



UNIVERSITY OF SPLIT

ACULTY OF HUMANITIES AND SOCIAL SCIENCES

UNDERGRADUATE STUDY PROGRAMME

Art History (double-major)

Klasa: 602-04/16-02/0002
Ur. broj: 2181-190-02-6/1-16-0012
Split, 23. prosinca 2015. godine

GENERAL INFORMATION ABOUT HIGHER EDUCATION INSTITUTION

Name of higher education institution	Faculty of Humanities and Social Sciences in Split
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GENERAL INFORMATION ABOUT THE STUDY PROGRAMME

Name of the study programme	Undergraduate university study programme <i>Art History</i> (double-major)		
Provider of the study programme	Faculty of Humanities and Social Sciences		
Other participants	N/A		
Type of study programme	Vocational study programme <input type="checkbox"/>		University study programme x
Level of study programme	Undergraduate x	Graduate <input type="checkbox"/>	Integrated <input type="checkbox"/>
	Postgraduate <input type="checkbox"/>	Postgraduate specialist <input type="checkbox"/>	Graduate specialist <input type="checkbox"/>
Academic/vocational title earned at completion of study	Bachelor (baccalaureus/baccalaurea) of Arts (BA) in Art History (univ. bacc. hist. art.)		

1. INTRODUCTION

1.1. Reasons for starting the study programme

The undergraduate study programme *Art History* at the Faculty of Humanities and Social Sciences of the University of Split was created with two goals in mind: first, to educate professionals in the field of art history up to a level necessary for the continuation of graduate studies in education or academic research. And second, to enable employment after the completion of the three year programme.

Split, a city rich in historical monuments, has numerous museums, galleries and other institutions engaged in the research, presentation, protection and conservation of the cultural heritage of Central Dalmatia (from Illyrian times to the present day): the Archaeological Museum, the Museum of Croatian Archaeological Monuments, the City Museum of Split, the Gallery of Fine Arts, the I. Meštrović Gallery, the Conservation Department of the Ministry of Culture, Croatian conservation-restoration Institute, etc. Therefore, the need for experts in the field of art history in Split and Split- Dalmatia County is evident. The need for such experts has long been present in the labour market due to the internationalisation of the economy and all other areas of modern society. With Croatia's accession to the EU, such a need has become even more apparent.

1.2. Relationship with the local community (economy, entrepreneurship, civil society, etc.)

Taking into account the educational needs of the local community, cultural heritage and economic trends in Split and Split-Dalmatia County (with an emphasis on tourism, and especially on the development of cultural tourism and promotion of cultural heritage), the need for experts in art history is clear. Upon completion of the undergraduate program, graduates have a high level of professional knowledge, as well as skills and competencies to interpret the content in the field of art history for jobs in the media, publishing, and various economic, administrative and cultural institutions.

As mentioned above, local galleries, museums and other institutions are involved in the research, presentation, protection and conservation of the cultural heritage of Central Dalmatia. In joint projects the Department of Art History provides expertise and hosts experts to provide students with a better education and to assist with the integration into the work process.

1.3. Compatibility with requirements of professional organizations

The undergraduate study programme is designed in such a way that students are able to consolidate their existing skills and competencies and acquire new ones in the field of art history. The programme is based on modern concepts of syllabus design in art history, offering a balanced approach to the study of all periods of art history, urban planning and design, and conservation. The general programme of each course-unit or module is based on contemporary sources and includes fundamental topics from specific academic disciplines as well as recent research insights. Teaching methods and techniques employed encourage critical thinking and creativity which are essential to students' professional development.

1.4. Partners outside the higher education system

Partners outside the higher education system are primary and secondary schools, galleries, museums, conservations departments, tourist board.

1.5. Financing

The programme is financed by the Ministry of Science, Education, and Sport (national budget).

1.6. Comparability of the study programme with other accredited programmes in higher education institutions in the Republic of Croatia and EU countries

The undergraduate study programme in Art History is designed in line with the guidelines of the Bologna Declaration and other European declarations on higher education. By focusing on epochs in the study of art history, it is similar to the undergraduate studies in Art History at the University of Bologna (Dipartimento delle arti) and to undergraduate studies in Art History at the Faculty of Humanities and Social Sciences in Ljubljana.

At Croatian universities, special attention has always been paid to the art history of the Apennine Peninsula, both because of its international importance, and because the art of western Adriatic coast had a strong impact on the Croatian art heritage, from ancient times to the 19th century. Therefore, the programme at the Faculty of Humanities and Social Sciences in Split is comparable to numerous other undergraduate programmes in art history in Italy, and other and neighboring countries such as Slovenia, where particular attention is paid to Italian national art.

Compare:

Dipartimento delle Arti visive, performative e mediali, Università di Bologna:
<https://dar.unibo.it/it>

Faculty of Humanities and Social Sciences, University of Ljubljana, Department of Art History ,
Umetnostna zgodovina, https://www.ff.uni-lj.si/sites/www.ff.uni-lj.si/files/documents/1_umetnostna_zgodovina_d_2020-21.pdf

1.7. Openness of the study programme to student mobility (horizontal, vertical in the Republic of Croatia, and international)

The study programme is comparable to the existing double-major undergraduate study programmes in art history at the University of Zagreb, University of Zadar, University of Rijeka, and University of Mostar.

Since the founding of the study of Art History in Split many students and teachers of the Department of History of Art in Split have participated in the Erasmus program, thanks to agreements that the Faculty of Humanities and Social Sciences in Split has with the similar faculties at the University of Ljubljana, University of Trieste, University of Graz, University of Chieti-Pescara, University of Catania, Madrid, Macerata, Genoa, Crete (Institute for Mediterranean studies) and others.

1.8. Compatibility of the study programme with the University mission and the strategy of the proposer, as well as with the strategy statement of the network of higher education institutions

The programme is compatible with the Development Strategy of the Faculty of Humanities and Social Sciences of the University of Split.

1.9. Current experiences in equivalent or similar study programmes

The double-major graduate programme in Art History (according to the Bologna principles) has been implemented since the academic year 2005/2006.

2. DESCRIPTION OF THE STUDY PROGRAMME

2.1. General information

Scientific/artistic area of the study programme	Humanities
Duration of the study programme	6 semesters (3 years)
The minimum number of ECTS required for completion of study	90 (180 ECTS)
Enrolment requirements and admission procedure	Secondary school diploma ('matura') in History (A), foreign language (B) and Mathematics (B)

2.2. Learning outcomes of the study programme (name 15-30 learning outcomes)

Upon completion of the undergraduate study of Art History, bachelor's students will be able to use the scientific and professional literature in the field of fine arts from prehistory to XXI. centuries, to develop the ability to interpret and evaluate artistic works; to recognize the values of national, regional and local artistic heritage. They are trained to participate in research and to learn independently and are able to express themselves appropriately, orally and in writing. They master the basic methods of art history. They can follow and understand professional lectures and presentations of complex content, successfully discuss professional and other topics, and write clear and well-structured texts that are stylistically suited to different contexts and courses.

Upon completion of the undergraduate study programme Art History the Bachelor of Arts will be able to:

1. Formally analyze and interpret a work of art using professional terminology.
2. Apply and demonstrate knowledge of basic art historical terminology in oral and written form
3. Recognize and theoretically know the techniques of art and the process of the creation of works of art made with different techniques
4. Define and distinguish between historical and artistic methods of analysis and interpretation of works of art and phenomena at the basic level
5. Identify and describe the basic features of the historical overview of the subject areas of art history (old, middle and new age, modern and contemporary)
6. Interpret and compare different and evaluate new art historical methodologies
7. Demonstrate a basic level of professional communication based on relevant arguments and interpretations
8. Use written and visual sources to solve tasks of appropriate complexity in the subject area of art history

9. Critically describe the context of the origin of works of art and art phenomena
10. Apply the writing styles of different art historical schools and methodologies to the writing of professional and scientific papers
11. Original research into Croatian art history and cultural heritage
12. Form their own opinions on the correlation of national art history and other historical sciences, ethnology, anthropology and theology
13. Compare works of art and phenomena in the contexts of cultural identity development
14. Plan and perform professional tasks of an appropriate level of responsibility in cultural and public institutions, the media and in tourism
15. Design a presentation of fundamental historical and artistic phenomena for the purpose of communicating heritage in cultural and cultural tourism processes

2.3. Employment possibilities

Upon completion of the undergraduate study programme *Art History* the Bachelor of Arts acquires the competences in and the knowledge of the science of art history as well as skills needed for work in various cultural, economic and administrative institutions, media and tourism.

2.4. Possibilities of continuing studies at a higher level

The Bachelor of Arts can enrol in a double-major graduate study programme specializing in teaching programme at the Department of Art History at the Faculty of Humanities and Social Sciences in Split. The Bachelor of Arts can enrol in comparable graduate studies offered at other universities in Croatia and abroad.

2.5. Name lower level studies of the proposer or other institutions that qualify for admission to the proposed study

N/A

2.6. Structure of the study

The undergraduate study programme *Art History* is structured as a double-major degree programme and can thus be combined with any other double-major study programme at the Faculty of Humanities and Social Sciences in Split. The programme lasts three years with two semesters a year (six semesters in total). One study year carries 30 ECTS points. Students' responsibilities are regulated by the syllabi of individual courses (see course descriptions). Students' responsibilities in terms of class attendance, study rhythm and exams are regulated by the Ordinance on Study Programmes and Study System of the University of Split. Undergraduate students in History of Art may enroll in one elective course during their studies from other study programs at the Faculty of Humanities and Social Sciences in Split.

2.7. Guiding and tutoring through the study system

Most of the courses are intended for work in small groups. Students are expected to consult course instructors regularly during office hours regarding the writing of their essays, presentations and exams. During the winter semester of their third year students choose

their supervisor who will then supervise their research and the writing of their final thesis during the summer semester. In 2013 the Centre for Student Counselling was opened at the Faculty of Humanities and Social Sciences. For all queries regarding the applications for Erasmus+ programme students and staff can contact the departmental Erasmus coordinator.

2.8. List of courses that the student can take in other study programmes

The list of elective courses can be found on the Faculty web site.

2.9. List of courses offered in a foreign language as well (name which language)

All courses are taught in Croatian; if necessary mentor-consultations could be held in English or Italian.

2.10. Criteria and conditions for transferring the ECTS credits

Students who have achieved more than 42 ECTS in a preceding academic year are considered students of the following year. Students who did not pass all the courses in a given year in the next year have to enrol first into those courses they had failed. Students who accomplish the minimum of 60 ECTS in the preceding year are allowed to enrol into courses the sum of which is 75 ECTS in the following year.

ECTS points gained outside the Faculty of Humanities and Social Sciences are recognized in accordance with the value of ECTS set by the Faculty of Humanities and Social Sciences. The transfer of points can be carried out between different study programmes of Art History. The criteria and transfer requirements follow from the current regulations in place at the Faculty of Humanities and Social Sciences.

2.11. Completion of study

<i>Final requirement for completion of study</i>	Final thesis <input checked="" type="checkbox"/> Diploma thesis <input type="checkbox"/>	Final exam <input type="checkbox"/> Diploma exam <input type="checkbox"/>
<i>Requirements for final/diploma thesis or final/diploma/exam</i>	Successfully completed fifth (winter) semester of the third year.	
<i>Procedure of evaluation of final/diploma exam and evaluation and defence of final/diploma thesis</i>	Final thesis must be graded positively by the supervisor and two other members of the Defence Committee.	

2.12. List of mandatory and elective courses

LIST OF COURSES							
Year of study: 1							
Semester: 1							
STATUS	CODE	COURSE	HOURS PER SEMESTER				ECTS
			L	S	E	F	
Mandatory	FFU003	Introduction to Fine Arts	45	15	0	0	4
	FFU002	Basics of Architecture and Urban Planning	45	15	0	0	5
	FFU004	Iconology	45	15	0	0	4
	FFU00E	English Language I*	15	0	15	0	2
	FFU00F	Italian Language I*	15	0	15	0	2
	Total Mandatory		150	45	15	0	15
Elective	/	/	/	/	/	/	/

* Student can choose one of the languages offered.

LIST OF COURSES							
Year of study: 1							
Semester: 2							
STATUS	CODE	COURSE	HOURS PER SEMESTER				ECTS
			L	S	E	F	
Mandatory	FFU102	The History of the Art of the Ancient World	45	15	0	0	5
	FFU103	The Art of the Roman Empire in Croatia	30	15	0	0	3
	FFU104	Art of the Early Middle Ages	60	15	0	0	5
	FFU10E	English Language II*	15	0	15	0	2
	FFU10F	Italian Language II*	15	0	15	0	2
	Total Mandatory		150	45	15	0	15
Elective	HZY003	Essentials of Latin Language **	0	0	30	0	2

* Student continues with the foreign language taken in the first semester.

** Essentials of Latin Language is mandatory for students who have not taken and passed the course in high school.

LIST OF COURSES							
Year of study: 2							
Semester: 3							
STATUS	CODE	COURSE	HOURS PER SEMESTER				ECTS
			L	S	E	F	
	FFU207	Gothic Art	30	15	0	0	3

Mandatory	FFU208	Romanesque Art	30	0	0	0	2
	FFU206	Art of the 15th and 16th Centuries	60	15	0	0	6
	FFU20E	English Language III*	15	0	15	0	2
	FFU20F	Italian Language III*	15	0	15	0	2
	Total Mandatory		135	30	15	0	13
Elective	FFU20H	The Urbanism of the Mediaeval Communes	15	0	0	0	2
	FFU10H	Sculpture and Architecture of the Mediaeval Croatian State	15	0	0	0	2
	Student chooses one course						

* Student continues with the foreign language taken in the first semester.

