and scholarly principles applicable to higher education teaching;						

	3. participate in and complete teaching and extra-curricular, individual and group activities that enable the acquisition of the learning outcomes envisaged by the course; 4. pass the oral examination; 5. obtain information, during the teacher's consultation hours and from fellow students, regarding classes from which they were absent; 6. 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	Final examination — 80%. Active participation in classes — 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
	Lewis Mumford, The Culture of Cities, Harvest Book, Harcourt Brace & Company, San Diego, New York, London, 1970.	1	
	Sergiusz Michalski, Public Monuments: Art in Political Bondage 1870-1997, Reaktion Books, 1998.	1	
	Ljiljana Kolešnik, Između tradicije i dekonstrukcije. Problem suvremenih spomenika žrtvama holokausta, Anali Galerije Antuna Augustinčića, br. 26., Klanjec 2007.	1	
	Ljiljana Kolešnik, Ikonografija socrealizma u opusu Antuna Augustinčića, Peristil br. 37., Zagreb, 1994.	0	on-line
	Ljiljana Kolešnik, Ikonografija socrealizma u poslijeratnom opusu Antuna Augustinčića (II), Anali Galerije Antuna Augustinčića, br. 15., Klanjec, 2001.	1	
	Radovan Ivančević. Kružna forma u opusu Ivana Meštrovića, Život umjetnosti 43-44, 1988.		on-line
	Ljiljana Kolešnik, Nedovršeni Meštrovićev spomenik Jozefu Pilsudskom u Varšavi, Radovi Instituta za povijest umjetnosti 19, 1995.	1	on-line
	Antoaneta Pasinović, Prostorna analiza spomenika, Život umjetnosti, br. 2., 1966.		on-line
	Zdenko Kolacio, O prostorima, spomenicima, izvorima, umjetnosti…, Forum: časopis za suvremenu književnost Jugoslavenske akademije znanosti i umjetnosti, knj. 29, br. 4-5., 1975.	1	
	Zdenko Kolacio, Skulptura i prostor grada: (razmišljanja), Forum: časopis Razreda za suvremenu književnost Jugoslavenske akademije znanosti i umjetnosti, knj. 41, br. 6., 1981.	1	
	Peter Carrier, Fiksiranje sjećanja, Spomenik ubijenim europskim Židovima u Berlinu, Život umjetnosti 64, 2001.	1	on-line
	Georg Schöllhammer, Rosa Luksemburška, Život umjetnosti 65-66, 2002.	1	on-line
	Pierre Stiwer, Jedna ženska priča, Život umjetnosti 65-66, 2002.	1	on-line
	Život umjetnosti, br. 2., 1966.	1	on-line
	Anali Galerije Antuna Augustinčića, br. 21-25, Klanjec 2006. (Zbornik radova sa simpozija Skulptura na otvorenom, Klanjec 21.-23. svibnja 2003.)	1	
Supplementary literature	Art and Power, Europe under Dictators (1930-1945), katalog izložbe Hayward Gallery, London, 1995/96. Referentni rječnici i leksikoni. O svakoj nastavnoj jedinici studenti će dobiti dopunsku literaturu na nastavnom satu.		
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 of the students to the course and clarification of the requirements regarding attendance and the completion of seminar and other assignments. Overview of required and recommended reading.	2	
Week: 2.			
Predavanja	Defining the concept of the 'monument'. The idea of 'monumental' history (Friedrich Nietzsche). Can a monument be contemporary?	2	
Week: 3.			
Predavanja	Typology of monuments. Problems of classification. Public function.	2	
Week: 4.			
Predavanja	Monuments at the intersection of ideology, politics and art.	2	
Week: 5.			
Predavanja	The history of monuments: reasons and motivations for their creation. Interpretation of monuments through examples from the first half of the twentieth century. Sites, reasons and reception. The avant-garde and monuments. The mediation of futurological utopias. Concept and execution.	2	
Week: 6.			
Predavanja	'A statue covered by an idea'. The articulation of Socialist Realism in the culture of monuments in the former Yugoslavia. 'Neo-Socialist Realism' in the production of monuments in Croatia over the past two decades.	2	
Week: 7.			
Predavanja	Modernist projections of monumental sculpture. The abstract morphology of monuments and the ideological context (examples: Vojin Bakić, Dušan Džamonja).	2	
Week: 8.			
Predavanja	The monument and Conceptual Art. The anti-monument.	2	
Week: 9.			
Predavanja	Monuments to the victims of the Holocaust. Issues and modes of commemorating collective human suffering. The victor or everyone: victors and the defeated?	2	
Week: 10.			
Predavanja	The monument and its fate – the devastation of memory as a project of a 'new ideology'. The monument amid shifts in socio-political paradigms. Past and present. Memento Park (Statue Park) near Budapest. Fallen Monument Park in Moscow. The visibility of a 'vengeful ideology' through the destruction of 3,000 monuments to the National Liberation Struggle and the Wall of Pain.	2	
Week: 11.			
Predavanja	Signs of the humanisation of space: urban sculptures, 'sculptures out of the blue', 'the city as it might have been'. Interpretation of specific relationships between the sculptural body and the urban environment. Past, present, and assumptions about the future.	2	
Week: 12.			
Predavanja	The articulation of specific sculptural issues within the platforms provided by organised sculpture workshops and sculpture symposia. Examples from around the world and Croatia (Mediterranean Sculpture Symposium, 1969–2010).	2	
Week: 13.			
Predavanja	Presentation of seminar papers. Discussion and comments.	2	
Week: 14.			
Predavanja	Presentation of seminar papers. Discussion and comments.	2	
Week: 15.			
Predavanja	Presentation of seminar papers. Final discussion. Evaluation of the course programme.	2	

Course name	**Work-based Learning at a Partner Institution**							
ID	HZX008	Study year	3.					
Lecturer		ECTS workload	5.0					
Associates		Number of hours	L	S	E	P		
			0	30	120	0		
Course status	Elective	Online percentage	0%					
Course description								
Course aims	The aim of the course is expose students to work-based learning conditions at a partner institution and to enable them to independently identify and solve straightforward practical problems in a real working environment.							
Enrolment requirements	Students are eligible to apply for the competition for internship before the start of the third year of the undergraduate study programme. In cases where the number of applicants exceeds the number of available placements at the partner institution, a selection procedure is conducted in accordance with the Rulebook on Business Partner Institutions of the Faculty of Humanities and Social Sciences.							
Learning outcomes	Course learning outcomes: Upon completion of this course, students will be able to: - Apply the knowledge and skills acquired during the undergraduate studies to independently identify and solve straightforward, concrete problems in a real working environment. - Prepare an internship report that clearly explains the tasks performed and includes relevant supporting documentation. Individual learning outcomes: Upon completion of this course, students will be able to: - Describe the organization of the selected partner institution - Identify challenges posed by the working environment and explain the processes used to address specific challenges - Analyze concrete practical situations based on recent scientific sources - Monitor, document, and evaluate processes within the partner institution - Describe problems arising from specific work tasks at the partner institution and explain the processes implemented to resolve them. - Document personal work-based learning experience and critically reflect on it							
Syllabus	The internship entails specific work tasks under the guidance of a mentor from the partner institution and comprises 80 working hours. With the approval of the Faculty of Humanities and Social Sciences supervisor, the partner institution mentor plans the work tasks. The remaining 70 working hours are distributed as follows: mentoring (10 hours with a Faculty supervisor, 20 hours with the partner institution mentor), literature research (10 hours), preparation of the Work-Based Learning Report (20 hours), and preparation and presentation of the Report defense before the Faculty supervisor (10 hours).							
Teaching types	☐ Lectures ☒ Seminars ☒ Practicals ☐ Remote learning ☒ Blended learning		☒ Fieldwork ☒ Independent work ☒ Multimedia ☐ Laboratory ☒ Supervision		☐ ☐ ☐ ☐			
Student obligations	Students are required to - comply with ethical and scientific principles in higher education and the principles of organisation/partner institution in accordance with the instructions of the supervisor. - participate 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. - adhere to the time frames required to perform the internship. - actively and constructively act at the partner institution and report to the supervisor during the performance of this course. - develop and defend an Internship Report.							
Monitoring student work	Class attendance	☒	Research	☒	Practical work	☐		
	Experimental work	☐	Paper	☐	Essay	☐		
	Seminar paper	☐	Midterm exam	☐	Oral exam	☐		
	Written exam	☐	Project	☐	Participation in class	☐		
	Preparation and defence of the Internship Reporti	☒	Practical work	☒		☐		
		☐						