LIST OF COURSES							
Year of study: 2							
Semester: 4							
STATUS	CODE	COURSE	HOURS PER SEMESTER				ECTS
			L	S	E	F	
Mandatory	FFU307	Art of the 17th and 18th Century	60	15	0	0	5
	FFU308	Art of the 19th Century - General Problems and Comparative Studies	60	15	0	0	5
	FFU309	Protection of Cultural Heritage	30	15	0	0	3
	FFU30E	English Language IV*	15	0	15	0	2
	FFU30F	Italian Language IV*	15	0	15	0	2
	Total Mandatory		165	45	15	0	15

* Student continues with the foreign language taken in the first semester

LIST OF COURSES							
Year of study: 3							
Semester: 5							
STATUS	CODE	COURSE	HOURS PER SEMESTER				ECTS
			L	S	E	F	
Mandatory	FFU401	Art of the 20th Century - Fundamental Problems and the End of Modernity	45	15	0	0	5
	FFU402	Contemporary Art	45	15	0	0	4
	FFU403	Theory and History of Design	45	15	0	0	4
	Total Mandatory		135	45	0	0	13
Elective	FFU50I	Monuments: Space, Form, Meaning	30	0	0	0	2
	FFU50H	Methodology of processing immovable cultural properties – professional approach	30	0	15	0	2
	HZX008	Professional practice at a teaching base*	0	30	40	80	5

Student chooses one elective course

LIST OF COURSES							
Year of study: 3							
Semester: 6							
STATUS	CODE	COURSE	HOURS PER SEMESTER				ECTS
			L	S	E	F	
Mandatory	FFU501	Theory of Fine Arts	45	15	0	0	5
	FFU502	Visual Communications	45	15	0	0	5
	FFU0BA	Final Thesis	0	0	0	0	5
	Total Mandatory		90	30	0	0	15
Elective	HZX008	Professional practice at a teaching base*	0	30	40	80	5

* Professional practice does not enter the quotient of ECTS credits. Course can be enrolled either in the winter or summer semester.

2.13 Description of the courses

NAME OF THE COURSE		INTRODUCTION TO FINE ARTS				
Code	FFU003	Year of study	1.			
Course teacher	Kristina Babić, Lecturer	Credits (ECTS)	4			
Associate teachers	/	Type of instruction (teaching hours per term)	L	S	E	F
			45	15	0	0
Status of the course	Mandatory	Application of e-learning, in percent	0%			
COURSE DESCRIPTION						
Course objectives	Acquiring basic knowledge, perceptual skills and professional terminology for the formal analysis and interpretation of works of art (painting, sculpture, crafts and architecture). Identifying the main features of styles in painting, sculpture and architecture.					
Course enrolment requirements and entry competences required for the course	No requirements.					
Learning outcomes expected at the course level (4 to10 learning outcomes)	1. Acquire basic knowledge and methods for visual analysis of painting, sculpture, crafts and architecture. 2. Define and apply professional terms. 3. Formally analyze and interpret selected artwork using professional terminology. 4. Recognize and theoretically know the techniques of art and the process of creation of works of art made with different techniques. 5. Recognize the style features of the selected artwork. 6. Develop specialized visual perception. 7. Find the relevant professional literature independently and write a seminar paper in accordance with the excellence of academic writing.					
Course content broken down in detail by class schedule (syllabus)	Classes in the Introduction to the Fine Arts are taught in 15 terms, each consisting of 3 hours of lectures and 1 hour of seminar classes. 1. Introductory lecture. What is art? How do we see and perceive artwork? Basic academic writing. Instructions for writing a seminar paper. 2. Sign and meaning. Theme and motive in fine arts. Figurative and abstract art. Iconography and iconology. Classification of seminar papers. 3. Painting . Artistic techniques of surface design (drawing, painting and graphic techniques). 4. Elements of art form in painting. 5. Expectations. Surface view. 6. Compositional principles and composition of painting works. 7. A brief history of painting. The main features of styles. 8. Analyzes of painting works. (Stopping the acquired theoretical knowledge and applying it in the form of independent analysis of selected works of art.) 9. Sculpture . Types of Sculpture. Sculptural materials and techniques. 10. Elements of fine art in sculpture. Perspective and composition in sculpture. Figurative sculpture motifs. 11. A Brief History of Sculpture. The main features of styles. 12. Analysis of sculptural works. (Stopping the acquired theoretical knowledge and applying it in the form of independent analysis of selected works of art.) 13. Architecture . Basic concepts (blueprint, floor plan, sidebar, cross-section). Materials (traditional and contemporary). Classification of architecture by purpose. 14. Constructive elements in the architecture of traditional materials. Modern constructions. 15. Analyzes of architecture (floor plan, cross-section, facade, ground floor, etc.). (Systematization of acquired theoretical knowledge and their application in the form of independent analysis of selected examples of architecture for different purposes.)					

Instruction format:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> on line in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student's obligations	1. Regular attendance and active participation in the teaching process. 2. Attending field classes. 3. Participate and perform curricular and extracurricular (individual and group) activities that enable gaining learning outcomes foreseen by the course. 4. Making and presenting a term paper based on predetermined criteria. 5. Pass the written test which is the equivalent of two passed colloquia during the semester. 6. Get informed about missed out lessons with fellow students and teacher during consultation hours. 7. Adhere to the time frames required to perform the activities of the course.					
Monitoring students' performance (enter the value of ECTS credits for each activity, so that the total number of ECTS credits equals the ECTS worth of the course):	Class attendance	2	Research	/	Practical training	/
	Experimental work	/	Paper	/	(Other)	/
	Essay	/	Seminar essay	0,5	(Other)	/
	Colloquium	/	Oral examination	/	(Other)	/
	Written examination	1,5	Project	/	(Other)	/
Grading and evaluating students' performance in class and at the final examination	1. Written test or two successfully passed colloquia (a passing grade in both colloquia is equivalent to the written test) - 60% 2. Class activity, participation in discussions during class and seminars - 30% 3. Made and presented term paper according to instructions - 10% Evaluation and grading criteria of certain elements is explained in course repository					
Required reading (available in the library and via other media)	Title			Number of copies in the library		Availability via other media
	Damjanov, Jadranka, <i>Vizualni jezik i likovna umjetnost</i> . Zagreb, 1991.			2		/
	Jakubin, Marijan, <i>Likovni jezik i likovne tehnike. Temeljni pojmovi</i> . Zagreb, 1999.			2		/
	Ivančević, Radovan, <i>Perspektive</i> , Zagreb, 1996.			3		/
Optional reading	Bussagli, Marco, <i>Arhitektura</i> . Varaždin, 2006. Jakubin, Marijan, <i>Vodič kroz povijest umjetnosti. Vremenska lenta</i> . Zagreb, 2006. Müller, Werner; Vogel, Gunther, <i>Atlas arhitekture</i> 1-2. Zagreb, 1999.					
Quality monitoring methods ensuring acquirement of exit competencies	- 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 (as proposed by the submitter)	/					

NAME OF THE COURSE		BASICS OF ARCHITECTURE AND URBAN PLANNING					
Code	FFU002	Year of study	1.				
Course teacher(s)	Željko Peković, PhD, Full Professor	Credits (ECTS)	5				
Associate teachers		Type of instruction (teaching hours per term)	L	S	E	F	
			45	15	0	0	
Status of the course	Mandatory	Application of e-learning, in percent	/				
COURSE DESCRIPTION							
Course objectives	The course includes the study of architectural and urban planning heritage, from Prehistory to the Modern Age. The stylistic features of the Antiquity, Late Antiquity, Pre-Romanesque, Romanesque, Gothic, Renaissance and Baroque periods will be dealt with through examining the most important architectural works. Special emphasis will be put on studying the antique town of the eastern Adriatic coast, architecture in the Old-Croatian period, and development of medieval towns in Dalmatia.						
Course enrolment requirements and entry competences required for the course	No requirements.						
Learning outcomes expected at the course level (4 to10 learning outcomes)	Having passed the exam, students will be able to: - understand the basic concepts of architecture and urban planning - recognise and distinguish the architecture and urban planning of a particular historical period - analyse historical circumstances that led to changes in architecture and the development of towns - apply acquired knowledge in further studies						
Course content broken down in detail by class schedule (syllabus)	1. Introductory lecture. Introduction to the course, work plan, students' obligations. Assigning seminar topics to students. 2. Assigning seminar topics to students. 3. Basics of architecture and urban planning: Greece. Students' presentation of seminar topics. 4. Basics of architecture and urban planning: Rome. Students' presentation of seminar topics. 5. Basics of architecture and urban planning: Late Antiquity. Students' presentation of seminar topics. 6. Basics of architecture and urban planning: Pre-Romanesque. Students' presentation of seminar topics. 7. Basics of architecture and urban planning: Romanesque 1. Students' presentation of seminar topics. 8. Basics of architecture and urban planning: Romanesque 2. Test 1. 9. Basics of architecture and urban planning: Gothic 1. Students' presentation of seminar topics. 10. Basics of architecture and urban planning: Gothic 2. Students' presentation of seminar topics. 11. Basics of architecture and urban planning: Renaissance 1. Students' presentation of seminar topics. 12. Basics of architecture and urban planning: Renaissance 2. Students' presentation of seminar topics. 13. Basics of architecture and urban planning: Baroque 1. Test 2. 14. Basics of architecture and urban planning: Baroque 2. Presentation of seminar topics by students. 15. Basics of architecture and urban planning: 19th Century						

Instruction format:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> on line in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input checked="" type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student's obligations	1. Regular attendance and active participation in the teaching process. 2. Participate and perform curricular and extracurricular (individual and group) activities that enable gaining learning outcomes foreseen by the course. 3. Making and presenting a term paper based on predetermined criteria. 4. Pass the written test which is the equivalent of three passed colloquia during the semester. 5. Get informed about missed out lessons with fellow students and teacher during consultation hours. 6. Adhere to the time frames required to perform the activities of the course.					
Monitoring students' performance (enter the value of ECTS credits for each activity, so that the total number of ECTS credits equals the ECTS worth of the course):	Class attendance	2	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	0,5	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	2,5	Project	/	(Other)	/
Grading and evaluating students' performance in class and at the final examination	1. Written test or three successfully passed colloquia (a passing grade in both colloquia is equivalent to the written test) – 60% 2. Class activity, participation in discussions during class and seminars – 20% 3. Made and presented term paper according to instructions – 20% Evaluation and grading criteria of certain elements is explained in course repository.					
Required reading (available in the library and via other media)	Title				Number of copies in the library	Availability via other media
	M. Bussagli, Arhitektura. Varaždin, 2006.				1	/
	D. Rakić, Opća povijest arhitekture: od pra-arhitekture do anti-arhitekture. Zagreb, 2005.				1	/
	B. Fletcher, A History of Architecture, Nineteenth Edition, (ed. John Musgrove), Butterworths, The Royal Institute of British Architects and the University of London, 1987.				2	/
	W. Müller, Gunther Vogel; Atlas arhitekture 1 i 2., Zagreb, Golden marketing, 1999. i 2000.				1	/
Optional reading	L. Mumford, Grad u historiji, Zagreb, 1968. M. Suić, Antički grad na istočnom Jadranu, Zagreb, 2002.					
Quality monitoring methods ensuring acquirement of exit competencies	- 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 (as proposed by the submitter)	/					

Format of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> on line in entirety <input checked="" type="checkbox"/> partial e-learning <input type="checkbox"/> field work		<input checked="" type="checkbox"/> independent assignments <input checked="" type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)					
Student responsibilities	1. Regular class attendance and active participation in the teaching process. 2. Preparation and presentation of a seminar paper according to pre-established criteria, selected topic and given time frames. 3. Behavior in accordance with ethical principles in higher education (both during teaching and in writing seminar papers)							
Screening student work (name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	2	Research	/	Practical training	/		
	Experimental work	/	Report	/	(Other)	/		
	Essay	/	Seminar essay	0,5	(Other)	/		
	Tests	/	Oral exam	1,5	(Other)	/		
	Written exam	/	Project	/	(Other)	/		
Grading and evaluating student work in class and at the final exam	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. Class activity, participation in discussions during classes and seminars - 25% 2. Prepared, timely submitted and presented seminar paper in accordance with the instructions of teachers and scientific and ethical principles - 25% 3. Oral exam - 50% Criteria for evaluating and grading individual elements are described in the course repository (on the Intranet).							
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media			
	E. Panofsky, <i>Povijest umjetnosti kao humanistička disciplina</i> u: <i>Život umjetnosti</i> , br. 13, Zagreb, 1971.)			/	yes			
	R. V. Straten, <i>Uvod u ikonografiju</i> , Institut za povijest umjetnosti, Zagreb, 2003			1	/			
	<i>Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva</i> , Anđelko Badurina (ur.) Kršćanska sadašnjost, Zagreb, 2000.			1	/			
	M. Vicelja Matijašić, <i>Ikonologija: kritički prikaz povijesti metode</i> , Filozofski fakultet, Centar za ikonografske studije, 2013.			1	/			
Optional literature (at the time of submission of study programme proposal)	R. Ivančević, <i>Perspektive</i> , Školska knjiga, Zagreb, 1996.; Branko Jozić, <i>Riječ u slici: repertorij kršćanske ikonografije</i> , Književni krug, Split 2009.; S. Cvetnić, <i>Ikonografija nakon Tridentskog sabora i hrvatska likovna baština</i> , FF-press, Zagreb, 2007.; Peter Burke, <i>Upotreba slike kao povijesnog dokaza</i> , Izdanja Antibarbarus, d.o.o, 2003							
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/							