<table>
<tr><td>Assessment and evaluation of student work</td><td colspan="3">The internship is assessed descriptively by supervisors from the partner institution and the Faculty of Humanities and Social Sciences in Split. The partner institution mentor continuously monitors the student`s attendance, diligence and performance in completing assigned tasks. At the end of the internship, the mentor assigns one of two descriptive grades:
- The student has successfully completed the internship.
- The student has not successfully completed the internship.
If the internship is not successfully completed, the partner institution mentor must provide a written explanation, and the Faculty supervisor records a failing grade for the course.
If the mentor`s grade confirms successful completion, the Faculty supervisor reviews the internship report, discusses the student`s assignments and assigns one of the following grades:
- The student has successfully written and defended the internship report.
- The student has not successfully written and defended the internship report.
A negative grade must be justified in writing.
The internship is considered passed if both supervisors confirm successful completion of the internship and the internship report. When both grades are positive, the Faculty supervisor records the descriptive grade “Passed” in the Higher Education Institutions Information System (ISVU). In accordance with the course learning outcomes and student obligations, the final grade is formed based on the following elements:
1. Practical work - 60%
2. Preparation and presentation of the report in accordance with the supervisors` instructions - 20%
3. consultations with supervisors and independent research - 20%</td></tr>
<tr><td rowspan="2">Required literature</td><td>Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
<tr><td>The specialist literature is defined by the mentor at the partner institution.</td><td></td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="3">The specialist literature is defined by the mentor at the partner institution.</td></tr>
<tr><td>Quality assurance</td><td colspan="3">Prior to the internship at the partner institution, the Faculty supervisor/teacher provides instructions on conducting the internship, documenting activities, and preparing the internship report.
During the internship, the Faculty supervisor/teacher, the partner institution mentor, and the student regularly review the process, while records of the student's attendance and performance are kept. Continuous monitoring is ensured through discussion, (self-) analysis, and (self-) evaluation. Upon completion of the internship, the student completes the survey on the quality of the internship in accordance with the applicable Rulebook.</td></tr>
<tr><td>Other (in the opinion of the proponent)</td><td colspan="3"></td></tr>
</table>

Course name	Contemporary Art						
ID	FFU402	Study year	3.				
Lecturer	izv. prof. dr. sc. Dalibor Prančević	ECTS workload	4.0				
Associates		Number of hours	L	S	E	P	
			45	15	0	0	
Course status	Compulsory	Online percentage	20%				
Course description							
Course aims	The aim of the course is, through a series of lectures and seminar assignments, to acquaint students with artistic production in the second half of the twentieth century, as well as with current conditions within artistic production and within cultural production more broadly understood. The issues addressed pertain both to international and to Croatian art. Furthermore, the course aims to familiarise students with relevant literature that most effectively systematises and interprets the period in question. It also seeks to direct students towards supplementary literature necessary for the understanding of individual teaching units and for the further expansion of knowledge concerning them. In order to enable direct engagement with artistic material and to facilitate a more thorough understanding of it, the course also aims to include forms of field-based teaching in museums, galleries and public urban space.						
Enrolment requirements	No prerequisites apply.						
Learning outcomes	Upon completion of the course, students will be able to: 1. assess and evaluate content pertaining to the subject area of the course from both professional and scholarly perspectives; 2. develop the ability to interpret and evaluate artistic achievements from the second half of the twentieth century to the present day; 3. recognise the differences and correspondences between art that emerges and develops within the national cultural sphere and art within European and global contexts; 4. use scholarly and professional literature that analyses and interprets art from the second half of the twentieth century to the present day.						
Syllabus	1. Introduction to the course: presentation of the aims and objectives of the course and of the programme of work. The Second World War and the significance of the rupture in the continuity of artistic development within the chronology of the twentieth century. The cultural, geographical and political context of the development of art after the Second World War. Art Informel: art in wartime and post-war reflections, and Abstract Expressionism. 2. Art and ideology: the context of artistic phenomena of the 1950s in Croatia. The reconstruction of modernity within the Croatian cultural sphere in the 1950s. EXAT 51: the conditions of its emergence, the appearance of the manifesto, its representatives, and their artistic achievements and activities. 3. Black Mountain College, North Carolina: experiment and interdisciplinarity, and their influence on the development of art in the second half of the twentieth century. 4. Fluxus: an approach to the subject according to J. Hendricks's Fluxus Codex. Neo-Dada: examples of the dissemination of the neo-avant-garde in New York. 5. Pierre Restany and Nouveau Réalisme: aspects of the emergence of the ready-made in France. Gorgona: the context of its emergence, its representatives, and examples of artistic activity. 6. Minimal Art: the object of visual art beyond medium-specific affiliation as a strictly determined category. New Tendencies: the role of Zagreb in the development of art of the 1960s and 1970s within the European context. 7. Pop Art in Great Britain: different aspects and representatives. Pop Art in America: different aspects and representatives. 8. Premises of the development of Conceptual Art: the dismantling of the object and the introduction of the notion of the immaterial, as well as of the artist's behaviour, into the sphere of discourse on art. Conceptual Art: fundamental premises and protagonists. 9. The development of Conceptual Art in Croatia: New Art Practice and the Group of Six Authors. 10. Germano Celant and Arte Povera: representatives of "poor art" and examples of artistic activity. 11. Feminist discourse and interventions in artistic practice. 12. Postmodernism: Transavantgarde, Anachronism, the New Baroque, New Image, Bad Painting, Neo-Expressionism / Neue Wilde. Art of the 1980s in Croatia. 13. Art in Europe from 1990 to the present day. 14. Art in Europe from 1990 to the present day. 15. Art in Croatia from 1990 to the present day.						
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 seminar paper in accordance with the teacher's instructions and previously established criteria, and in compliance with academic, ethical and faculty principles and regulations; 4. write an essay in accordance with the teacher's instructions and the prescribed 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 — 50%; 2. preparation and presentation of a seminar paper in accordance with the teacher's instructions — 30%; 3. preparation of an essay in accordance with the teacher's instructions — 10%;
	4. active participation in classes, including participation in discussions during lectures and seminars — 10%. 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
	Miško Šuvaković, Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950., Beograd, Novi Sad, 1999.	1	
	David Hopkins, After modern art, 1945-2000, Oxford University Press, 2000.	1	
	Nicolas Bourriaud, Relational Aesthetics, Les presses du réel, Pariz, 2002.	1	
	Eduardo Kac, Bio-Art, From Genesis to Natural History of the Enigma u: Imagery in the 21st Century (urednici: Oliver Grau, Thomas Veigl), MIT Press, 2011.	1	
	Art in Europe 1990-2000, (urednik: Gianfranco Maraniello), Skira 2002.	1	
	Socijalizam i modernost: umjetnost, kultura, politika 1950.-1974., (urednica: Ljiljana Kolešnik), Muzej suvremene umjetnosti, Institut za povijest umjetnosti, 2012.	1	
	Jerko Denegri, Umjetnost konstruktivnog pristupa: EXAT '51 i Nove tendencije, Horetzky, Zagreb, 2000.	1	
	Gorgona, katalog izložbe (koncepcija kataloga i izložbe: Nena Dimitrijević), Galerija suvremene umjetnosti, Zagreb, 1977.	1	
	Inovacije u hrvatskoj umjetnosti sedamdesetih godina, katalog izložbe (urednik kataloga: Marijan Susovski), Galerija suvremene umjetnosti, Zagreb, Muzej savremene umetnosti, Beograd, 1982.	1	
	Nova umjetnička praksa 1966-1978., katalog izložbe (urednik kataloga: Marijan Susovski), Galerija suvremene umjetnosti, Zagreb, 1978.	1	
Supplementary literature	- Edward Lucie-Smith: Movements in art since 1945 new edition, Thames & Hudson, London, 2001. - Concepts of modern art, from fauvism to postmodernism, (urednik: Nikos Stangos), Thames & Hudson, London, 1981/1994/2001		

	- Tony Godfrey: Conceptual Art, Phaidon Press, 1998/1999/2001 - Lucy R. Lippard et al.: POP ART, Beograd, 1977. - Jon Hendricks: FLUXUS CODEX, Harry N. Abrams, Inc., Publishers, 1995. - R. Flood, F. Morris et al.: Zero to Infinity: Arte Povera 1962-1972, Walker art Center, Minneapolis, Tate Modern, London, 2001. - Pedesete godine u hrvatskoj umjetnosti, katalog izložbe (urednici: Zvonko Maković, Iva Radmila Janković, Numen), Dom hrvatskih likovnih umjetnosti, Zagreb, 2004. - Hrvatska likovna kritika 50ih, Izabrani tekstovi, (urednica: Ljiljana Kolešnik) Društvo povjesničara umjetnosti Hrvatske, Zagreb - Marija Gattin et al.: Gorgona: monografija, Zagreb, 2002.Grupa šestorice autora, katalog izložbe (urednica: Janka Vukmir), SCCA, Zagreb, 1998. - Život umjetnosti, br. 33/34, Institut za povijest umjetnosti Zagreb, 1982. - Ljiljana Kolešnik, Između Istoka i Zapada: hrvatska umjetnost i likovna kritika 50-ih godina, Institut za povijest umjetnosti, Zagreb, 2006. - Primary documents: A Sourcebook for Eastern and Central European Art Since the 1950s, (urednici: Laura Hoptman, Tomaž Pospiszyl), Cambridge Mass: MIT Press, 2002. - East Art Map: Contemporary Art and Eastern Europe (urednici: IRWIN), An Afterall Book, Central Saint Martin College of Art and Design, University of the Arts, London, 2006. - Terry Smith, Contemporary Art: World Currents, Laurence King Publishing, London 2011.
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 aims, objectives and programme of study). The Second World War and the significance of the rupture in the continuity of artistic development within the chronology of the twentieth century. The cultural, geographical and political contexts of artistic development after the Second World War. Art Informel (art during wartime and its post-war reflections) and Abstract Expressionism.	3	
Seminar	Methodology for the Preparation and Presentation of a Seminar Paper.	1	
Week: 2.			
Predavanja	Art and ideology (the context of artistic developments in Croatia during the 1950s). The reconstruction of modernity in the Croatian cultural sphere during the 1950s. EXAT 51 (the background to its emergence, the manifesto, its members, and examples of their artistic work and activities).	3	
Seminar	Allocation of Topics and Bibliographic Preparation for the Seminar Paper.	1	
Week: 3.			
Predavanja	Black Mountain College, North Carolina (eksperiment i interdisciplinarnost: utjecaj na razvoj umjetnosti druge polovice dvadesetog stoljeća).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 4.			
Predavanja	Fluxus (an approach to the subject based on Jon Hendricks's Fluxus Codex). Neo-Dada (examples of the dissemination of the neo-avant-garde in New York).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 5.			
Predavanja	Pierre Restany and Nouveau Réalisme (aspects of the emergence and use of the readymade in France). Gorgona (the context of its emergence, its members, and examples of artistic activity).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 6.			
Predavanja	Minimal Art (the art object beyond affiliation with a medium understood as a strictly defined category). New Tendencies (the role of Zagreb in the development of art during the 1960s and 1970s within a European context).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 7.			
Predavanja	Pop Art in Great Britain (different aspects and leading figures). Pop Art in the United States (different aspects and leading figures).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 8.			
Predavanja	Premises for the development of Conceptual Art (the dissolution of the art object and the introduction of the immaterial, as well as the artist's behaviour, into the discourse on art). Conceptual Art (fundamental premises and key protagonists).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 9.			
Predavanja	The development of Conceptual Art in Croatia (New Art Practice, Group of Six Artists).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 10.			
Predavanja	Germano Celant and Arte Povera (leading figures of Arte Povera and examples of artistic practice).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 11.			
Predavanja	Feminist discourse and interventions in artistic practice.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 12.			
Predavanja	Postmodernism (Transavanguardia, Anachronism, Neo-Baroque, New Image, Bad Painting, Neo-Expressionism/Neue Wilde). Art of the 1980s in Croatia.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 13.			
Predavanja	Art in Europe from 1990 to the present.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 14.			
Predavanja	Art in Europe from 1990 to the present.	3	

Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 15.			
Predavanja	Art in Croatia from 1990 to the present.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	

Course name	Theory and History of Design							
ID	FFU403	Study year	3.					
Lecturer	izv. prof. dr. sc. Silva Kalčić	ECTS workload	4.0					
Associates		Number of hours	L	S	E	P		
			45	15	0	0		
Course status	Compulsory	Online percentage	0%					
Course description								
Course aims	The aim of the course is to enable students to acquire a solid understanding of the fundamental concepts of design and the history of design; to explain the conditions that led to the emergence and development of design; to identify and analyse the application of design throughout history and in the contemporary period; to understand the theoretical aspects of design; to develop and encourage a critical approach to both lectures and the required and supplementary academic and professional literature; and to familiarize students with the basic methodology of writing academic and/or professional papers.							
Enrolment requirements	N/A							
Learning outcomes	Upon successful completion of the course, students will be able to: Understand and explain the fundamental concepts of design and the classification of historical periods in design. Classify and compare historical and contemporary design theories. Recognize and distinguish the elements of design. Critically analyse design through an understanding of its theoretical aspects. Develop an independent critical perspective through the preparation, writing, presentation, and defence of a seminar paper, using required, supplementary, and independently selected academic and professional literature, and demonstrate competence through mastery of the chosen topic and the interpretation of a specific design work. Apply the basic methodologies of professional and/or academic writing.							
Syllabus	Introduction to the course. Course aims and objectives. Introduction to the required literature. Introduction to design. Overview of the history of design. Assignment of seminar topics. Explanation of the methodology for writing seminar papers, the use of academic literature, and citation practices. Nikolaus Pevsner and Pioneers of Modern Design. Arts and Crafts Movement. Wiener Werkstätte. Adolf Loos: Ornament and Crime. De Stijl. Constructivism. The Bauhaus. Film: Frank Whitford, The Face of the Twentieth Century. The Legacy of the Bauhaus. Croatian representatives: Otti Berger and Ivana Tomljenović Meller. Architect-Designers of Modernism: Le Corbusier and Ludwig Mies van der Rohe. Scandinavian design: Alvar Aalto and Arne Jacobsen. Modernism and Design: Ideology and Style. Design and Modernity. Seminar presentations. Design after Modernism and the Crisis of Functionalism. Seminar presentations. Graphic Design, Visual Communication, and Social Struggles. Seminar presentations. Typography. Seminar presentations. Field Trip and Lecture in Zagreb: Klovićevi Dvori Gallery and the Museum of Contemporary Art. Design and Ideology. Critical Design. The Dematerialization of the Object. Seminar presentations. Theoretical Interpretations of the Material World. Seminar presentations. Exhibition Design. Women Designers of the Twentieth Century. Seminar presentations. The City and Design. Conclusion: Design in the United States and Europe. Conclusion: Design in Croatia and the City of Split. Final course evaluation.							
Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☒ Fieldwork ☒ Independent work ☐ Multimedia ☐ Laboratory ☐ Supervision	☐ ☐ ☐ ☐					
Student obligations	1. Attend and participate in the teaching process: a minimum of 80% attendance in lectures and 80% attendance in seminars. 2. Conduct themselves in accordance with ethical and academic principles in higher education. 3. Participate in and complete curricular and extracurricular activities (both individual and group) that contribute to the achievement of the course learning outcomes. 4. Prepare a seminar paper in accordance with the established assessment criteria. 5. Present the seminar paper in accordance with the established assessment criteria. 6. Pass the written examination (two successfully completed midterm tests are considered equivalent to the written examination) and achieve a minimum score of 50% on the examination or midterm tests. 7. Obtain information about missed classes during the instructor's office hours and through communication with fellow students. 8. Adhere to the deadlines and timeframes established for course activities. 9. Complete individual and group assignments in a timely and satisfactory manner. 10. Participate actively and constructively in lectures and seminars.							
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 responsibilities, the final course grade is determined on the basis of the following assessment components: Written examination, or the successful completion of two midterm tests (a passing grade in both midterm tests is considered equivalent to passing the written examination) – 40% Research and preparation of a critical essay – 40% Successful completion of individual and group assignments – 10% Class participation, including engagement in discussions during lectures, seminars, and field instruction – 10%		
Required literature	Title	Number of copies available	Availability via other media
	Loos, Adolph (1952.), Ornament i zločin, Mladost, Zagreb	9	
	Pevsner, Nikolaus (1972.) Pioneers of modern design: from William Morris to Walter Gropius, Museum of modern art, New York	4	
	Keller, Goroslav (1975.), Design-dizajn, Vjesnik, Zagreb	2	
	Heskett, John (1995.), Industrial Design, Thames and Hudson, London	2	
	Vukić, Feđa (1996.), Stoljeće hrvatskog dizajna, Meandar, Zagreb	1	
	Penny Sparke (2004.), An introduction to design and culture: 1900 to present, Routledge, London	1	
Supplementary literature	1. Horvat Pintarić, Vera (1979.), Od kiča do vječnosti, biblioteka Pitanja, CDD, Zagreb 2. Tatomir, Zrinka (1993.), 111 godina naše škole, Od Obrtne škole do Škole primijenjene umjetnosti i dizajna 1882-1993, Zagreb 3. Kavurić, Lada (1999.), Hrvatski plakat do 1940. godine, Horetzky, Zagreb 4. Denegri, Ješa (2000.), Umjetnost konstruktivnog pristupa: Exat 51 I Nove tendencije 5. Vukić, Feđa (2003.), Od oblikovanja do dizajna - teorija i kritika projektiranja za industrijsku proizvodnju, UPI-2M Plus, Zagreb 6. Šverko, Ivana (2003.), Splitska škola za dizajn, Književni krug, Split 7. Galjer, Jasna (2004.), Dizajn pedesetih u Hrvatskoj: od utopije do stvarnosti, Horetzky, Zagreb 8. (2006., 2009. i 2009.), Design Classics, Pioneers, Mass Design (1., 2., i 3. Svezak), Phaidon Press, London 9. Kršić, Dejan (2008.), M. Ilić : strip, ilustracija, dizajn, multimedija : 1975-2007., AGM, Zagreb 10. Vukić, Feđa (2009.), Hrvatski dizajn sad, UPI-2M Plus, Zagreb 11. Galjer, Jasna (2009.), Expo 58 i jugoslavenski paviljon Vjenceslava Richtera, Horetzky, Zagreb 12. Mrduljaš, Maroje (ur.); Vidović, Dea (2010.), Dizajn i nezavisna kultura, Zagreb 13. Galjer, Jasna (2010.), Arsovski, Horetzky, Zagreb 14. Quarante, Danielle (1991.), Osnove industrijskog dizajna, Arhitektonski fakultet, Zagreb Tijekom nastave studenti će biti upozoreni na specijalističke knjige, studije i članke vezane uz predavanja, seminare, diskusije ili one koji su korisna dopunska literatura za ispit poput priručnika, tematskih knjiga, monografskih izdanja o hrvatskim i svjetskim arhitektima, i dr.		
Quality assurance	- Class attendance, participation in class, and successful completion of assigned tasks - Student evaluation survey on the quality of teaching and instructors at the university level - Successful completion of the examination and fulfillment 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	Introduction to the course. Course aims and objectives. Introduction to the required literature. Introduction to design. A brief overview of the history of design. Assignment of seminar topics. Explanation of the methodology for preparing seminar papers, the use of academic literature, and citation practices.	4	
Week: 2.			
Predavanja	Pevsner: Pioneers of Modern Design (originally Pioneers of the Modern Movement). Arts and Crafts Movement. Wiener Werkstätte. Adolf Loos: Ornament and Crime (Ornament und Verbrechen).	4	
Week: 3.			
Predavanja	De Stijl. Constructivism.	4	
Week: 4.			
Predavanja	The Bauhaus. Film: Frank Whitford, The Face of the Twentieth Century.	4	
Week: 5.			
Predavanja	The legacy of the Bauhaus. Croatian women authors Otti Berger and Ivana Tomljenović Meller.	4	
Week: 6.			
Predavanja	Modernist architect-designers: Le Corbusier and Ludwig Mies van der Rohe. Scandinavian Design: Alvar Aalto and Arne Jacobsen.	4	
Week: 7.			
Predavanja	Modernism and design: Ideology and style. Design and Modernity. Student seminar presentations.	4	
Week: 8.			
Predavanja	Design after modernism and the crisis of functionalism.	2	
Seminar	Student seminar presentations.	2	
Week: 9.			
Predavanja	Field Trip. Exhibition Visit.	4	
Week: 10.			
Predavanja	Graphic design, visual communications, and social struggles. First Midterm Test.	2	
Seminar	Student seminar presentations.	2	
Week: 11.			
Predavanja	Typography.	2	
Seminar	Student seminar presentations.	2	
Week: 12.			
Predavanja	Design and ideology. Critical design and the dematerialization of the object.	2	
Seminar	Student seminar presentations.	2	
Week: 13.			
Predavanja	Teorijska tumačenja predmetnog svijeta.	1	
Seminar	Student seminar presentations.	3	
Week: 14.			
Predavanja	Exhibition display design. Women designers of the 20th century.	1	
Seminar	Student seminar presentations.	3	
Week: 15.			
Predavanja	The city and design. Design in the United States and Europe: concluding remarks. Design in Croatia and Split: concluding remarks. Final course evaluation. Second Midterm Test.	3	
Seminar	Seminarska izlaganja.	1	