NAME OF THE COURSE		ENGLISH LANGUAGE I					
Code	FFU00E	Year of study		1			
Course teacher	Siniša Ninčević, Senior Language Instructor	Credits (ECTS)		2			
Associate teachers	/	Type of instruction (number of hours)		L	S	E	F
				15	0	15	0
Status of the course	Mandatory	Percentage of application of e-learning		/			
COURSE DESCRIPTION							
Course objectives	Introduction to academic register in the field of the humanities. Student's ability to listen and comprehend content-area vocabulary by means of the acquisition of syntactic and semantic structures.						
Course enrolment requirements and entry competences required for the course	None						
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Students will be able to: Develop speaking skills and discuss the contents of the humanities. Distinguish among different types of texts (genres). Express their stance and opinions. Develop both receptive and productive skills.						
Course content broken down in detail by weekly class schedule (syllabus)	Nastavne jedinice: Cramming for success: study and academic work, Aspects of higher academic study, The performing arts: reviews and critiques, Success and failure: nouns relating to performing, The plastic arts: reading and vocabulary development (words used to comment on arts and words used metaphorically), True or false: exercises, Completing the sentences, pairs of opposites...., Talking about books (introduction, discussion), Blurbs, Some less common types of books (journal, memoirs, anthology, compendium...), Other expressions used to talk about books, i.e. compulsive reading..., Preliminary exam (predispit/kolokvij), the Fitting the statements from the opposite page, Rewriting the sentences, filling the gaps, Written work: write about 50-60 words describing a book you have read recently, Recapitulation and evaluation						
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)			
Student responsibilities	Mandatory attendance and active participation in class. Execises: dialogue-based approach and text-based tasks.						
Screening student work(name the proportion of ECTS credits for each activity so that the total number of	Class attendance	1	Research	/	Practical training	/	
	Experimental work	/	Report	/	(Other)	/	
	Essay	/	Seminar essay	/	(Other)	/	

ECTS credits is equal to the ECTS value of the course)						
Tests	/	Oral exam	0,5	(Other)	/	
Written exam	0,5	Project	/	(Other)	/	
Grading and evaluating student work in class and at the final exam	Preliminary exam 25% Written exam 25% Oral exam 50% Criteria for evaluating and grading individual elements are described in the course repository (on the Intranet).					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Selection of relevant authentic learning materials: McCarthy, M., O'Dell F. (2002), English Vocabulary in Use (Advanced), Cambridge University Press, 2002. Cambridge			1	/	
Optional literature (at the time of submission of study programme proposal)	English-English dictionary of choice, e.g., Cambridge International Dictionary of English, Cambridge Advanced Learner's Dictionary... Bujas, Ž., (1999), A Comprehensive English-Croatian Dictionary, Globus: Zagreb Bujas, Ž., (1999), A Comprehensive Croatian-English Dictionary, Globus: Zagreb The Internet: The Guardian, www.guardian.co.uk/education The Museum spot, www.museumspot.com Meriam-Webster, http://www.merriam-webster.com The free dictionary by Farlex, http://www.thefreedictionary.com					
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/					

NAME OF THE COURSE		ITALIAN LANGUAGE I					
Code	FFU00F	Year of study	1				
Course teacher	Renata Hace-Citra, Senior Language Instructor	Credits (ECTS)	2				
Associate teachers	/	Type of instruction (number of hours)	L	S	E	F	
			15	0	15	0	
Status of the course	Mandatory	Percentage of application of e-learning	/				
COURSE DESCRIPTION							
Course objectives	Independent reading and understanding of different types of texts from a specific field. Understanding and being able to distinguish specific styles and registers in every day academic surroundings. Learning basic terminology of general interest with particular emphasis on History of Art. Being able to follow classes regarding Art and History of Art in Italian language. Proper use of monolingual and bilingual dictionaries as well as reading of professional and other literature in Italian.						

Course enrolment requirements and entry competences required for the course	No requirements.
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>At the end of the course the students will be able to:</p> <ol style="list-style-type: none"> 1. Understand text regarding History of Art that can be in audio, video, or text form 2. Recognize field terminology present in the text and use them in short comments and summaries 3. Apply the new terminology in a new context. 4. Apply correctly grammatical rules in speaking and writing. 5. Show communication skills in Italian. 6. Write a short essay in Italian and present it in class. 7. Use materials and biography in Italian (handbooks and dictionaries)
Course content broken down in detail by weekly class schedule (syllabus)	<ol style="list-style-type: none"> 1. Lecture Introductory lecture. Introducing students to the purpose and content of the course, the way of taking the exam, recommended and supplementary literature. Exercises Description of the picture - work on trial material to determine the level of language proficiency of the course listener. 2. Lecture Italian alphabet, writing and pronunciation Exercises Practice and adoption of Italian terminology on examples related to painting, sculpture and architecture. 3. Lecture Member: definite, indefinite, partitive. Exercises Practice and adoption of Italian terminology on examples related to painting, sculpture and architecture. Work on art material. 4. Lecture Nouns. Exercises Practice and adoption of Italian terminology on examples related to painting, sculpture and architecture. Work on art material. 5. Lecture Adjectives. Exercises Adoption of Italian terminology on examples related to painting, sculpture and architecture. Color perception. Light. Surface, texture and volume. 6. Lecture Numbers. Exercises Adoption of Italian terminology on examples related to painting, sculpture and architecture. Periodization, year, century, period. 7. Lecture Numbers and contributions. Exercises Adoption of Italian terminology on examples related to painting, sculpture and architecture. Periodization: year, century, period. Biographical data related to the pronunciation of time. Work on the text with processing and translation. 8. Lecture Prepositions, place categories and adverbial placemarks. Exercises Practice and adoption of Italian terminology on examples related to painting, sculpture and architecture. Work on the text with processing and translation. 9. Lecture Nouns, adjectives, prepositions Exercises Adoption of Italian terminology on examples related to painting, sculpture and architecture. Composition and perspective. Work on the text with processing and translation. 10. Lecture Prepositions, place categories and adverbial placemarks. Exercises Adoption of Italian terminology on examples related to painting, sculpture and architecture. Work on the text with processing and translation. 11. Lecture. Prepositions, mode category, and mode attachments. Exercises Adoption of Italian terminology on examples related to painting, sculpture and architecture. Work on the text with processing and translation. 12. Lecture Nouns, adjectives, prepositions. Exercises Adoption of Italian terminology on examples related to painting, sculpture and architecture. Composition and perspective. Work on the text with processing and translation. 13. Lecture Nouns, adjectives, prepositions, adverbs. Exercises Adoption of Italian terminology on examples related to painting, sculpture and architecture. Materials and techniques. Work on the text with processing and translation. 14. Lecture Repetition of grammar. Exercises Guided and independent processing of texts on topics related to those processed.

	15. Lecture Written / oral examination Exercises Oral presentation.					
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	1. actively and constructively participate in teaching 2. participate in and perform teaching and extracurricular (individual and group) activities and tasks that enable the acquisition of learning outcomes provided by the course 3. Prepare and present a seminar paper according to pre-established criteria					
Screening student work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	1	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	0.5
	Essay	/	Seminar essay	0.5	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	Monitoring participation in teaching activities with the purpose of checking the acquisition of general language and the language of the profession (vocabulary and grammar) and the use of professional literature. 1. class activity, participation in discussions during classes and seminars - 10% 2. success in solving individual and group tasks in teaching activities - 10% 3. prepared and presented seminar paper in accordance with the instructions of teachers - 80% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Noris, F.- Aymon, P. (2001). <i>Nuovo art. Saper vedere saper fare. Storia dell'arte</i> , Milano: Fabbri Editore			1	/	
	Guastalla, S. - Diegoli, M. (2000). <i>La bottega dell'arte</i> . Milano: Edizioni scolastiche Bruno Mondadori.			1	/	
Optional literature (at the time of submission of study programme proposal)	Deanović, M. - J. Jernej, J. (1994). <i>Hrvatsko-talijanski rječnik; Talijansko-hrvatski rječnik</i> , Zagreb: Školska knjiga. Jernej, J. (1999) <i>Talijanska konverzacijska gramatika</i> , Zagreb: Školska knjiga Trifone, P. – Palermo, M. (2000). <i>Grammatica italiana di base</i> , Bologna: Zanichelli.					
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/					

	<ul style="list-style-type: none">- prepare a seminar paper according to pre-established criteria- present a seminar paper according to pre-established criteria- pass the written exam- be informed about the classes he / she missed during the consultations of teachers and with other students- adhere to the time frames required to perform activities in the course- perform individual and group tasks in a timely and quality manner- consultation with mentor					
Screening student work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	2	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	1	(Other)	/
	Tests	1	Oral exam	/	(Other)	/
	Written exam	1	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. successfully passed written exam, ie successfully passed two midterm exam (positive grade from both exams is equivalent to written exam) - 50% 2. prepared and presented seminar paper in accordance with the instructions of teachers - 25% 3. activity and attendance at classes, participation in discussions during classes and seminars - 25% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title				Number of copies in the library	Availability via other media
	J. Boardman, Greek Art, London 1973.				2	yes
	R. Higgins, Minoan and Mycenaean Art, London 1981., reprint 2005.				2	/
	R.R.R. Smith, Hellenistic Sculpture, London, 1991. (odabrana poglavlja dostupna)				2	yes
	D. Strong, Roman Art, Pelican History of Art, University Press, New Haven/London, 1988. selected chapters available in Croatian translation				1	yes
	J.B. Ward-Perkins, Roman Imperial Architecture, Pelican History of Art, Yale University Press, New Haven / London, 1994. (odabrana poglavlja dostupna u prijevodu na hrvatski)				1	yes
Optional literature (at the time of submission of study programme proposal)	Students will receive additional literature on the course depending on the teaching unit and the needs of the seminar paper. 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 methods that ensure the acquisition of exit competences	<ul style="list-style-type: none">- 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					

	<ul style="list-style-type: none">- participate in and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes provided by the course- prepare a seminar paper according to pre-established criteria- present a seminar paper according to pre-established criteria- pass the final exam- be informed about the classes he / she missed during the consultations of teachers and with other students- adhere to the time frames required to perform activities in the course- perform individual and group tasks in a timely and quality manner- consultation with mentor					
Screening student work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	1,5	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	0,5	(Other)	/
	Tests	/	Oral exam	1	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. successfully passed final exam - 50% 2. prepared and presented seminar paper in accordance with the instructions of teachers - 25% 3. activity and attendance at classes, participation in discussions during classes and seminars - 25% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title				Number of copies in the library	Availability via other media
	J. Jeličić Radonić, <i>Urbanizam i arhitektura rimske Dalmacije</i> , Split, 2014.				2	/
	Antička Salona, ur. Nenad Cambi, Split 1991.				2	/
	M. Suić, <i>Antički grad na istočnom Jadranu</i> , Zagreb 2003.				2	/
	N. Cambi, <i>Kiparstvo rimske Dalmacije</i> , Split 2005.				2	/
	D. Renić-Miočević, <i>Dalmatia christiana</i> , Opera Omnia, Zagreb-Split 2011.				2	/
	N. Cambi, <i>Umjetnost antike u hrvatskim krajevima</i> , Split 2020.				2	/
Optional literature (at the time of submission of study programme proposal)	Students will receive additional literature on the course depending on the teaching unit and the needs of the seminar paper. E. Dyggve, <i>Povijest salonitanskog kršćanstva</i> , Split 1996. <i>Journal Histria Antiqua</i> , Pula br. 4/1998, 5/1999. N. Cambi, <i>Sarkofag Dobrog pastira i njegova grupa</i> , Split 1994. M. Suić, <i>Odabrani radovi iz stare povijesti Hrvatske</i> , Zadar 1996. M. Zaninović, <i>Od Helena do Hrvata</i> , Zagreb 1996. F. Bulić, <i>Po ruševinama stare Salone</i> , Split 1986. R. Matijašić, <i>Antička Pula</i> , Pula 1996. N. Cambi, <i>Atički sarkofag s prikazom lova</i> , Split 1992. D. Rendić-Miočević, <i>Iliri i antički svijet</i> , Split 1989. N. Cambi, <i>Sarkofazi lokalne produkcije u rimskoj Dalmaciji</i> , Split 2010. N. Cambi, <i>Atički sarkofazi na istočnoj obali Jadrana</i> , Split 1988.					