Course name	Twentieth-Century Art: Fundamental Issues and the End of Modernity						
ID	FFU401	Study year	3.				
Lecturer	izv. prof. dr. sc. Dalibor Prančević	ECTS workload	5.0				
Associates		Number of hours	L	S	E	P	
			45	15	0	0	
Course status	Compulsory	Online percentage	20%				
Course description							
Course aims	The aim of the course is to enable students to acquire knowledge of European and national art history of the twentieth century. During the course, changes in architecture, painting, sculpture and other branches of art at the beginning of the twentieth century will be presented. Particular attention will be devoted to the question of the synthesis of art and life. Throughout the teaching programme, students will be instructed in the use of scholarly and professional literature, in the identification of the essential characteristics and phenomena of art, and, in particular, in the consideration of the relationship between Croatian and European modern art, including points of convergence and divergence between them.						
Enrolment requirements	No prerequisites apply.						
Learning outcomes	Upon completion of the course, students will be able to: 1. develop the ability to evaluate modern art; 2. relate modern art to the art of the past beyond the framework of a linear chronological overview; 3. use lectures, exhibitions and events as a basis for analysing the broader reflection of art in everyday life; 4. recognise the history of modern art as a history of ideas, rather than as a sequence of rigid stylistic categories.						
Syllabus	What, in fact, is the history of modern art? Introduction to the course: the aims and objectives of the course, and its broader purpose. In the first class, students will be presented with a comprehensive bibliography intended to support their engagement with lectures and discussions, the preparation of seminar papers, and examination preparation. Particular emphasis will be placed on the importance of reflection, discussion, and the reading of texts by artists themselves, including Van Gogh, Klee, Kandinsky and Duchamp. The history of art as hitherto conceived. The deviations and impasses of the evolutionist radicalisation of visual language. The rupture of continuity. The entropy of historicity. The end of the historical understanding of art and the exhaustion entailed in sustaining the old image. The fundamental characteristics of art around 1900. The sources of modern art. The history of modern art understood not as a continuation of earlier periods, but rather as a break with tradition. The discredited criterion of progress and the evolutionist principle of art. The first decades of the twentieth century as the decades of the avant-gardes. The convergence of painting and sculpture: Degas, Renoir, Matisse. Why Cézanne, and not Rodin? The role of photography. The relationship between photography and painting. Photography as a force that liberated modern art from its referential function. A brief history of photography. Photography at the beginning of the twentieth century. The influence of Cézanne, Van Gogh and Gauguin on modern art. Artistic “dissidents”. Living outside the system. The sources of modern art. The role of primitive, African and exotic art in the formation of modern art. The primitive as modern. The anthropophagic principle as the appropriation and interpenetration of cultures. The frenzy of the avant-gardes and the incursions of the new. Innovations of language and the rupture with artistic tradition. The fetishisation of the new and the demonisation of the old. The forgetting of craft. The splendour and misery of that forgetting. The founder and father of modern painting. Giotto and the new age of the image. The imprint of stability and clearly visible relations. Giotto as a path towards modern art: Cézanne, Carrà, de Chirico, Constructivism. The historical avant-gardes: Fauvism, Cubism, Futurism, Dadaism, Expressionism, Surrealism. Image and word: Dada. Painting as inner necessity: Der Blaue Reiter, Kandinsky, Concerning the Spiritual in Art. The idea of the synthesis of life and art: the Secession, De Stijl and Neoplasticism, the Bauhaus. Utopia or reification. The possible and the impossible. The dream of unity, balance and harmony. The nobility of utopia. The incursion into everyday life. The intermingling of media. The Russian avant-garde. Malevich and Suprematism. Examples of the influence of the Russian-Ukrainian avant-garde. Revolutionary art, or the relationship between politics and art, totalitarianism and freedom. Piet Mondrian and Neoplasticism. Theosophy, alchemy and anthroposophy. The religious foundations of art. Extreme objectivism. The question of balance, universal harmony and the truth of art. Dutch iconoclasts. The relationship between theosophy and art: Steiner, Ouspensky, Schoenmaekers, Böhme and others. Duchamp and the ready-made as object and idea. The decontextualisation of the object. The “mocking” of the burden of tradition and of the “creation” of works of art as signs of inspiration.						

<table>
<tr><td></td><td colspan="6">Liberation from the compulsion towards perfection of expression. Examples of negation. The crisis of easel painting.

The return to order and reality as a reaction to the radicalism of the avant-gardes: Neue Sachlichkeit, Zemlja and related phenomena.

Croatian modern art in the light of recent research. Croatian art and its European context up to 1918. The high values and achievements of Croatian artists: Raškaj, Kraljević, Herman, Bukovac, Čikoš, Frangeš Mihanović, Dešković, Meštrović and others.

The question of isolation, marginalisation and the “self-sufficiency” of national art. Croatian modern art after 1918. Without open doors.

Ivan Rendić, Robert Frangeš Mihanović, Rudolf Valdec, Branislav Dešković, Bela Čikoš Sesija, Vlaho Bukovac, Slava Raškaj, Emanuel Vidović and others at the forefront of European art in the first decades of the twentieth century.

The emergence of Ivan Meštrović and of national and supranational myths. Politics and ideology in art: Meštrović up to 1918.</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">☐
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<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. write an essay in accordance with the teacher’s instructions and the prescribed criteria, and in compliance with academic, ethical and faculty</td></tr>
<tr><td></td><td colspan="6">principles and regulations;
6. 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;
7. obtain information, during the teacher’s consultation hours and from fellow students, regarding classes from which they were absent;
8. adhere to the timeframes required for the completion of course-related activities;
9. participate in and complete teaching and extra-curricular, individual and group activities that enable the acquisition of the learning outcomes envisaged by the course;
10. complete individual and group assignments in a timely manner and to an appropriate standard;
11. participate actively and constructively in classes.</td></tr>
<tr><td>Monitoring student work</td><td>Class attendance</td><td>☒</td><td>Research</td><td>☒</td><td>Practical work</td><td>☐</td></tr>
<tr><td></td><td>Experimental work</td><td>☐</td><td>Paper</td><td>☐</td><td>Essay</td><td>☒</td></tr>
<tr><td></td><td>Seminar paper</td><td>☒</td><td>Midterm exam</td><td>☒</td><td>Oral exam</td><td>☐</td></tr>
<tr><td></td><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><td>☐</td></tr>
<tr><td></td><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 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 — 50%;
2. preparation and presentation of a seminar paper in accordance with the teacher’s instructions and on the basis of prior research — 30%;
3. preparation of an essay in accordance with the teacher’s instructions — 10%;
4. active participation in classes, including participation in discussions during lectures and seminars — 10%.
The criteria for the assessment and grading of individual elements are described in the course repository.</td></tr>
</table>