Quality assurance methods that ensure the acquisition of exit competences	<ul style="list-style-type: none"> - 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 (as the proposer wishes to add)	/

NAME OF THE COURSE		ART OF THE EARLY MIDDLE AGES				
Code	FFU104	Year of study	1			
Course teacher	Vedran Barbarić, PhD, Assistant Professor	Credits (ECTS)	5			
Associate teachers	Frane Prpa, Teaching Assistant	Type of instruction (number of hours)	L	S	E	F
			60	15	0	0
Status of the course	Mandatory	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	To teach students on the topic of Art of the Late Antiquity and early Mediaeval period in Europe.					
Course enrolment requirements and entry competences required for the course	No requirements					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	After the succesful exam students will be able to: -recognise elements of the tangible culture of the studied period - relate the tangible culture of the period in Croatia with the contemporaneous and related european heritage - discuss the morphological features of the Architecture and Sculpture of the period -identify and describe the Iconographic models of the visual arts of the period -describe the development and origins of the basic Architectural forms of the period -to valorise the contribution of the Croatian heritage to the overall european heritage of the period					
Course content broken down in detail by weekly class schedule (syllabus)	1 Introduction. 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 mosaics, crafts 5 Early Christian Art in Croatia: basics, main centers 6 Field class in Salona 7 Early Christian Art in Croatia: architecture in the countryside, sculpture, painting, mosaics, crafts 8 Art of the Migration period: Ostrogothic and Langobard Art 9 Visigothic, Asturian and Mozarab Art 10 Britain and Ireland, Animal styles, Viking Art 11 Merovingian and Carolingian Art 12 Carolingian and Otonian Art 13 Morphology of the Early Mediaeval architecture in Croatia 14 Morphology of the Early Mediaeval architecture in Croatia, Sculpture 15 Sculpture and Crafts of the Early Middle Ages in Croatia					

Format of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	1. Attend regularly and actively participate in the teaching process. 2. prepare and present a seminar paper according to pre-established criteria 3. Pass a written exam which is equivalent to two passed colloquia during the semester. 4. Attend and actively participate in fieldwork					
Screening student work(<i>name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course</i>)	Class attendance	2,5	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	0,5	(Other)	/
	Tests	1	Oral exam	1	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	1. written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to a written exam) - 80% 2. prepared and presented seminar paper in accordance with the instructions of teacher - 10% 3. activity in teaching, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title				Number of copies in the library	Availability via other media
	N. Cambi, Antika, Zagreb, 2002. str.206-318.				1	/
	T. Marasović, Dioklecijanov 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	/
Optional literature (at the time of submission of study programme proposal)	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 methods that ensure the acquisition of exit competences	<ul style="list-style-type: none"> - 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 (as the proposer wishes to add)	/

NAME OF THE COURSE		ENGLISH LANGUAGE II				
Code	FFU10E	Year of study	1			
Course teacher	Siniša Ninčević, Senior Language Instructor	Credits (ECTS)	2			
Associate teachers	/	Type of instruction (number of hours)	L	S	E	F
			15	0	15	0
Status of the course	Mandatory	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	Introduction to art historical terminology and making the discussion accessible to beginning students as to issues in art history, developing the ability to read and comprehend specialist texts by means of the acquisition of syntactic and semantic structures					
Course enrolment requirements and entry competences required for the course	English Language 1 status: course attended					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Students will be able to: Understand the specialist subject area of historical studies. Paraphrase relevant English texts. Create a structured specialist text and acquire the particular terms for the field of historical studies. Spontaneously express their stance and opinions. Develop receptive and productive skills.					
Course content broken down in detail by weekly class schedule (syllabus)	1 L Predecessors of the Renaissance 1300-1400 E Reading aloud, listening, text comprehension, introduction to the field's terminology (art history, history archaeology) 2 L New vision of things E Text analysis, syntactic/semantic structures 3 L Classical times, new bourgeoisie E Reaing aloud, text analysis, comprehension of the particular register/terminology of historical studies 4 L Taken from real life: "Modernity" versus the Middle Ages E Reading aloud, text analysis, discussion points 5 L The rebirth of the intellect E Reading aloud, grammar/syntax analysis 6 L Humanistic attitude of mind innovation E Reading, vacabulary building 7 L How well do you know the words related to history? Terminology Quiz- E Vocabulary building,e.g., in hindsight, biased, primary and secondary sources... 8 L The big breakthrough: the real and the transcidental worlds E Vocabulary building, e.g., wordliness, sacredness...) reading, grammar analysis 9 L Man at the centre. E Introduction to more complex terms of historical studies 10L Portrait painting					

	E Acquisition of the introduced terms 11L Liberal Arts (ars liberalis) versus Mechanical Arts (ars mecanica). Trivium and Quadrivium E Reading, text analysis, discussion points (speaking skills) 12L Animated images of pagan gods E Reading, text analysis, grammar points 13L Review of the course goals and objectives E Grammar points (fill in the blanks with the correct tense), discussion points, putting the terms into practice 14L Written preliminary exam E Written preliminary exam 15L Examination assessment and grading E Examination assessment and grading, course-ending activities, discussion points, Q&A					
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	Mandatory course attendance and active participation in class. Exercises - a dialogical form of work					
Screening student work (<i>name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course</i>)	Class attendance	1	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	/	(Other)	/
	Tests	/	Oral exam	0,5	(Other)	/
	Written exam	0.5	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	Written test (25%) Written exam (25%) Oral exam (50%) Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Selected culture texts, primarily on art history and historical studies.			1	/	
Optional literature (at the time of submission of study programme proposal)	Selected texts from various publications (McCarthy, O'Dell F., English Vocabulary in Use (advanced) English-English dictionary of choice, e.g., Cambridge International Dictionary of English, Cambridge Advanced Learner's Dictionary Bujas, Ž., (1999), A Comprehensive English-Croatian Dictionary, Zagreb: Globus.					
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/					

NAME OF THE COURSE		ITALIAN LANGUAGE II				
Code	FFU10F	Year of study	1			
Course teacher	Renata Hace-Citra, Senior Language Instructor	Credits (ECTS)	2			
Associate teachers	/	Type of instruction (number of hours)	L	S	E	F
			15	0	15	0
Status of the course	Mandatory	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	Independent reading and understanding of different types of texts from a specific field. Understanding and being able to distinguish specific styles and registers in every day academic surroundings. Learning basic terminology of general interest with particular emphasis on Art History. Being able to follow classes regarding Art and History of Art in Italian language. Proper use of monolingual and bilingual dictionaries as well as reading of professional and other literature in Italian.					
Course enrolment requirements and entry competences required for the course	No requirements					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	At the end of the course the students will be able to: 1. Understand text regarding History of Art that can be in audio, video, o text form 2. Recognize field terminology present in the text and use them in short comments and summaries 3. Apply the new terminology in a new context. 4. Apply correctly grammatical rules in speaking and writing. 5. Show communication skills in Italian. 6. Write a short essay in Italian and present it in class. 7. Use materials and biography in Italian (handbooks and dictionaries)					
Course content broken down in detail by weekly class schedule (syllabus)	1 Lecture Verbs. / Il verbo. Exercises Biography of the artist. Work on the text with processing and translation. The biography of the artist. 2 Lecture Present. / Il presente Exercises Observation and description. Adoption of content and Italian terminology on examples related to painting sculpture and architecture. Acquisition of content and specific terminology with examples of painting, sculpture and architecture. 3 Lecture Perfect and imperfect. The next pass is the imperfect Exercises of the Legend of San Giorgio 4 Lecture Passato remoto. Exercises Il mito di Prometeo. Work on the text with processing and translation. 5 Lecture Conjunctive. The Conjunctive Exercises Expressing a personal attitude. Expression of the property. Adoption of content and Italian terminology on examples related to painting sculpture and architecture. Acquisition of content and specific terminology with examples of painting, sculpture and architecture. 6 Lecture Indicative and conjunctive. Objectively and subjectively. Elements of time arrangement. The conjunctive and indicative. Object vs. suggestive; elements of time concordance La critica exercises. Adoption of content and Italian terminology on examples related to painting sculpture and architecture. Acquisition of content and specific terminology with examples of painting, sculpture and architecture. 7 Lecture Passive construction. Passive construction Exercises L'inaugurazione della mostra. Work on the text with processing and translation. Work on authentic materials; work on the dough and translation. 8 Lecture Conditional. Expressing intentions and desires, conveying another's attitude or opinion Il condizionale; express and intensify; send opinions and other evaluations.					

	<p>Exercises Archeologia e antropologia. Work on the text with processing and translation. Work on authentic material, work on text and translation.</p> <p>9 Lecture Conditional and conjunctive, contractual sentences composing time Il condizionale e il congiuntivo; mortgage period with elements of concordance</p> <p>Exercises Se non ci fosse ... Work on the text with processing and translation. Work on authentic material, work on text and translation.</p> <p>10 Lecture Prepositions and attachments: pronouncing the category of place and time. Prepositions and advances; express the category of time and space</p> <p>Exercises Adoption of Italian terminology on the examples Acquisizione dei contenuti e della terminologia specifica su esempi di pittura, scultura e architettura related to painting, sculpture and architecture. Work on authentic video material. We work with authentic audio and video materials.</p> <p>11 Lecture Prepositions a, di, yes / Le prepositions a, di, yes</p> <p>Exercises Work on the text with processing and translation. Work on authentic material, work on text and translation.</p> <p>12 Lecture Prepositions in, su, tra / fra. / Le prepositions in, su tra / fra.</p> <p>Exercises Work on the text with processing and translation. / Work on authentic material, work on text and translation.</p> <p>13 Lecture Prepositions con, per. The prepositions with, per.</p> <p>Exercises Work on the text with processing and translation (Lavoro sul materiale autentico; lavoro sul testo e traduzione).</p> <p>14 Lecture Auditing. Ponavljanje gramatike / Il ripasso dei temi e dei contenuti</p> <p>Exercises Independent processing of texts on topics related to those processed</p> <p>Elaborazione individuale di materiali simili a quelli elaborati in classe.</p> <p>15 Lecture Oral examination Verifica / Esposizione orale</p> <p>Exercises Seminar presentation / Esposizione in classe della presentazione (tesina).</p>					
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	Actively participate in the teaching process and perform teaching and extracurricular activities in order to achieve the outcomes provided by the course Prepare a seminar paper according to pre-established criteria Present a seminar paper according to pre-established criteria					
Screening student work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	1	Research	/	Practical training	/
	Experimental work	/	Report	/	Presentation of essay	0.5
	Essay	/	Seminar essay	0.5	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	1. Monitoring participation in teaching activities with the purpose of checking the acquisition of general language and the language of the profession (vocabulary and grammar) and the use of professional literature. Class activity, participation in discussions during classes and seminars - 10% 2. success in solving individual and group tasks in teaching activities - 10% 3. prepared and presented seminar paper in accordance with the instructions of teachers - 80% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library		Availability via other media
	Noris, F.- Aymon, P. (2001). <i>Nuovo art. Saper vedere</i>			1		/

	<i>saper fare. Storia dell'arte</i> , Milano: Fabbri Editore		
	Guastalla, S. - Diegoli, M. (2000). <i>La bottega dell'arte</i> . Milano: Edizioni scolastiche Bruno Mondadori.	1	/
Optional literature (at the time of submission of study programme proposal)	M. Deanović-J. Jernej Hrvatsko-talijanski rječnik; Talijansko-hrvatski rječnik, Zagreb, Školska knjiga 1994. J. Jernej, Talijanska konverzacijska gramatika, Zagreb, 1999. P. Trifone-M. Palermo, Grammatica italiana di base, Bologna, Zanichelli 2000.		
Quality assurance methods that ensure the acquisition of exit competences	<ul style="list-style-type: none"> - 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 (as the proposer wishes to add)	/		

NAME OF THE COURSE		ESSENTIALS OF LATIN LANGUAGE				
Code	HZY003	Year of study	1			
Course teacher	Marko Dragić, PhD, Full Professor	Credits (ECTS)	2			
Associate teachers	Jure Hrgović, PhD, Postdoctoral Researcher	Type of instruction (number of hours)	L	S	E	F
			0	0	30	0
Status of the course	Mandatory (students that did not take Latin in high school)	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	Latin script, voices and accent. Traditional and classic pronunciation of Latin. Foundations of Latin Grammar; variable word types (nouns, verbs, adjectives, numbers, pronouns). Declination, conjugation, comparison. Invariable word types. Types of sentences. Voice changes. Translating simpler texts. Importance of Latin Paremiology. Enhance speaker skills and practice correct pronunciation of Latin words and sentences by Latin paremiologists. Basic knowledge of Latin has a general cultural significance.					
Course enrolment requirements and entry competences required for the course	No requirements					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Upon completion of this course students will be able to: <ul style="list-style-type: none">- Read Latin correctly- List and define word types- Declare and conjugate Latin words- Compare adjectives- To recognize the importance of Latin paremiologisms in statesman speeches- To understand the educational and didactic nature of Latin paremiology- Notice Croatian words of Latin origin- Notice the internationalisms of Latin origin- Better understanding of the Croatian language- Develop speaking skills					

Course content broken down in detail by weekly class schedule (syllabus)	1. Latin language system; reading shorter Latin texts 2. Variable word types 3. Reading and translating shorter Latin texts, 4. declensions 5. conjugations 6. Verb forms 7. Verb adjectives, adverbs, modes 8. Adjectives. Adjective comparison 9. Number 10. Pronouns 11. Invariable word types 12. Free and Common Sentences 13. Independent sentences 14. Dependent sentences 15. Paremiology					
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work			<input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	1. Attendance at classes and seminars Remark: - 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. To be informed about the classes that the student missed from during the teacher's consultations with other students. 3. Preparation and presentation of papers. 4. Respect the ethical and scientific principles of the higher education institution. Adhere to the time frames required to perform the activities in the course.					
Screening student work (name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	1	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	/	(Other)	/
	Tests	/	Oral exam	0,5	(Other)	/
	Written exam	0,5	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	1. Class activity, participation in discussions during classes and seminars - 10% 2. Prepared and presented paper - 10% 3. Written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to the written exam) - 40% 4. Oral exam - 40% (Criteria for evaluating and grading individual elements are described in the course repository.)					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Gortan, V., Gorski, O., Pauš, P. (1995. ili bilo koje drugo izdanje). <i>Elementa Latina</i> . Zagreb: Školska knjiga.			5	/	
	Knezović, P. i Demo, Š. (2005). <i>Latinski jezik – Scylla</i> . Zagreb: Hrvatski studiji Sveučilišta u Zagrebu.			3	/	

Optional literature (at the time of submission of study programme proposal)	Salopek, D.; Šešelj, Z.; Škiljan, D. (1986). <i>Orbis Romanus I</i> . Zagreb: Profil Internacional. Gortan, V.; Gorski, O.; Pauš, P. (2005): <i>Latinska gramatika</i> , XII. izdanje, Zagreb: Školska knjiga. (poglavlja sukladna sadržaju predmeta) Žepić, M. (1979. ili bilo koje drugo izdanje). <i>Latinsko-hrvatski ili srpski rječnik</i> . Zagreb: Školska knjiga. Pejčinović, P. (1955. i 1957.) <i>Initia Latina</i> . Sarajevo: Veselin Masleša. Pejčinović, P. (1955. i 1957.) <i>Vox Latina</i> . Sarajevo: Veselin Masleša.
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/

NAME OF THE COURSE		GOTHIC ART					
Code	FFU207	Year of study	2				
Course teacher(s)	Ivana Čapeta Rakić, PhD, Assistant professor	Credits (ECTS)	3				
Associate teachers	/	Type of instruction (teaching hours per term)	L	S	E	F	
			30	15	0	0	
Status of the course	Mandatory	Application of e-learning, in percent	20%				
COURSE DESCRIPTION							
Course objectives	The aim of the course is to acquaint students with the developmental stages of Gothic art, the main features of Gothic style and its morphological elements on selected examples of architecture, sculpture, painting and applied arts. Through teaching units and fieldwork, students will acquire knowledge about European and national monuments which are interpreted in the context of a specific historical and geopolitical framework. Significant examples of architecture, sculpture, painting and applied arts in which pioneering achievements have been achieved, are taught through the comparative and critical approach.						
Course enrolment requirements and entry competences required for the course	No requirements						
Learning outcomes expected at the course level (4 to10 learning outcomes)	after completing the course students will be able to: - recognize and distinguish the stylistic peculiarities of Gothic art with regard to other historical and artistic periods - recognize iconographic specifics in the context of Gothic art - recognize the regional specificities of Gothic art - date and interpret Gothic artwork based on the acquired knowledge						
Course content broken down in detail by class schedule (syllabus)	1. Introductory lecture: cultural-historical context of the emergence and development of the Gothic as a historical-artistic style; the periodization and etymology of the Gothic as a style; assignment of topics for seminar papers; instructions for creating and presenting a seminar paper 2. Styles and building elements in Gothic architecture. The emergence and development of Gothic architecture in France 3. Gothic sculpture in France, emergence of new iconographic themes and sculptors (André Beaneveu, Jean de Liege, Claus Sluter...) 4. French Gothic Painting; from stained glass painting to book painting (Jean Pucelle, brothers de Limbourg...)						

	5. Gothic architecture and sculpture in Germanic countries; the emergence of Gothic architecture and sculpture in northern Croatia 6. Gothic architecture in Italy 7. Gothic Sculpture in Italy (Giovanni Pisano, Nicola Pisano, Arnolfo di Cambio) 8. Gothic Sculpture in Italy (Andrea Pisano, Nino Pisano, Tino da Camaino, Lorenzo Maitani, Bonino da Campione) 9. Gothic architecture and sculpture in Venice (Filippo Calendario, Jacobello and Pierpaolo dalle Masegne, Pietro di Niccolo Lamberti, Giovanni di Martino da Fiesole, Bartolomeo Bon...) 10. Gothic architecture and sculpture on the east coast of the Adriatic (the architecture of mendicant orders, Master Mavar, Nikola Dente, workshop De Sanctis, Franjo Antunov from Milan, Paul from Sulmona, Bonino from Milan...) 11. Painting of the duecento and the first half of the trecento in Italy (Cimabue, Duccio, Giotto di Bondone, Simone Martini, Pietro Lorenzetti, Ambroggio Lorenzetti) 12. Artists of the second half of the trecento in Italy (Tadeo Gaddi, Andrea di Cione Orcagna, Andrea Buonaiuti, Agnolo Gaddi...) 13. The Art of the trecento in Venice 14. Gothic painting on the Adriatic 15. International gothic; final evaluation of course and discussions					
Instruction format:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input checked="" type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input checked="" type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student's obligations	1. Regular class attendance and active participation in the teaching process. 2. Preparation and presentation of a seminar paper according to pre-established criteria, selected topic and given time frames. 3. Behavior in accordance with ethical principles in higher education (both during teaching and in writing seminar papers)					
Monitoring students' performance (<i>enter the value of ECTS credits for each activity, so that the total number of ECTS credits equals the ECTS worth of the course</i>):	Class attendance	1,5	Research	/	Practical training	/
	Experimental work	/	Paper	/	(Other)	/
	Essay	/	Seminar essay	0,5	(Other)	/
	Tests	/	Oral examination	/	(Other)	/
	Written examination	1	Project	/	(Other)	/
Grading and evaluating students' performance in class and at the final examination	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. Class activity, participation in discussions during classes and seminars - 25% 2. Prepared, timely submitted and presented seminar paper in accordance with the instructions of teachers and scientific and ethical principles - 25% 3. Written exam - 50% Criteria for evaluating and grading individual elements are described in the course repository (on the Intranet).					
Required reading (available in the library and via other media)	Title			Number of copies in the library	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	/
Optional reading	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 monitoring methods ensuring acquirement of exit competencies	<ul style="list-style-type: none"> - 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 (as proposed by the submitter)	/		

NAME OF THE COURSE		ROMANESQUE ART					
Code	FFU208	Year of study	2.				
Course teacher(s)	Ivana Čapeta Rakić, PhD, Assistant professor	Credits (ECTS)	2				
Associate teachers	/	Type of instruction (teaching hours per term)	L	S	E	F	
			30	0	0	0	
Status of the course	Mandatory	Application of e-learning, in percent	20%				
COURSE DESCRIPTION							
Course objectives	The aim of the course is to acquaint students with the developmental stages of Romanesque art, the main features of Romanesque style and its morphological elements on selected examples of architecture, sculpture, painting and applied arts. Through teaching units and fieldwork, students will acquire knowledge about European and national monuments which are interpreted in the context of a specific historical and geopolitical framework. Significant examples of architecture, sculpture, painting and applied arts in which pioneering achievements have been achieved, are taught through the comparative and critical approach.						
Course enrolment requirements and entry competences required for the course	No conditions						
Learning outcomes expected at the course level (4 to10 learning outcomes)	After completing the course students will be able to: - recognize and distinguish the stylistic peculiarities of Romanesque art with regard to other historical and artistic periods - recognize iconographic specifics in the context of Romanesque art - recognize the regional specificities of Romanesque art - date and interpret artwork based on the acquired knowledge						

Course content broken down in detail by class schedule (syllabus)	<div>1. Introductory lecture: cultural and historical context of the development of Romanesque as a historical and artistic style; the periodization and etymology of Romanesque as style; assignment of topics for seminar papers; instructions for creating and presenting a seminar paper</div> <div>2. Stylistic elements in Romanesque art. Romanesque architecture and sculpture in Germany.</div> <div>3. Romanesque architecture in France; pilgrimage architecture and the development of an ambulatory. Domed churches in Italy and France.</div> <div>4. Romanesque architecture in Spain and Portugal (pilgrimage architecture, royal foundations, regional styles, central plan churches)</div> <div>5. Romanesque architecture in Italy</div> <div>6. Romanesque architecture on the Eastern Adriatic</div> <div>7. Romanesque architecture in Normandy, UK and Sicily</div> <div>8. Romanesque sculpture as a public medium. Romanesque sculpture in France</div> <div>9. Romanesque sculpture in Italy (Wiligelmo, Master Niccolò, Benedetto Antelami...)</div> <div>10. Romanesque wooden sculpture and table painting on the eastern Adriatic coast (Romanesque crucifixes in Istria, the doorways of Master Buvina, choir seats of Split Cathedral, icons...)</div> <div>11. Romanesque stone sculpture on the eastern Adriatic coast (Zadar, Split, Trogir...)</div> <div>12. Romanesque fresco painting in France</div> <div>13. Romanesque fresco painting in Italy</div> <div>14. Romanesque architecture and frescoes in Istria</div> <div>15. Final evaluation of course and discussions</div>					
Instruction format:	<div><input checked="" type="checkbox"/> lectures</div> <div><input checked="" type="checkbox"/> seminars and workshops</div> <div><input type="checkbox"/> exercises</div> <div><input type="checkbox"/> <i>on line</i> in entirety</div> <div><input checked="" type="checkbox"/> partial e-learning</div> <div><input checked="" type="checkbox"/> field work</div>			<div><input type="checkbox"/> independent assignments</div> <div><input checked="" type="checkbox"/> multimedia</div> <div><input type="checkbox"/> laboratory</div> <div><input type="checkbox"/> work with mentor</div> <div><input type="checkbox"/> (other)</div>		
Student's obligations	<div>1. Regular class attendance and active participation in the teaching process.</div> <div>2. Behavior in accordance with ethical principles in higher education</div>					
Monitoring students' performance (<i>enter the value of ECTS credits for each activity, so that the total number of ECTS credits equals the ECTS worth of the course</i>):	Class attendance	1	Research	/	Practical training	/
	Experimental work	/	Paper	/	(Other)	/
	Essay	/	Seminar essay	/	(Other)	/
	Tests	/	Oral examination	/	(Other)	/
	Written examination	1	Project	/	(Other)	/
Grading and evaluating students' performance in class and at the final examination	<div>Active participation in the teaching process 30%</div> <div>Written exam 70%</div> <div>Criteria for evaluating and grading individual elements are described in the course repository</div>					
Required reading (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Romanesque Architecture, Sculpture, Painting, Könemann, Köln 1997.			1	/	
	Vladimir P. Goss, Četiri stoljeća europske umjetnosti 800-1200. Pogled s jugoistoka			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 Petricoli, Od Donata do Radovana, Split, 1990., str. 67-115.	1	/
Optional reading	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 monitoring methods ensuring acquirement of exit competencies	<ul style="list-style-type: none"> - 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 (as proposed by the submitter)	/		

NAME OF THE COURSE		ART OF THE 15 TH AND 16 TH CENTURIES				
Code	FF206	Year of study	2			
Course teacher	Ivana Prijatelj Pavičić, PhD, Full Professor	Credits (ECTS)	6			
Associate teachers	Frane Prpa, Teaching Assistant	Type of instruction (number of hours)	L	S	E	F
			60	15	0	0
Status of the course	Mandatory	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	Introduce students to fine arts of the 15th and 16th centuries Introduce students to stylistic changes in the 15th and 16th centuries, regional schools, transfer of influences and artists of strong individuality of European and Croatian Renaissance and Mannerism Enable students to research in arts of the 15th and 16th centuries on both a theoretical and a professional level					
Course enrolment requirements and entry competences required for the course	None					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	After passing the exam, students will be able to: - use scholarly and professional literature in the field of fine arts of the 15th and the sixteenth century; - evaluate the contents from the field of the course Art of the 15th and 16th centuries from the professional point of view; - to develop the ability to interpret and evaluate artistic achievements of the 15th and 16th centuries - recognize the values of national, regional and local artistic heritage of the 15th and 16th centuries					