Required literature	Title	Number of copies available	Availability via other media
	Carl E. Schorske, Beč krajem stoljeća: politika i kultura, Antibarbarus, Zagreb, 1997. (poglavlja: V Gustav Klimt: Slikarstvo i kriza liberalnog ega, VII Eksplozija u vrtu: Kokoschka i Schönberg	1	
	Herbert Read, Istorija modernog slikarstva, Beograd, 1979.	1	
	Herbert Read, Istorija moderne skulpture, Beograd, 1980.	1	
	Mario De Micheli, Umjetničke avangarde XX. stoljeća, Nakladni zavod Matice hrvatske, Zagreb, 1990.	1	
	H. H. Aranson, Povijest moderne umjetnosti: slikarstvo, kiparstvo, arhitektura, fotografija, Varaždin, Mostar, Zagreb, 2009.	1	
	Grgo Gamulin, Hrvatsko slikarstvo XX stoljeća, Naprijed-Ljevak, Zagreb	1	
	Grgo Gamulin, Hrvatsko kiparstvo XIX i XX stoljeća, Ljevak, Zagreb	1	
	Jadranka Vinterhalter, Prodori avangarde u hrvatskoj umjetnosti prve polovice 20. Stoljeća, Muzej suvremene umjetnosti, Zagreb, 2007.	1	
	Moderna umjetnost u Hrvatskoj, 1898.-1975. (ur.: Kolešnik, Ljiljana; Prelog, Petar), Institut za povijest umjetnosti, Zagreb, 2012.		on-line
Supplementary literature	Kenneth Frampton, Moderna arhitektura: kritička povijest, Globus nakladni zavod, 1992. Christopher Butler, Early Modernism: Literature, Music and Painting in Europe 1900-1916, Clarendon Press, Oxford, 1994. Meyer Shapiro, Modern Art: 19th and 20th Centuries, George Braziller, New York, 1996. Peter Bürger, Teorija avangarde, Antibarbarus, Zagreb, 2007. Miodrag B. Protić, Jugoslavensko slikarstvo 1900.-1950., Beogradski izdavačko-grafički zavod, Beograd, 1973. Zvonko Maković, Avangardne tendencije u hrvatskoj umjetnosti, Galerija Klovićevi dvori, Zagreb, 2007.		
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	What, in fact, is the history of modern art? Introduction to the course (course aims and objectives, and its purpose). In the first class, students will be presented with a comprehensive reading list to support lectures, discussions, seminar preparation and exam revision. Particular emphasis will be placed on the importance of reflection, discussion and the reading of texts by artists themselves (Van Gogh, Klee, Kandinsky, Duchamp...). The history of art to date. The detours of the evolutionist radicalisation of the language of art. The breaking of continuity. The entropy of historicity. The end of the historical understanding of art and the exhaustion involved in sustaining the old image.	3	
Seminar	Methodology for the Preparation and Presentation of a Seminar Paper.	1	
Week: 2.			
Predavanja	Basic characteristics of art around 1900. Sources of modern art. The history of modern art, not as a continuation of earlier periods but rather as a break with tradition. The ridiculed criterion of progress and the evolutionist principle of art. The first decades of the twentieth century as decades of the avant-gardes. The convergence of painting and sculpture (Degas, Renoir, Matisse...). Why Cézanne rather than Rodin?	3	
Seminar	Allocation of Topics and Bibliographic Preparation for the Seminar Paper.	1	
Week: 3.			
Predavanja	The role of photography. The relationship between photography and painting. Photography as the liberator of modern art from its referential role. A brief history of photography. Photography at the beginning of the twentieth century.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 4.			
Predavanja	The influence of Cézanne, Van Gogh and Gauguin on modern art. Artistic ‘dissidents’. Living outside the system. Sources of modern art. The role of primitive, African and exotic art in modern art. The primitive as modern. Anthropophagy as the appropriation and interpenetration of cultures. The frenzy of the avant-gardes and successive waves of the new. Innovations in artistic language and the break with artistic tradition. The fetishisation of the new and the demonisation of the old. The forgetting of craft. The splendour and misery of that forgetting.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 5.			
Predavanja	The founder and father of modern painting. Giotto and the new age of the image. The imprint of stability and clearly visible relationships. Giotto as a path towards modern art (Cézanne, Carrà, Chirico, Constructivism...).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 6.			
Predavanja	The historical avant-gardes (Fauvism, Cubism, Futurism, Dadaism, Expressionism, Surrealism...). Image and word (Dada). Painting of inner necessity (Der Blaue Reiter, Kandinsky, Concerning the Spiritual in Art).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 7.			
Predavanja	The idea of a synthesis of life and art (Secession, De Stijl and Neoplasticism, Bauhaus). Utopia or reification. The possible and the impossible. The dream of unity, balance and harmony. The nobility of utopia. Penetration into everyday life. The mixing of media.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 8.			
Predavanja	The Russian avant-garde. Malevich and Suprematism. Examples of the influence of the Russian-Ukrainian avant-garde. Revolutionary art, or the relationship between politics and art, totalitarianism and freedom.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 9.			
Predavanja	Piet Mondrian and Neoplasticism. Theosophy, alchemy and anthroposophy. Religious foundations of art. Extreme objectivism. The question of balance, universal harmony and the truth of art. Dutch iconoclasts. The relationship between Theosophy and art (Steiner, Ouspensky, Schoenmaekers, Böhme and others).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 10.			
Predavanja	Duchamp and the readymade as object and idea. The decontextualisation of the object. ‘Mocking’ the burden of tradition and the ‘creation’ of works of art as a sign of inspiration. Liberation from the compulsion towards perfection of expression. Examples of negation. The crisis of easel painting.	3	

Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 11.			
Predavanja	The return to order and reality as a reaction to the radicalism of the avant-gardes (Neue Sachlichkeit, Zemlja, etc.).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 12.			
Predavanja	Croatian modern art in the light of recent research. Croatian art and its European context (up to 1918). The high quality and achievements of Croatian artists (Raškaj, Kraljević, Herman, Bukovac, Čikoš, Frangeš Mihanović, Dešković, Meštrović...).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 13.			
Predavanja	The question of isolation, marginalisation and the 'self-sufficiency' of national art. Croatian modern art after 1918. Without open doors.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 14.			
Predavanja	Ivan Rendić, Robert Frangeš Mihanović, R. Valdec, B. Dešković, Bela Čikoš Sesija, V. Bukovac, S. Raškaj, E. Vidović... at the forefront of European art in the first decades of the twentieth century.	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	
Week: 15.			
Predavanja	The emergence of Ivan Meštrović and national and supranational myths. Politics and ideology in art (Meštrović up to 1918).	3	
Seminar	Presentation of Seminar Papers and Academic Discussion.	1	

Course name	**Theory of Visual Arts**					
ID	FFU501	Study year	3.			
Lecturer	izv. prof. dr. sc. Silva Kalčić	ECTS workload	5.0			
Associates		Number of hours	L	S	E	P
			45	15	0	0
Course status	Compulsory	Online percentage	0%			

Course description

Course aims	Introduction to basic theoretical concepts applied to the field of fine arts. Competence in interpreting and writing critical texts.
Enrolment requirements	N/A
Learning outcomes	After completing the course and passing the exam, students will have an insight into the latest changes that have taken place in the fine arts theory over the last thirty years, as well as review the history of the discipline through key theoretical approaches and topics. Particular attention will be paid to their adoption of critical theory, which is used in the interpretation of the visual arts: psychological approaches, semiology and post-structuralism, feminism, post-colonial theories. It will adopt basic methodological tools for writing critical texts.
Syllabus	The course is taught in 15 terms of 4 hours each. 1. Introduction to Fine Arts Theory 2. The concept of art 3. Speech on art 4. Beauty history and fine arts theory 5. Psychological approach to the analysis of fine arts 6. Phenomenological Approaches to the Analysis of Fine Arts 7. A sociological approach to the analysis and interpretation of the visual arts 8. Semiology 9. Structuralism, poststructuralism 10. Feminism 11. Postcolonial Theories 12. Criticism, theory, interpretation 13. The End of Art History? (Belting, Danto) 14. Institutional critique 15. Relational aesthetics

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

Student obligations	Attend and participate in the teaching process: lectures 80%, seminars 80%. Conduct oneself in accordance with ethical and academic principles in higher education teaching. Participate in and complete curricular and extracurricular (individual and group) activities that enable the achievement of the learning outcomes specified for the course. Prepare a seminar paper in accordance with the predefined criteria. Present the seminar paper in accordance with the predefined criteria. Pass the written examination (two successfully completed midterm tests are considered equivalent to the written examination) and achieve a minimum score of 50% on the examination/midterm tests. Obtain information about missed classes during the instructor's consultation hours and from fellow students. Adhere to the timeframes required for completing course activities. Complete individual and group assignments in a timely and satisfactory manner. 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	☒
		☐		☐		☐
		☐				

	In accordance with the course learning outcomes and the student's obligations, the final course grade is determined based on the achievement of the following assessment components:

<table>
<tr><td>Assessment and evaluation of student work</td><td colspan="3">Written examination, or the successful completion of two midterm tests (a passing grade in both midterm tests is considered equivalent to passing the written examination) – 40%
Research and preparation of a critical essay – 40%
Successful completion of individual and group assignments – 10%
Class participation, including engagement in discussions during lectures and seminars – 10%

The assessment and grading criteria for each component are described in the course repository.</td></tr>
<tr><td></td><td colspan="3">Final assessment</td></tr>
<tr><td></td><td>Evaluation elements</td><td>Performance (min)</td><td>Weight in grade (%)</td></tr>
<tr><td></td><td>1. Written examination, or the successful completion of two midterm tests (a passing grade in both midterm tests is considered equivalent to passing the written examination).</td><td>5</td><td>40</td></tr>
<tr><td></td><td>2. Research and writing of a critical essay.</td><td>5</td><td>40</td></tr>
<tr><td></td><td>3. Successful completion of individual and group assignments.</td><td>5</td><td>10</td></tr>
<tr><td>Required literature</td><td>Title</td><td>Number of copies available</td><td>Availability via other media</td></tr>
<tr><td></td><td>V. Tatarkijevič, Istorija šest pojmova, Beograd 1990.</td><td>1</td><td></td></tr>
<tr><td></td><td>M. Šuvaković, Pojmovnik suvremene umjetnosti, Horetzky, Zagreb, 2005.</td><td>1</td><td></td></tr>
<tr><td></td><td>Art in Theory 1900-2000 (ur. Harrison, Wood), Blackwell publishing, 2002.</td><td>1</td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="3">Aristotel, O pjesničkom umijeću, Školska knjiga, Zagreb, 2005.
Platon, Država, Naklada Juričić, Zagreb, 2001.
Hans Georg Gadamer, Ogledi o filozofiji umjetnosti, AGM, Zagreb 2003.
Wladyslav Tatarkievitz, Istorija šest pojmova, Nolit, Beograd, 1990.
Katherine Everett Gilbert, Helmut Kuhn, Istorija estetike, Kultura, Beograd 1969.
Umberto Eco, Povijest ljepote, Hena, Zagreb, 2004.
Umberto Eco, Istorija ružnoće, Plato, Beograd, 2007.
Ernesto Grassi, Teorija o lepom u antici, Srpska književna zadruga, Beograd 1974.
Assunto, Rosario: Teorija o lepom u srednjem veku, Kniževna misao, Beograd 1975.
Vitruvije, Deset knjiga o arhitekturi / De architectura libri decem, IGH, Zagreb 1997.
Umberto Eco, Umjetnost i ljepota u srednjovjekovnoj estetici, Institut za povijest umjetnosti, Zagreb, 2007
Lionello Venturi, Istorija umetničke kritike, Kultura, Beograd 1963.
Ideal, forma, simbol, Povijesnoumjetničke teorije Winckelmana, Wölfflina i Warbura, (priredio M.Pelc), IPU, Zagreb 1995.
Erwin Panofsky, Idea, Prilog povijesti pojma starije teorije umjetnosti, Golden marketing, Zagreb 2002.
Leon Batista Alberti, O slikarstvu / De pictura, O kiparstvu / De Statua, IPU, Zagreb 2008.
Michel Foucalt, Riječi i stvari, Golden marketing, Zagreb 2002.
Nelson Goodman, Jezici umjetnosti, Pristup teoriji simbola, Kruzak, Zagreb, 2002.
C. Danto, Probražaj svakidašnjeg – filozofija umjetnosti, Kruzak, Zagreb, 1997.
Ernest Bloch, O umjetnosti: izabrani tekstovi, Školska knjiga, Zagreb, 1981.
Duh apstrakcije; W. Woringer, Apstrakcija i uživljavanje, V. Kandinski, O duhovnom u umjetnosti, (ur. Marcel Bačić), Zagreb, 1999.
Theory in Contemporary Art since 1985, (ur. Simon Leung, Zoya Kocur), Blackwell, London, 2004. (R. Krauss)
Walter Benjamin, Estetički ogledi, Školska knjiga, Zagreb, 1986.
Bendetto Croce, Brevijar estetike, Naklada Ljevak, Zagreb, 2003.
Feministička likovna kritika i teorija likovnih umjetnosti, (ur. Ljiljana Kolešnik), Centar za ženske studije, Zagreb, 1999.
Umjetničko djelo kao društvena činjenica: kritičke perspektive povijesti umjetnosti, (ur. Ljiljana Kolešnik), IPU Zagreb, 2005.
Wilhelm Windelband, Povijest filozofije, Naprijed, Zagreb, 1990.
Miško Šuvaković, Diskurzivna analiza, Univerzitet umetnosti, Beograd, 2006.
Lyotard, Jean-Francois, Postmoderno stanje: izvještaj o znanju, Ibis – grafika, Zagreb, 2005.
Baudrillard, Jean, Simulacija i zbilja, Naklada Jesenski i Turk, Zagreb, 2001.
Marina Gržinić, Estetika kibersvijeta i učinci derealizacije, Multimedijalni Institut, Košnica, Zagreb/Sarajevo, 2005.
Nova filozofija umjetnosti (antologija tekstova), ur. Danilo Pejović, Nakladni zavod Matice</td></tr>
<tr><td>Quality assurance</td><td colspan="3">- Class attendance, participation in class, and successful completion of assigned tasks
- Student evaluation survey on the quality of teaching and instructors at the university level
- Successful completion of the examination and fulfillment 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</td></tr>
</table>

Other (in the opinion of the proponent)	

Syllabus			
Class type	Topic	Teaching hours	Location
Week: 1.			
Predavanja	Introduction to Visual Arts Theory	4	
Week: 2.			
Predavanja	The concept of art Speech on art	4	
Week: 3.			
Predavanja	History of beauty and visual arts theory Psychological approach to the analysis of fine arts	4	
Week: 4.			
Predavanja	Phenomenological approaches to the analysis of visual art	4	
Week: 5.			
Predavanja	Sociological approaches to the analysis and interpretation of visual art	4	
Week: 6.			
Predavanja	Semiotics Structuralism and Post-Structuralism	4	
Week: 7.			
Predavanja	Feminism Postcolonial Theories Critical Theories	4	
Week: 8.			
Predavanja	Criticism, Theory, and Interpretation	3	
Predavanja	First Midterm Test	1	
Week: 9.			
Predavanja	The End of Art History? (Belting, Danto)	4	
Week: 10.			
Seminar	Student seminar presentations and discussion	4	
Week: 11.			
Seminar	Student seminar presentations and discussion	4	
Week: 12.			
Seminar	Student seminar presentations and discussion	4	
Week: 13.			
Predavanja	Theories and practices of institutional Ccritique	2	
Seminar	Student seminar presentations and discussion	2	
Week: 14.			
Predavanja	Relational aesthetics	4	
Week: 15.			
Predavanja	Synthesis Lecture, Examples	3	
Seminar	Second Midterm Test	1	

Course name	Visual Communications						
ID	FFU502	Study year	3.				
Lecturer	doc. dr. sc. Anđelko Mihanović	ECTS workload	5.0				
Associates		Number of hours	L	S	E	P	
			45	15	0	0	
Course status	Compulsory	Online percentage	0%				
Course description							
Course aims	The aim of the course is to familiarize students with the ways in which images and visual materials are used to create meaning and shape perception in various media. The course aims to foster the development of critical visual literacy by introducing students to fundamental theories (semiotics, iconology, theories of gaze, media and digital theories) and contemporary methods of analysis. The course aims to enable students to analyze and decode visual messages in mass media, advertising, and on social media, and to understand the ethical and ideological dimensions of visual communications. The course aims to enable students to contextualize visual phenomena within a broader historical, cultural, and social framework and to develop creative and critical solutions for contemporary visual challenges.						
Enrolment requirements	-						
Learning outcomes	Upon completion of the course, students will be able to: - understand and explain how images and visual materials are used to create meaning and shape perception in various media contexts, - apply key theories of visual communication (semiotics, iconology, theories of gaze, media and digital theories) and contemporary analytical methods to the interpretation of visual materials, - analyze visual messages in mass media, advertising, and on social media, and recognize the ethical and ideological dimensions of visual communication, - contextualize visual phenomena within a broader historical, cultural, and social framework and connect them with relevant theoretical concepts, - develop creative and critical approaches to the creation and evaluation of visual content, proposing innovative solutions to contemporary visual challenges.						
Syllabus	1. Introduction to the course (presentation of the course objectives and syllabus). The concept of visual communications: definition, classification, fundamental concepts; history and theories of visual culture (pictorial/iconic turn; semiotics; iconology) 2. Methods of visual analysis – semiotic analysis, discursive analysis (Gillian Rose); iconographic method (Panofsky); content analysis; “slow looking” 3. Photography, film, and mass media – historical development and contemporary aspects (theories of the gaze, image ideology, media manipulation). Discussion of feminist and postcolonial approaches (Laura Mulvey; bell hooks) 4. Visual Design and Digital Tools - elements of design, typography, color, software tools and applications 5. Design for Social Impact – ethics, inclusion, and cultural bias in design, projects communicating socially relevant messages 6. Test 7. Digital Culture and Social Media – analysis of memes, selfies, influencers; theories of digital aesthetics and algorithmic surveillance (Jill Walker Rettberg; Lev Manovich) 8. Visual Activism and the Politics of the Image – a study of how visual campaigns, protests, and artistic interventions shape public discourse (e.g., Black Lives Matter, feminism, environmental movements). 9. Cultural and Racial Perspectives – how racial, gender, class, and postcolonial frameworks influence the production and reception of images; decolonial theories; the Global South. 10. Ecology and Visual Media – visualization of climate change, ecological aesthetics, and the impact of technology on the environment. 11. Media and Technology Theories – Software Studies, Cultural Analytics (Manovich), media archaeological approaches. Analysis of how technologies (AI, VR, AR) are changing visual communication. 12. Exhibition and spatial design – curating and designing exhibition spaces; story and visual narration in the physical environment 13. Test 14. Seminar paper presentations. Discussion and comments. 15. Seminar paper presentations. Final discussion.						
Teaching types	☒ Lectures ☒ Seminars ☐ Practicals ☐ Remote learning ☐ Blended learning	☒ Fieldwork ☐ Independent work ☐ Multimedia ☐ Laboratory ☒ Supervision	☐ ☐ ☐ ☐				
Student obligations	1. Participate in the teaching process: lectures 80%, seminars 80% 2. Conduct oneself in accordance with ethical and scientific principles in higher education teaching 3. Participate in and complete in-class and out-of-class (individual and group) activities that enable the achievement of the learning outcomes specified for the course. 4. Prepare a seminar paper according to pre-established criteria.						