Course content broken down in detail by weekly class schedule (syllabus)	<div>1. Introduction to the course. General characteristics and theoretical issues of the Renaissance. Renaissance as a cultural and historical movement.</div> <div>2. Architecture of the 15th century in Italy.</div> <div>3. Tuscan sculpture of the Early Renaissance.</div> <div>4. Cultural and historical context of the 15th-century art on Croatian soil. The transitional Gothic-Renaissance period in Dalmatia. The Cathedral of St James in Šibenik. Juraj Dalmatinac in Split, Zadar, Pag, Dubrovnik and Italy.</div> <div>5. Andrija Aleši. Nicholas of Florence (Nikola Firentinac) in Dalmatia and Italy. The spread of Renaissance architecture in Dalmatia and the northern Adriatic.</div> <div>6. Renaissance sculpture in the 15th century Rome. The role of Giovanni Dalmata (Ivan Duknović) and Francesco Laurana in the context of the 15th-century sculpture. Niccolò dell'Arca.</div> <div>7.The Renaissance sculpture in Venice and the Veneto.</div> <div>8.Architecture and sculpture in the City-Republic of Dubrovnik in the 15th century and the first half of the 16th century.</div> <div>9.Painting of Early Renaissance in Tuscany, Umbria and Lazio.</div> <div>10. Early Renaissance painting in Venice and the Veneto. The Renaissance painting of France.</div> <div>11. Dalmatian School of painting. Painting in Dubrovnik in the 15th and 16th centuries.</div> <div>12. Flemish painting in the 15th century.</div> <div>13. Art of the 16th century in Italy. High Renaissance. Mannerism as a cultural and historical period. Painting in Cinquecento in Florence and Parma.</div> <div>14. Venetian painting of the 16th century. Painting in Central Europe in the 15th and 16th centuries.</div> <div>15. Italian Renaissance architecture in the Cinquecento.</div>					
Format of instruction	<div><input checked="" type="checkbox"/> lectures</div> <div><input checked="" type="checkbox"/> seminars and workshops</div> <div><input type="checkbox"/> exercises</div> <div><input type="checkbox"/> <i>on line</i> in entirety</div> <div><input type="checkbox"/> partial e-learning</div> <div><input checked="" type="checkbox"/> field work</div>			<div><input type="checkbox"/> independent assignments</div> <div><input type="checkbox"/> multimedia</div> <div><input type="checkbox"/> laboratory</div> <div><input type="checkbox"/> work with mentor</div> <div><input type="checkbox"/> (other)</div>		
Student responsibilities	<div>1. Active class attendance</div> <div>2. Class activity: lectures 70 %, seminars 30%. Attendance at the course is a prerequisite for enrolling in the final grade</div> <div>3. to be informed about the classes he / she missed during the consultations of teachers and with other students</div> <div>4. adhere to the time frames required to perform the activities of the course</div> <div>5. perform individual and group tasks in a timely and quality manner</div> <div>6. two tests passed is equivalent to a written or oral exam</div> <div>7. prepare a seminar paper according to pre-established criteria</div> <div>8. presenting a seminar paper to pre-established criteria</div>					
Screening student work(name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	2,5	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	0,5	(Other)	/
	Tests	1,5	Oral exam	/	(Other)	/
	Written exam	1,5	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	<div>1. seminar paper prepared and presented work in accordance with the instructions of the teacher-20%</div> <div>2. success in solving individual and group tasks -5%</div> <div>3. attendance at lectures, participation in discussions during classes and seminars – 5%</div> <div>4. evaluation and grading criteria are described in the teaching repository</div> <div>5. two tests passed are equivalent to passed written exam</div>					

	Title	Number of copies in the library	Availability via other media
Required literature (available in the library and via other media)	AAVV, Manirizam, Zagreb, Institut za povijest umjetnosti, 2000., ed. Milan Pelc.	1	/
	Hrvatska renesansa, Zagreb, Galerija Klovićevi dvori, 2004., ur. Miljenko Jurković, Alain Erlande-Brandenburg, pp. 134-220	1	/
	Milan Pelc, Renesansa, Zagreb, 2007.	2	/
	H. W. Janson, Anthony F. Janson, Povijest umjetnosti, Varaždin, Stanek d.o.o., 2003, pp. 352-381, 403-547, 630-635.	1	/
Optional literature (at the time of submission of study programme proposal)	Heinrich Wölfflin, Klasična umjetnost, Matica hrvatska, Zagreb 1969.; AAVV, Zlatno doba Dubrovnika XV. i XVI. stoljeća, catalogue of the exhibition, Zagreb, Muzejskipro stor, 1987., ed. Vladimir Marković; AAVV, Srednji vijek i renesansa, Hrvatska i Europa, 2. , Zagreb 2000.; Milan Pelc, Fontes Clovianae : Julije Klović u dokumentima svoga doba, Zagreb, 1998.; Milan Pelc, Martin Rota Kolunić, Zagreb-Šibenik, 1997.; Milan Pelc, Natale Bonifacio, Zagreb-Šibenik, 1997.; Milan Pelc, 1500-1570, The Pelican History of Art, 1972., S. J. Freedberg, Painting in Italy 1500-1600, Yale University Press, Pelican Horacije Fortezza, Zagreb-Šibenik, 2004.; A. Blunt, Art and Architecture in France History of Art, 1993; E. Panofsky, Early Netherlandish Painting, 1971; N. Huse-W. Wolters, Venedig, Die Kunst der Renaissance. Architektur. Skulptur, Malerei 1460-1590, 1986; P. Murray, Renaissance Architektur, 1971.		
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/		

NAME OF THE COURSE		ENGLISH LANGUAGE III					
Code	FFU20E	Year of study	2.				
Course teacher	Siniša Ninčević, Senior Language Instructor	Credits (ECTS)	2				
Associate teachers	/	Type of instruction (number of hours)	L	S	E	F	
			15	0	15	0	
Status of the course	Mandatory	Percentage of application of e-learning	/				
COURSE DESCRIPTION							
Course objectives	Adoption of more complex terminology from art theory and history.						
Course enrolment requirements and entry competences required for the course	English Language 2 status: course attended						

Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Students will be able to: - Develop reading fluency using specialist texts written in English. - Comprehend and orally paraphrase texts written in English. - Interpret (paraphrase) complex texts on specialist subject areas. - Develop the skill to write and deliver an in-class presentation on an academic subject.					
Course content broken down in detail by weekly class schedule (syllabus)	<p>1 L Medieval art: painting, sculpture, architecture E Introduction and acquisition of more complex art terms, text analysis, grammar points and exercises (fill in the gaps with the correct tense).</p> <p>2 L Romanesque art, Gothic art E Semantic and grammatical analysis, speaking skills: short oral presentation on an artist or a period of the student's choice</p> <p>3 L Major features of the Renaissance as opposed to medieval art E Text analysis, speaking: short oral presentation on an artist or a period of the student's choice.</p> <p>4 L Predecessors of the Renaissance: Giotto di Bondone, Paolo Uccello... E Text analysis, speaking: short oral presentation on an artist or a period of the student's choice</p> <p>5 L Andrea Mantegna E Text analysis, speaking: short oral presentation on an artist or a period of the student's choice.</p> <p>6 L Sandro Botticelli E Reading, text analysis comprehension of complex syntactic structures, speaking: short oral presentation on an artist or a period of the student's choice.</p> <p>7 L High Renaissance: Leonardo, Michelangelo, Raphael E Reading, grammar points, text analysis, speaking: short oral presentation on an artist or a period of the student's choice.</p> <p>8 L Venetian painting: Titian, Veronese... E Text analysis speaking: short oral presentation on an artist or a period of the student's choice.</p> <p>9 L Painting of Mannerism E Introduction to the lexemes that bear the specific semantic values, the use of the Passive Voice in specialist texts, speaking: short oral presentation on an artist or a period of the student's choice.</p> <p>10 L Spanish painting: El Greco E Text analysis, introducing more complex verbal structures (types of clauses involving perfect gerunds, perfect infinitive...), speaking: short oral presentation on an artist or a period of the student's choice</p> <p>11 L Dutch painting: Van Eyck, Bruegel... E Text analysis, speaking: short oral presentation on an artist or a period of the student's choice</p> <p>12 L Renaissance in Germany: Grunewald, Durer E Text analysis, speaking: short oral presentation on an artist or a period of the student's choice</p> <p>13 L Written preliminary exam E Written preliminary exam</p> <p>14 L Assessment and grading E Assessment and grading</p> <p>15 L Course-ending activities, discussion points, Q&A E Course-ending activities, discussion points, Q&A</p>					
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	Mandatory course attendance and active participation in class Exercises - a dialogical form of work					
Screening student work (name the	Class attendance	1	Research	/	Practical training	/

NAME OF THE COURSE		ITALIAN LANGUAGE III					
Code	FFU20F	Year of study	2				
Course teacher	Renata Hace-Citra, Senior Language Instructor	Credits (ECTS)	2				
Associate teachers	/	Type of instruction (number of hours)	L	S	E	F	
			15	0	15	0	
Status of the course	Mandatory	Percentage of application of e-learning	/				
COURSE DESCRIPTION							

Course objectives	Independent reading and understanding of different types of texts from a specific field. Understanding and being able to distinguish specific styles and registers in every day academic surroundings. Learning basic terminology of general interest with particular emphasis on History of Art. Being able to follow classes regarding Art and History of Art in Italian language. Proper use of monolingual and bilingual dictionaries as well as reading of professional and other literature in Italian.
Course enrolment requirements and entry competences required for the course	No requirements
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	At the end of the course the students will be able to: 1. Understand text regarding History of Art that can be in audio, video, or text form 2. Recognize field terminology present in the text and use them in short comments and summaries 3. Apply the new terminology in a new context. 4. Apply correctly grammatical rules in speaking and writing. 5. Show communication skills in Italian. 6. Write a short essay in Italian and present it in class. 7. Use materials and biography in Italian (handbooks and dictionaries)
Course content broken down in detail by weekly class schedule (syllabus)	1 Lecture Introductory lesson, the presentation of the course. The art course. Historical periods and chronology of art Exercises Acquisition of content and specific terminology. Working on (authentic) material written and audio and video; work on the dough and translation. Adoption of Italian terminology with processing of art material, work on the text and translation. 2 Lecture Dal paleolitico al neolitico. Exercises Acquisition of content and specific terminology. Working on materials (elements of archeology) video; work on the dough and translation. Adoption of Italian terminology with the processing of art material, work on the text and translation, elements of archeology text + video 3 Lecture Arte mesopotamica, arte egiziana. Exercises Acquisition of content and specific terminology. Working on materials (elements of archeology) video; work on the dough and translation. Adoption of Italian terminology with the processing of art material, work on the text and elements of archeology text + video. 4 Lecture Arte cretese, arte greca. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 5 Lecture Arte etrusca. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 6 Lecture Arte novel. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 7 Lecture on Arte romana II. Exercises Acquisizione dei contenuti e della terminologia specifica. Adoption of Italian terminology with processing of art material. 8 Lecture Arte paleocristiana, arte ravennate e bizantina. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. . 9 Lecture Arte romanica. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 10 Lecture Arte Gothic. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 11 Lecture Arte rinascimentale. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 12 Lecture Il Cinquecento Exercises Raffaello. Acquisition of content and specific terminology. Adoption of

	Italian terminology with the processing of art material. 13 Lecture II Manierismo. Michelangelo exercises. Pieta 'Rondanini, Biblioteca Laurenziana. Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material 14. Lecture by Barocco. Exercises Carravaggio e l'Accademia dei Carracci. Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 15. Lecture Ripasso con esempi rappresentativi. Recognize the style. (Repetition, style recognition) Exercises Exposition in the class of presentation (thesis). Seminar presentation					
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	Actively participate in the teaching process, perform teaching and extracurricular activities in order to achieve the outcomes provided by the course Prepare a seminar paper according to pre-established criteria Present a seminar paper according to pre-established criteria					
Screening student work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	1	Research	/	Practical training	/
	Experimental work	/	Report	/	Presentation of essay	0.5
	Essay	/	Seminar essay	0.5	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	Monitoring participation in teaching activities with the purpose of checking the acquisition of general language and the language of the profession (vocabulary and grammar), and the use of professional literature. 1. class activity, participation in discussions during classes and seminars - 10% 2. success in solving individual and group tasks in teaching activities - 10% 3. prepared and presented seminar paper in accordance with the instructions of teachers - 80% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Noris, F.- Aymon,P. (2001). <i>Nuovo art. Saper vedere saper fare. Storia dell'arte</i> , Milano: Fabbri Editore			1	/	
	Guastalla, S. - Diegoli, M. (2000). <i>La bottega dell'arte</i> . Milano: Edizioni scolastiche Bruno Mondadori.			1	/	
Optional literature (at the time of submission of study programme proposal)	Deanović, M. - Jernej, J (1994). <i>Hrvatsko-talijanski rječnik; Talijansko-hrvatski rječnik</i> , Zagreb: Školska knjiga. Jernej, J. (1999) <i>Talijanska konverzacijska gramatika</i> , Zagreb: Školska knjiga Trifone, P. – Palermo, M. (2000). <i>Grammatica italiana di base</i> , Bologna: Zanichelli.					
Quality assurance methods that ensure the acquisition of exit competences	- 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					