<table>
<tr><td></td><td colspan="6">5. Present the seminar paper according to pre-established criteria.
6. Pass a written exam (the equivalent of a written exam is two passed tests) and achieve a minimum of 50% accuracy on the exam/test
7. Make up for missed class time during office hours with the instructor and other students
8. Adhere to the deadlines required for completing course activities
9. Complete individual and group assignments in a timely and high-quality manner.
10. Actively and constructively participate 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></td><td colspan="5"></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. Written exam, or successfully passing two quizzes (a positive grade on both quizzes is equivalent to the written exam) – 50%
2. Completion and presentation of a seminar paper in accordance with the instructor's instructions – 30%
3. Performance on individual and group assignments – 10%
4. Class participation, including contributions to discussions during lectures and seminars – 10%
The assessment criteria for each component are described in the course repository.</td></tr>
<tr><td rowspan="4">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">Žarko Paić: Vizualne komunikacije (uvod), Centar za vizualne studije, Zagreb, 2008.</td><td>1</td><td></td></tr>
<tr><td colspan="5"></td></tr>
<tr><td colspan="3">Walter Benjamin: Umjetničko djelo u doba njegove tehničke reproduktivnosti (Prošlost i budućnost 20. stoljeća: kulturološke teme epohe; urednik zbornika: Viktor Žmegač). Matica hrvatska, Zagreb, 2010.</td><td>1</td><td></td></tr>
<tr><td></td><td colspan="3">Vera Horvat Pintarić: Od kiča do vječnosti, Zagreb, 1979.</td><td>1</td><td></td></tr>
<tr><td>Supplementary literature</td><td colspan="6">- Umberto Eco, Estetika i teorija informacija, Prosveta, Beograd 1977.
- Josef Müller-Brockmann, A History of Visual Communications, Verlag Gerd Hatje, Teufen 1971.
- Umberto Eco, Kultura informacija komunikacija, Nolit, Beograd 1973.
- Vizualni studiji – umjetnost i medij u doba slikovnog obrata (ur. Krešimir Purgar), Centar za vizualne studije, Zagreb, 2009.
- Vizualna konstrukcija kulture (ur. Žarko Paić, Krešimir Purgar), Zagreb, 2009.
- Vizualna kultura (ur. Chris Jenks), Zagreb, 2002.
- Abraham Moles, Information Theory and Esthetic Perception, University of Illinois Press, London 1966.
- William Huggins, Iconic Communication, Johns Hopkins University Press, Baltimore 1974.
- Miščević, Zinaić, Plastički znak, zbornik radova iz teorije vizualnih umjetnosti, Izdavački centar, Rijeka 1982.
Josef Müller-Brockmann, A History of Visual Communications, Verlag Gerd Hatje, Teufen 1971.
- Vizualni studiji – umjetnost i medij u doba slikovnog obrata (ur. Krešimir Purgar), Centar za vizualne studije, Zagreb, 2009.
- Vizualna konstrukcija kulture (ur. Žarko Paić, Krešimir Purgar), Zagreb, 2009.
- Vizualna kultura (ur. Chris Jenks), Zagreb, 2002.
- Abraham Moles, Information Theory and Esthetic Perception, University of Illinois Press, London 1966.
- William Huggins, Iconic Communication, Johns Hopkins University Press, Baltimore 1974.
- Moxey, Keith. 2008. “Visual Studies and the Iconic Turn.” Journal of Visual Culture, 7 (2), 131-146. doi:10.1177/1470412908091934
- Udris-Borodavko, Natalia et al. (2023). Aesthetics and semiotics in 21st century visual communications:
Pedagogical and sociocultural aspects. Research Journal in Advanced Humanities. 4. 10.58256/rjah.v4i4.1144.
- Manovich, Lev. 2019. “Visual Semiotics, Media Theory, and Cultural Analytics: A Personal Journey.” Acessible at manovich.net.</td></tr>
</table>

	- Rose, Gillian. 2001. Visual Methodologies: An Introduction to Researching with Visual Materials. London: Sage. - Mulvey, Laura. “Visual Pleasure and Narrative Cinema” Screen, Volume 16, Issue 3, Autumn 1975, 6–18 - Peraica, Ana. 2017. Culture of the Selfie: SelfRepresentation in Contemporary Visual Culture. Amsterdam: Institute of Network Cultures - Boe, Martha. 2021. “Many Voices, One Project: Participation and Aesthetics in Community-Built Practices.” The Plan Journal 6 (1): 78–133. - Manovich, Lev. 2017. “Instagram and Contemporary Image.” Accessible at the author's website. - Zündel, Jana. 2025. “Between Memeability and Televisuality: The (Self-)Memefication of Television Series.” 2025. Media and Communication 13 (1): 81–99. - Lester, Libby i Simon Cottle. 2009. “Visualizing Climate Change: Television News and Ecological Citizenship.“ International Journal of Communication 3 (2009), 920-936
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 - 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 (presentation of the course objectives and syllabus). The concept of visual communications: definition, classification, fundamental concepts; history and theories of visual culture (pictorial/iconic turn; semiotics; iconology)	4	Classroom
Seminar		0	Classroom
Week: 2.			
Predavanja	Methods of visual analysis – semiotic analysis, discursive analysis (Gillian Rose); iconographic method (Panofsky); content analysis; “slow looking”	4	Classroom
Seminar		0	Classroom
Week: 3.			
Predavanja	Photography, film, and mass media – historical development and contemporary aspects (theories of the gaze, image ideology, media manipulation). Discussion of feminist and postcolonial approaches (Laura Mulvey; bell hooks)	4	Classroom
Seminar		0	Classroom
Week: 4.			
Predavanja	Visual Design and Digital Tools - elements of design, typography, color, software tools and applications	4	Classroom
Seminar		0	Classroom
Week: 5.			
Predavanja	Design for Social Impact – ethics, inclusion, and cultural bias in design, projects communicating socially relevant messages	4	Classroom
Seminar		0	Classroom
Week: 6.			
Predavanja	Test	3	Classroom
Seminar		1	Classroom
Week: 7.			
Predavanja	Digital Culture and Social Media – analysis of memes, selfies, influencers; theories of digital aesthetics and algorithmic surveillance (Jill Walker Rettberg; Lev Manovich)	3	Classroom
Seminar		1	Classroom
Week: 8.			
Predavanja	Visual Activism and the Politics of the Image – a study of how visual campaigns, protests, and artistic interventions shape public discourse (e.g., Black Lives Matter, feminism, environmental movements)	3	Classroom
Seminar		1	Classroom
Week: 9.			
Predavanja	Cultural and Racial Perspectives – how racial, gender, class, and postcolonial frameworks influence the production and reception of images; decolonial theories; the Global South.	3	Classroom
Seminar		1	Classroom
Week: 10.			
Predavanja	Ecology and Visual Media – visualization of climate change, ecological aesthetics, and the impact of technology on the environment.	3	Classroom
Seminar		1	Classroom
Week: 11.			
Predavanja	Media and Technology Theories – Software Studies, Cultural Analytics (Manovich), media archaeological approaches. Analysis of how technologies (AI, VR, AR) are changing visual communication.	3	Classroom
Seminar		1	Classroom
Week: 12.			
Predavanja	Exhibition and spatial design – curating and designing exhibition spaces; story and visual narration in the physical environment	3	Classroom
Seminar		1	Classroom
Week: 13.			
Predavanja	Test	4	Classroom
Seminar		0	Classroom
Week: 14.			
Seminar	Seminar paper presentations. Discussion and comments.	4	Classroom
Week: 15.			

Seminar	Seminar paper presentations. Final discussion.	4	Classroom

Course name	**Bahelor's Thesis**						
ID	FFU0BA		Study year	3.			
Lecturer			ECTS workload	5.0			
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)							

3. ANNEXES

3.1. Learning outcomes of the study programme

Learning outcome code	Description of learning outcome
LO 1	the ability to formally analyse and interpret works of art using appropriate professional terminology
LO 2	the ability to apply and demonstrate knowledge of fundamental art-historical terminology in oral and written communication
LO 3	the ability to interpret artistic techniques and processes involved in the creation of works of art using different techniques
LO 4	the ability to define and distinguish between fundamental art-historical methods of analysing and interpreting works of art and artistic phenomena
LO 5	the ability to recognise and describe the basic characteristics of the historical development of the main periods and subject areas of art history, from antiquity and the Middle Ages to the modern and contemporary eras
LO 6	the ability to interpret and compare different art-historical methodologies and critically evaluate emerging methodologies
LO 7	the ability to demonstrate basic professional communication skills based on relevant arguments and interpretations in the field of art history
LO 8	the ability to use written and visual sources to address tasks of an appropriate level of complexity within the field of art history
LO 9	the ability to critically describe the contexts in which works of art and artistic phenomena are created
LO 10	the ability to apply the writing styles associated with different art-historical schools and methodologies when producing professional and scientific papers
LO 11	the ability to conduct original field research into Croatian art history and cultural heritage
LO 12	the ability to formulate informed personal views on the interrelationships between national art history and other disciplines, including history, ethnology, anthropology and theology
LO13	the ability to compare works of art and artistic phenomena within the broader contexts of the development of cultural identities
LO 14	the ability to plan and perform professional tasks involving an appropriate level of responsibility in cultural and public institutions, the media and tourism in accordance with professional standards
LO 15	the ability to design presentations of fundamental art-historical phenomena for the purposes of heritage communication in cultural and cultural-tourism contexts

Learning outcomes of the study programme	**LO 1**	**LO 2**	**LO 3**	**LO 4**	**LO 5**	**LO 6**	**LO 7**	**LO 8**	**LO 9**	**LO 10**	**LO 11**	**LO 12**	**LO 13**	**LO 14**	**LO 15**
Total number of courses for each LO	29	29	18	20	18	3	20	29	20	6	14	14	18	23	25

Ancient Iconography	+	+	+	+	+		+	+	+				+		+
Late Antique Architecture of the Tetrarchic Period	+	+	+	+	+		+	+	+				+		+
Gothic Art	+	+	+	+	+		+	+	+		+	+	+	+	+
Iconology	+	+		+		+	+	+	+	+	+	+	+	+	+
Fundamentals of Architecture and Urbanism	+	+		+	+		+	+	+	+	+	+	+	+	+
History of Art of the Ancient World	+	+	+	+	+		+	+	+				+		
Romanesque Art	+	+	+	+	+		+	+	+		+	+	+	+	+
Contemporary Art	+	+	+	+	+		+	+	+		+	+	+	+	+
Theory and History of Design	+	+	+	+			+	+	+				+	+	+
The Art of the Early Middle Ages	+	+	+	+	+		+	+	+		+	+	+	+	+
The Art of the Roman Empire in Croatia	+	+	+	+	+		+	+	+		+	+	+		+
Art of the 19th Century- General Problems and Comparative Studies	+	+	+	+	+		+	+	+	+	+	+	+	+	+
Art of the 15th and 16th Century	+	+	+	+	+		+	+	+						
Art of the 17th and 18th Century	+	+	+	+	+		+	+	+						
Art of the 20th Century – Fundamental Problems and the End of Modernity	+	+	+	+	+		+	+	+		+	+	+	+	+
Introduction to Fine Arts	+	+	+	+	+		+	+	+	+	+	+	+	+	+
Protection of Cultural Heritage	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
English for Art Historians 1	+	+						+						+	+
English for Art Historians 2	+	+						+						+	+
Italian for Art Historians 1	+	+						+						+	+
Italian for Art Historians 2	+	+						+						+	+
English Language III	+	+						+						+	+
English Language IV	+	+						+						+	+
Italian Language III	+	+						+						+	+
Italian Language IV	+	+						+						+	+
Sculpture and Architecture of the Early Medieval Croatian State	+	+	+	+	+		+	+	+		+	+	+	+	+

The Urbanism of the Medieval Communes	+	+	+	+	+		+	+	+		+	+	+	+	+
Methodology of Processing Immovable Cultural Properties – Professional Approach	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
Essentials of the Latin Language	+	+						+						+	+

3.2. Instructors in the study programme

	Marijana Alujević	**Kristina Babić Džaja**	**Vedran Barbarić**	**Radoslav Bužančić**
CROSBI link	*CroRIS*		*CroRIS*	*CroRIS*
Title	associate professor	senior lecturer	associate professor	adjunct associate professor
Field	humanities	humanities	humanities	humanities
Discipline	philology	art history	archaeology	art history
Primary institution	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split	retired
Type of employment	permanent	permanent	permanent	contract for services
Percentage of employment at the higher education institution	100%	100%	100%	/
Teaching load at the primary institution[13]	1291.5 WH	1311	832.2 WH	/
Teaching load at external institutions	/	/	/	/
Estimated load in the new study programme	/	/	/	/
Estimated load at the primary institution[14]	1291.5 WH		832.2 WH	/
Estimated load at external institutions	/	/	/	/
Scientific and review papers[15] *published in the last 5 years (total)*	9	3	5	8

[13] Workload data are based on teaching delivered in the 2024/2025 academic year.

[14] Workload data are based on teaching delivered in the 2024/2025 academic year.

[15] 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[16] published in the last 5 years (total)	1	1	0	/
Total[17] number of citations (Scopus database only)	4	4	10	/
Total[18] h-index (Scopus database only)	1	1	2	/
Competitive project leader and/or team member (total)	/	/	2 (UKRI Future Leaders – Life on the Edge, work package leader; NPOO MEDHRID, team member)	2
Leader and/or team member in other projects (total)	1 institutional (team member)	3	1 (Brač Island Project, co-leader with Dr Sarah James, University of Colorado Boulder)	/
List of courses taught in the programme	- Italian for Art Historians 1 - Italian for Art Historians 2 - Italian Language III - Italian Language IV	- Sculpture and Architecture of the Early Medieval Croatian State - Introduction to Fine Arts - Methodology of Processing Immovable Cultural Properties – Professional Approach	- The Art of the Early Middle Ages - Sculpture and Architecture of the Early Medieval Croatian State	- Late Antique Architecture of the Tetrarchic Period
List of completed teacher training courses	- completed graduate study programme in teacher education	- completed graduate study programme in teacher education		

	Ivana Čapeta Rakić	**Silva Kalčić**	**Anđelko Mihanović**	**Siniša Ninčević**
CROSBI link	*CroRIS*	*CroRIS*	*CroRIS*	/

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

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

[18] See the previous note.

Title	associate professor	associate professor	assistant professor	senior language instructor
Field	humanities	humanities	humanities	humanities
Discipline	art history	art history	art history	philology
Primary institution	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split
Type of employment	permanent	permanent	permanent	permanent
Percentage of employment at the higher education institution	100%	100%	100%	100%
Teaching load at the primary institution	909 WH	1053 WH	1313 WH	926.1 WH
Teaching load at external institutions	/	2	/	/
Estimated load in the new study programme	/	/	/	/
Estimated load at the primary institution	909 WH	1053 WH	1313 WH	926.1 WH
Estimated load at external institutions	/	162 WH	/	/
Scientific and review papers[19] published in the last 5 years (total)	18	3	5	2
Professional papers[20] published in the last 5 years (total)	4	15	1	2
Total[21] number of citations (Scopus database only)	4	1	0	0
Total[22] h-index (Scopus database only)	1	1	0	0
Competitive project leader and/or team member (total)	6	/	0	2
Leader and/or team member in other projects (total)		2	/	/

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

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

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

[22] See the previous note.

List of courses taught in the programme	- Gothic Art - Iconology - Romanesque Art	- Theory and History of Design - Theory of Visual Arts - Art of the 19th Century – General Problems and Comparative Studies	- Fundamentals of Architecture and Urbanism - Protection of Cultural Heritage - The Urbanism of the Mediaeval Communes - The Monument: Space, Form, Meaning - Visual Communications	- English Language III - English Language IV
List of completed teacher training courses		- completed graduate study programme in teacher education	- completed graduate study programme in teacher education	- completed graduate study programme in teacher education

	Ilonka Peršić	**Dalibor Prančević**	**Ivana Prijatelj Pavičić**	**Frane Prpa**	**Ana Torlak**
CROSBI link	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*	*CroRIS*
Title	lecturer	associate professor	full professor with tenure	teaching assistant	associate professor
Field	humanities	humanities	humanities	humanities	humanities
Discipline	philology	art history	art history	art history	art history
Primary institution	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split	Faculty of Humanities and Social Sciences, University of Split
Type of employment	permanent	permanent	permanent	permanent	permanent
Percentage of employment at the higher education institution	100%	100%	100%	100%	100%
Teaching load at the primary institution	757 WH	969 WH	894 WH	436.5 WH	1273.5 WH
Teaching load at external institutions	30 WH	/	/	/	/
Estimated load in the new study programme	/	/	/	/	/
Estimated load at the primary institution	757 WH	969 WH	894 WH	436.5 WH	1273.5 WH

Estimated load at external institutions	/	/	/	/	/
Scientific and review papers[23] published in the last 5 years (total)	/	8	16	2	8
Professional papers[24] published in the last 5 years (total)	/	6	1	2	3
Total[25] number of citations (Scopus database only)	/	2	4	/	6
Total[26] h-index (Scopus database only)	/	1	1	/	1
Competitive project leader and/or team member (total)	/	5	1	/	1
Leader and/or team member in other projects (total)	/	/	/	/	2

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

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

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

[26] See the previous note.

List of courses taught in the programme	- English for Art Historians 1 - English for Art Historians 2	- Contemporary Art - Art of the 20th Century – Fundamental Problems and the End of Modernity - The Monument: Space, Form, Meaning	- Art of the 15th and 16th Century - Art of the 17th and 18th Century	- History of Art of the Ancient World - The Art of the Early Middle Ages - The Art of the Roman Empire in Croatia - Art of the 15th and 16th Century - Art of the 17th and 18th Century - Sculpture and Architecture of the Early Medieval Croatian State	- History of Art of the Ancient World - The Art of the Roman Empire in Croatia - Ancient Iconography - Introduction to Fine Arts - Methodology of Processing Immovable Cultural Properties – Professional Approach
List of completed teacher training courses	- completed graduate study programme in teacher education	- completed graduate study programme in teacher education	- completed graduate study programme in teacher education	- completed graduate study programme in teacher education	- completed graduate study programme in teacher education

	Inga Vilogorac-Brčić
CROSBI link	https://www.croris.hr/crosbi/searchByContext/2/28125
Title	assistant professor
Field	humanities
Discipline	history
Primary institution	Faculty of Humanities and Social Sciences, University of Zagreb
Type of employment	permanent

Percentage of employment at the higher education institution	100%
Teaching load at the primary institution	100%
Teaching load at external institutions	
Estimated load in the new study programme	**100%**
Estimated load at the primary institution[27]	**100%**
Estimated load at external institutions	
Scientific and review papers[28] *published in the last 5 years (total)*	10
Professional papers[29] *published in the last 5 years (total)*	/
Total[30] *number of citations (Scopus database only)*	
Total[31] *h-index (Scopus database only)*	**3**

[27] Workload data are based on teaching delivered in the 2025/2026 academic year.

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

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

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

[31] See the previous note.

Competitive project leader and/or team member (total)	1 (team member)
Leader and/or team member in other projects (total)	1 (leader)
List of courses taught in the programme	- Introduction to the Latin Language
List of completed teacher training courses	/