	4. Pass the written test. 5. Get informed about missed out lessons with fellow students and teacher during consultation hours. 6. Adhere to the time frames required to perform the activities of the course.					
Monitoring students' work (enter the value of ECTS credits for each activity, so that the total number of ECTS credits equals the ECTS worth of the course):	Class attendance	0,5	Research	/	Practical training	/
	Experimental work	/	Paper	/	(Other)	/
	Essay	/	Seminar	/	(Other)	/
	Tests	/	Oral examination	/	(Other)	/
	Written examination	1,5	Project	/	(Other)	/
Grading and evaluating students' performance in class and at the final examination	1. Written exam - 75% 2. Class activity, participation in discussions during classes - 25% Criteria for evaluating and grading individual elements are described in the course repository.					
Required reading (available in the library and via other media)	Title				Number of copies in the library	Availability via other media
	B. MILIĆ: <i>Razvoj grada kroz stoljeće, 2, Srednji vijek</i> , Zagreb, 1995. 618-702.				1	/
	M. SUIĆ: <i>Antički grad na istočnom Jadranu</i> , Zagreb, 1976.				1	/
	Ž. PEKOVIĆ: <i>Urbani razvoj Dubrovnika do 13. stoljeća</i> , Split, 1997.				1	/
	Ž. PEKOVIĆ: <i>Crkva sv. Petra Velikoga</i> , Split, 2010.				1	/
	M. PLANIĆ-LONČARIĆ: <i>Planirana izgradnja na području Dubrovačke Republike</i> , Zagreb, 1980.				1	/
Optional reading	I. BABIĆ: <i>Prostor između Splita i Trogira</i> , Trogir, 1984. A. MOHOROVIĆIĆ: <i>Analiza razvoja urbanističke strukture naselja na otocima zapadnog Kvarnera</i> , <i>Ljetopis JAZU</i> , 61. Zagreb, 1956, str. 461-493.					
Quality monitoring methods ensuring acquirement of exit competencies	- 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 (as proposed by the submitter)	/					

NAME OF THE COURSE		SCULPTURE AND ARCHITECTURE OF THE EARLY MEDIEVAL CROATIAN STATE			
Code	FFU10H	Year of study	2		
Course teacher	Kristina Babić, Lecturer	Credits (ECTS)	2		
Associate teachers	/	Type of instruction (number of hours)	L	S	E
			15	0	0

Status of the course	elective	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	To teach the students on the topic of the Early Mediaeval Art of the Eastern Adriatic coast and its hinterland					
Course enrolment requirements and entry competences required for the course	No requirements					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	After the successful exam students will be able to: - recognise elements of the tangible culture of the studied period - discuss the morphological features of the Architecture and Sculpture of the period - recognise the influences of the western and Byzantine art as forming elements of the studied art - describe the development and origins of the basic Architectural forms of the period - to valorise the contribution of the Croatian heritage to the overall European heritage of the period					
Course content broken down in detail by weekly class schedule (syllabus)	1. Sculpture and Architecture of the 7th and 8th Century in Western Balkans 2. Liutprand renaissance and its reflections on the Eastern Adriatic 3. Art and Architecture of the Carolingian period in Croatia 4. Byzantine elements in the creation and development of the Early Mediaeval Art in Croatia 5. Early Mediaeval Castrum at Bribirska glavica 6. Pre-carolingian and Early Carolingian sculpture of the area between Split and Trogir 7. Church of St. Martha at Bijaći near Trogir 8. Church of St Mary in Biskupija by Knin 9. Church of St Saviour at the spring of the river Cetina 10. Church of St Donato in Zadar 11. Church of the Holy Trinity in Split 12. Church of St Cross in Nin 13. Trogir: examples of early mediaeval churches 14. Split cathedral: Early Mediaeval adaptations 15. Museum of the Croatian archaeological monuments					
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	1. Regular attendance and active participation in the teaching process. 2. Attending field classes. 3. Pass the oral exam. 4. To be informed about the classes he / she missed during the consultations of teachers and with other students. 5. Adhere to the time frames required to perform activities in the course.					
Screening student work(name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	0,5	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	/	(Other)	/
	Tests	/	Oral exam	1,5	(Other)	/
	Written exam	/	Project	/	(Other)	/

Grading and evaluating student work in class and at the final exam	1. Oral exam - 75% 2. Class activity, participation in discussions during classes - 25% Criteria for evaluating and grading individual elements are described in the course repository.		
Required literature (available in the library and via other media)	Title	Number of copies in the library	Availability via other media
	Prilozi istraživanju starohrvatske arhitekture, Split, 1978.	1	/
	Ž. Rapanić, Predromaničko doba u Dalmaciji. Split, 1987.	1	/
	A. Milošević, Scultura ornamentale dell VII e VIII secolo nei Balcani occidentali, Hortus artium medievalium, 9, Zagreb - Motovun, 2003, str. 357-382.	1	/
	A. Milošević, Dvori hrvatskih vladara u Biskupiji kraj Knina, Zbornik Tomislava Marasovića, Split, 2002, str. 200-207.	1	/
	A. Milošević, Predromanički zvonici u Dalmaciji i ranosrednjovjekovnoj Hrvatskoj, Dubrovnik-Split 2011	1	/
Optional literature (at the time of submission of study programme proposal)	Hrvati i Karolinzi. I-II. (ur. A. Milošević), Split, 2000. P. Vežić, Rotunda Sv. Trojstva u Zadru, Split, 2002. A. Milošević, Ž. Peković, Predromanička crkva Sv. Spasa u Cetini, Dubrovnik-Split 2009. Munuscula in honorem Željko Rapanić, zbornik povodom osamdesetog rođendana, ur. M. Jurković i A. Milošević, Sveučilište u Zagrebu, Međunarodni istraživački centar za kasnu antiku i srednji vijek u Motovunu, Zagreb-Motovun-Split, 2012.		
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/		

NAME OF THE COURSE		METHODOLOGY OF PROCESSING IMMOVABLE CULTURAL PROPERTIES – PROFESSIONAL APPROACH					
Code	FFU10H	Year of study	3				
Course teacher	Kristina Babić, Lecturer	Credits (ECTS)	5				
Associate teachers	/	Type of instruction (number of hours)	L	S	E	F	
			30	0	15	0	
Status of the course	elective	Percentage of application of e-learning	20%				
COURSE DESCRIPTION							
Course objectives	The course will enable students to acquire basic theoretical and practical knowledge in the field of protection of immovable cultural properties. They will become familiar with the methodology of processing immovable cultural heritage, monitoring and documenting all types of research work on immovable cultural properties, creating conservation reports and creating valorization of findings with a proposal of conservation guidelines. Students will master the professional knowledge and skills of creating an important segment in the protection of immovable cultural heritage.						

Course enrolment requirements and entry competences required for the course	No requirements
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<ol style="list-style-type: none"> 1. Apply basic theoretical knowledge about the methodology of research and processing of immovable cultural properties. 2. Describe and analyze the condition of immovable cultural property. 3. Identify damage and recognize subsequent construction interventions on the cultural property. 4. Assess the current state of immovable cultural property. 5. Write conservation guidelines for immovable cultural property. 6. Apply the Law on the Protection and Preservation of Cultural Property when writing conservation guidelines for immovable cultural property. 7. Independently write a conservation report for immovable cultural property. - 8. Independently write the conservation basis for the restoration and presentation of the historical and cultural urban complex.
Course content broken down in detail by weekly class schedule (syllabus)	<ol style="list-style-type: none"> 1. Introductory lecture. Acquaintance of students with course content, learning outcomes and their obligations within the course. 2. Processing of architectural heritage based on the direct study of the building or architectural ensemble. 3. Processing of architectural heritage based on the study of data from the past. 4. Processing of the architectural heritage based on the study of the influence on the creation of the building and the architectural ensemble. 5. Law on the Protection and Preservation of Cultural Property – legal framework for the protection and preservation of immovable cultural properties. 6. Protection and arrangement procedure of architectural heritage. 7. Architectural heritage in spatial planning. 8. Methods of active approach to architectural heritage. 9. Conservation report for immovable cultural property - what is it, what does it contain, how can it be successfully written? 10. Writing a conservation report - workshop 1. Field work. 11. Writing a conservation report - workshop 2. 12. The conservation basis for the restoration and presentation of the historical and cultural urban complex - what is it, what does it contain, how can it be successfully written? 13. Writing the conservation basis for the restoration and presentation of the historical and cultural urban complex - workshop 1. Field work. 14. Writing the conservation basis for the restoration and presentation of the historical and cultural urban complex - workshop 2. 15. Closing lecture. Evaluation.

Format of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	1. Regular attendance and active participation in the teaching process. 2. Attend field work. 3. Participate in and carry out curricular and extracurricular (individual and group) activities that enable the acquisition of the learning outcomes provided for in the course. 4. Write a conservation report for chosen immovable cultural property. 5. To be informed about the classes the student was absent from, during the consultation with the teacher and with other students. 6. Adhere to the time frames necessary for carrying out activities in the course.					
Screening student work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	1	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	1	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	1. Written conservation report for chosen immovable cultural property - 60% 2. Active participation in discussions during class – 40% The evaluation and assessment criteria of individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library		Availability via other media
	Marasović, T. (1985.), <i>Aktivni pristup graditeljskom nasljeđu</i> . Split.			/		/
	MARASOVIĆ, J. (2007.), Metodologija obrade graditeljskog naslijeđa. Split.			/		/
	Zakon o zaštiti i očuvanju kulturnih dobara					https://narodne-novine.nn.hr/clanci/sluzbeni/1999_07_69_1284.html
	Winterfeld, D. (2007.), Utvrđivanje predmeta u arhitekturi, u: <i>Uvod u povijest umjetnosti</i> , (ur. Belting, H. et al.), Zagreb, str. 85-112			/		/
Optional literature (at the time of submission of study programme proposal)	Maroević, I. (1986.), <i>Sadašnjost baštine</i> . Zagreb. <i>Pogledi</i> 18, br.3/4, Split 1998. (broj posvećen zaštiti spomeničkih cjelina)					
Quality assurance methods that ensure the acquisition of exit competences	Class attendance, class participation, success in completing tasks. Student surveys on the quality of teaching and teachers at the university level. The achievement of learning outcomes will be verified by an exam and other obligations prescribed by the course syllabus. Individual consultations. Students' self-assessment of achieved learning outcomes. Cooperative assessment of the implementation and quality of the teaching process in the student-teacher relationship.					

Other (as the proposer wishes to add)	/
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NAME OF THE COURSE		ART OF THE 17 TH AND 18 TH CENTURIES				
Code	FFP307	Year of study	2.			
Course teacher	Ivana Prijatelj Pavičić, PhD, Full Professor	Credits (ECTS)	5			
Associate teachers	Frane Prpa, PhD, Teaching Assistant	Type of instruction (number of hours)	L	S	E	F
			60	15	0	0
Status of the course	Mandatory	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	Introduce students to fine arts of the 17 th and 18 th centuries. Introduce students to art styles and issues in the 17 th and 18 th centuries; regional schools, transfer of influences, and artists of strong individuality Enable students to research in arts of the 17 th and 18 th centuries at both the theoretical and professional levels.					
Course enrolment requirements and entry competences required for the course	Prerequisites: none.					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	After passing the exam students will be able: - to use scientific and professional literature on fine arts of the 17 th and 18 th centuries - to assess and evaluate from a professional point of view the contents of the course <i>Art of the Seventeenth And Eighteenth Centuries</i> - during class attendance students will develop the ability to interpret and evaluate artistic achievements of the 17 th and 18 th centuries - to recognize the values of national, regional and local artistic heritage of the 17 th and 18 th centuries.					

Course content broken down in detail by weekly class schedule (syllabus)	<div>1. Introduction. General characteristics and theoretical issues of Baroque art.</div> <div>2. Baroque architecture in Italy.</div> <div>3. Architecture of the 17th century and early 18th century in Habsburg domains.</div> <div>4. Architecture of the 17th century and 18th century in Spain and Central and South America.</div> <div>5. The architecture of the 17th century in France.</div> <div>6. Introduction to the Croatian art of the 17th and 18th centuries.</div> <div>7. The art of the 17th and 18th centuries in the Venetian Dalmatia and Dubrovnik Republic. Foreign architects'/engineers' works in the 17th and 18th centuries in the Venetian Dalmatia and Dubrovnik Republic.</div> <div>8. Baroque architecture in Istria, Croatian Littoral (Rijeka and Kvarner Bay). Baroque architecture in continental Croatia. Baroque sculpture.</div> <div>9. Baroque sculpture in Italy.</div> <div>10. Baroque sculpture in Habsburg territories in the 17th and 18th centuries. Baroque sculpture in France. Baroque sculpture in Spain, in Central and South America.</div> <div>11. Sculpture of the 17th and 18th centuries in the Venetian Dalmatia and Dubrovnik Republic.</div> <div>12. Baroque painting in Italy. Painting of the 17th and 18th centuries in the Venetian Dalmatia and Dubrovnik Republic.</div> <div>13. Works by local painters in the 17th and 18th centuries in the Venetian Dalmatia and Dubrovnik Republic.</div> <div>14. Baroque painting in Istria and the Croatian Littoral. The French baroque painting. Baroque painting in Spain. Baroque painting in Belgium. Baroque painting in the Netherlands. General characteristics of rococo style.</div> <div>15. Classicism.</div>					
Format of instruction	<div><input checked="" type="checkbox"/> lectures</div> <div><input checked="" type="checkbox"/> seminars and workshops</div> <div><input type="checkbox"/> exercises</div> <div><input type="checkbox"/> <i>on line</i> in entirety</div> <div><input checked="" type="checkbox"/> partial e-learning</div> <div><input checked="" type="checkbox"/> field work</div>			<div><input type="checkbox"/> independent assignments</div> <div><input checked="" type="checkbox"/> multimedia</div> <div><input type="checkbox"/> laboratory</div> <div><input type="checkbox"/> work with mentor</div> <div><input type="checkbox"/> (other)</div>		
Student responsibilities	<div>1. Active class attendance</div> <div>2. Class activity: lectures 70 %, seminars 30%. Attendance at the course is a prerequisite for enrolling in the final grade</div> <div>3. to be informed about the classes he / she missed during the consultations of teachers and with other students</div> <div>4. adhere to the time frames required to perform the activities of the course</div> <div>5. perform individual and group tasks in a timely and quality manner</div> <div>6. two tests passed is equivalent to a written or oral exam</div> <div>7. prepare a seminar paper according to pre-established criteria</div> <div>8. presenting a seminar paper to pre-established criteria</div>					
Screening student work(name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	2,5	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	1	(Other)	/
	Tests	1,5	Oral exam	/	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	<div>In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements:</div> <div>- written exam, ie successfully passed three colloquia (positive grade from three colloquia is equivalent to a written exam) - 70%</div> <div>- prepared and presented seminar paper in accordance with the instructions of teachers - 20%</div>					

	- class activity, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course repository.		
Required literature (available in the library and via other media)	Title	Number of copies in the library	Availability via other media
	H. W. Janson, Anthony F. Janson, Povijest umjetnosti, Varaždin, Stanek d.o.o., 2003., pp. 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., ed: Ivan Supicic 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 <i>Tridentskog sabora i</i> hrvatska likovna baština, Zagreb, 2007.	1	/
	K. Horvat-Levaj, Barokna arhitektura u Hrvatskoj, Split, 2016.	1	1
	V. Marković, Crkve 17. i 18. stoljeća u Istri - tipologija i stil, Zagreb 2004.	1	1
	D. Botica, Barokna arhitektura, Zagreb, 2019., on line izdanje	/	On line
Optional literature (at the time of submission of study programme proposal)	R. Witkover, Art and Architecture in Italy 1600-1750, The Pelican History of Art, 1972.; Ch. Norberg-Schulz, <i>Baroque Architecture</i> , Electa/Rizzoli, New York, 1979.; Ch. Norberg-Schulz, <i>Late Baroque and Rococo Architecture</i> , Electa/Rizzoli, New York, 1980.; E. Hempel, Baroque Art and Architecture in Central Europe: <i>Germany, Switzerland, Hungary, Czechoslovakia, Poland</i> , 1966. (choice of chapters); <i>Barock, Geschichte der bildenden Kunst in Österreich</i> , 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.; AAVV, Barok i prosvjetiteljstvo, Hrvatska i Europa, 3, Zagreb 2004.; K. Horvat-Levaj, Barokna arhitektura, u: Hrvatska umjetnost, povijest i spomenici, ur. Milan Pelc, Zagreb, 2010., pp. 249-287. 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.		
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/		

NAME OF THE COURSE		ART OF THE 19 th CENTURY – GENERAL PROBLEMS AND COMPARATIVE STUDIES				
Code	FFU308	Year of study	2			
Course teacher	Silva Kalčić, PhD, Assistant Professor	Number of credits allocated (ECTS)	5			
Associates	Anđelko Mihanović, Teaching Assistant; Klara Čapalija, Teaching Assistant	Contact hours per semester	L	S	E	F
			60	15	0	0
Course status	Mandatory	Percentage of e-learning implementation	/			
COURSE DESCRIPTION						
Course objectives	The programme is designed to enable gaining knowledge about the history of fine arts in the XIX th century. The course will deal with stylistic questions and problems related to fine arts (architecture, sculpture and painting) of the XIX th century; regional artistic associations, transfers of artistic influence and individuality in predominantly European and Croatian context alongside some beyond European comparison. Students will be encouraged to use scientific and professional literature and scientific approach in learning, interpretation and valorisation of XIX th century fine arts, with special accent on national visual-artistic reaches of the XIX th century.					
Admission prerequisites	No prerequisites.					
Learning outcomes and competences (4-10)	<ol style="list-style-type: none">1. Gain insight into XIXth century art2. Comprehend the influence of the XIXth century on the XXth century3. Emphasise the role of photography, especially in liberating art from narrative and literary content4. Accentuate the value of national art and regard it in the context of European art					
Detailed course content according to the weekly class schedule	Week 1 Introduction. Course objectives and goals. Class schedule and programme. 1 h Basic characteristics and theoretical problems of the 19 th century. Culture-historical, social and economic aspects of the «century that did not produce a style ». 2 h Seminar themes proposals, analyses and discussions 1 h <i>Themes**:</i> Stylistical identity of the 19 th century. Relation between the facade and the reality of social space. Continuity of historical idea and revolutionary advancements towards modernity in the context of the developmental line from American and French revolution to World War I (Europe between restauration and revolution). Development of European societies as underlying framework of linear division of stylistical periods during the 19 th century (Enlightenment, Empiricism, civil society and Industrial Revolution).					
	Week 2 Classicism in the works of G. R. Doner i N. Poussin. Basic characteristics of Classicism and its authors (international colonies in Rome, Prix de Rome, archeological excavations, J. Winckelmann). Great French Classicism painters: J. L. David, A.-J. Gros, F.-P. Gerard, P.-P. Prud'hon, J.-A. D. Ingres. Classicism sculpture in the examples of the works by A. Canova, B. Thorvaldsen, J.-A. Houdon, G. Schadow, C. D. Rauch and J. Flaxmann. 3h Seminar themes proposals, analyses and discussions 1 h <i>Themes**:</i> Winckelmann's beliefs and the consequences of creating «elevated» style in sculpture. Idealism and rationalism in the 19th century painting with emphasis on the period up to 1830. 19th century social myths and their reflection on painterly iconography with accent on the period up to 1830.					
	Week 3					

Overview of Classicism architecture and its characteristics as displayed on the examples of Italy (G.-A. Selva), France (C. Percier, J. F. T. Chalgrin, P. Vignon), Germany (K. F. Schinkel, K. G. Langhans, L. von Klenze) and England (R. and J. Adam). 1h

Seminar themes proposals, analyses and discussions. 1 h

*Themes**:* R. Adam and C.-L. Clerisseau on Diocletian's Palace in Split. A. Palladio and Vitruvius – role models to Classicism architects. Classicism architecture in Petrograd and Moscow. Colonial architecture beyond Europe with special account of the U.S.

Romanticism – characteristics (revalorisation of the irrational, religiousness and mysticism, individualism, nationalism, orientalism and exoticism, utopia and idyll, history and philosophy of nature). Pre-Romanticism movement «Sturm und Drang». Romanticism theoreticians: Ch. Baudelaire and J. Ruskin. Nazarene movement (F. Overbeck, P. Cornelius...). Pre-Raphaelites (D. G. Rossetti, W. H. Hunt, J. E. Millais). 2h

Week 4

English landscape painters: J. Constable, R.-P. Bonington and W. Turner and their influence on the development of French Romanticism painting (Th. Géricault, E. Delacroix) and Barbizon school (Th. Rousseau, J. Dupré, Ch.-F. Daubigny, J.-F. Millet). C. Corot's lyrical Romanticism. 3h

Seminar themes proposals, analyses and discussions. 1 h

*Themes**:* The fantastic and the mystic in W. Blake's works and their influence on the formation of English Pre-Raphaelite movement. Analysis of individual motivic units in F. de Goya's paintings and its transition from Rococo genre scenes to macabre symbolic fantasies.

Week 5

Romanticism sculpture in the examples of works by L. Bartolini, F. Rude, J.-B. Carpeaux and A.-L. Barye. Features of Historicist architecture and its socially conditioned stylistic pattern in selected examples. E. E. Viollet-le-Duc – architect, theoretician and radical propagator of «pure style» in restoration of architectural monuments. Basic characteristics of Programmatic Realism and its representative G. Courbet. H. Daumier – between Romanticism and Realism. 3h

Seminar themes proposals, analyses and discussions. 1 h

*Themes**:* Photography and Realism. The Hague School painters: Maris brothers, J. Israels... and their influence on V. van Gogh's painting. Elements of Realism and Impressionism in J. A. M. Whistler's painting oeuvre. I. Rjepin and Russian Naturalism. Verism in the works of Italian artists: G. Fattori, T. Signorini. Echoes of Realism in German painting by A. Böcklin, A. Feuerbach and H. von Marées.

Week 6

Impressionism – characteristics (plein-air, new colouristic expression, cutting as a motif, content as the effect of light in the chosen moment). E. Manet and liberation from the «dictate of the subject». C. Monet and C. Pissarro – the most consistent impressionists. E. Degas and the analysis of movement. P. A. Renoir – evoking the classical. 3h

Seminar themes proposals, analyses and discussions. 1 h

*Themes**:* Development of photographic optics and its influence on the modes and techniques of painterly representation in the second part of the 19th century. Impressionist lyricism in A. Sisley's paintings.

Week 7

Post-Impressionism. Divisionism – attempt of uniting idealism and philosophy through scientific method in the paintings by G.-P. Seurat and P. Signac. P. Cézanne – synthesis of shapes using colour movements. Authentic oeuvres by P.

	<p>Gauguin, V. van Gogh and H. de Toulouse – Lautrec and their contributions to Expressionism, Symbolism and Art Nouveau. 3h</p> <p>Seminar themes proposals, analyses and discussions. 1 h</p> <p><i>Themes**:</i> Influence of Japanese and oriental illustrations on the artistic oeuvres by V. van Gogh, H. de Toulouse – Lautrec and P. Gauguin. H. Rousseau – aboriginal art and the magic of dreams.</p> <p>Week 8</p> <p>Beginnings of modern sculpture. A. Rodin – reaction against the sentimental idealism of academicians. A. E. R. Hildebrand – sculptor and theoretician that confronted traditions of decorative Neo Baroque. Painters in sculpture: H. Daumier, E. Degas, A. Renoir, P. Gauguin, M. Rosso and their contribution to the abandonment of classical sculptural methods and technologies in favour of new way of regarding the form. 3h</p> <p>Seminar themes proposals, analyses and discussions. 1 h</p> <p><i>Themes**:</i> Sculpture at the turn of the century (A. Maillol, A. Bourdelle, C. Despiau). Ecclecticism in sculpture (M. Klinger). Realism in sculpture (C.-E. Meunier).</p> <p>Week 9</p> <p>Industrial architecture and civil engineering; the problem in relations between new materials and technologies and social dependency of style; style vs. function (Arts and Crafts, Ecole des Beaux-Arts, international exhibitions). Development of urbanism in the 19th century in the select examples (Paris, Vienna, Barcelona); the idea of «communication» supresses the idea of «place». Creation of modernist identity in the works by V. Horta, H. P. Berlage, A. Perret, O. Wagner, A. Gaudi... 3h</p> <p>Seminar themes proposals, analyses and discussions. 1 h</p> <p><i>Themes**:</i> Development of architecture in the U.S.: Chicago School and the origin of skyscrapers. C. R. Mackintosh and Glasgow School. Viennese contribution to modernity: O. Wagner, J. M. Olbrich and J. Hoffman. A. Loos: Ornament and Crime.</p> <p>Week 10</p> <p>Culture-historical importance of Art Nouveau and Secession. New artistic tendencies between 1880 and 1914. Art Nouveau and design. Nabis group (P. Bonnard, E. Vuillard et al.) and their influence on experimental (avant-garde) artists of the 20th century. 2h</p> <p>Seminar themes proposals, analyses and discussions. 1 h</p> <p><i>Themes**:</i> Role and significance of W. Morris and the «Arts and Crafts» movement in the development of Art Nouveau. G. Klimt's painterly contribution to Vienna Secession.</p> <p>Colloquium exam (written)* 1h</p> <p>*Upon the completion of general overview of European fine arts in the 19th century, a written examination is scheduled to be held (in place of seminars, analyses and discussions, in the 2nd or 3rd week of December). The students will be informed about the exam in a timely manner.</p> <p>Overview of the history of fine arts in the 19th century in Croatia in correlation with European art timeline and context. Complexity of Croatian historical identity; illustration of its status in a time between Napoleon's conquests and World War I. 1h</p> <p>Week 11</p> <p>Continuity of Late Baroque tradition. Classicism as a line between feudal and civil</p>
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	<p>epochs; Classicism of the nobles and the Classicism of the citizens; Biedermeier. R. Adam and his obsession with Diocletian's palace. B. Felbinger's Classicism architecture. V. Andrić – a halt in realisation. 2h</p> <p>Seminar themes proposals, analyses and discussions. 1 h</p> <p><i>Themes**:</i> <i>Classicism in Split. Classicism in Zadar.</i></p> <p>Historicism – ideological, economic and culturological aspects of Neo styles emerging in Croatia. 1h</p> <p>Week 12</p> <p>The impact of Historicist architecture and urbanism in the second half of the 19th century (Zagreb, Split). Process of industrialisation and changes in the identity of the city. Role and significance of: J. J. Strossmayer, I. Kršnjavi and H. Bolle. Secession in Croatian architecture. Origins of modernist movement in architecture and urbanism – V. Kovačić. 3h*</p> <p>* For the successful realisation of the select themes field classes are planned to be held in Split and Zagreb during which students will be introduced to the most important examples of architecture and urbanism.</p> <p>Seminar themes proposals, analyses and discussions. 1 h</p> <p><i>Themes**:</i> <i>Neostylistic architecture in Dalmatia. Industrial architecture in Croatia in the second half of the 19th century. Historicist architecture in Croatian Littoral and Istra, Historicist architecture in Slavonia. Theatre architecture in the second half of the 19th century. Secessionist architecture in Slavonia and North Croatia. Secessionist architecture in Rijeka, Croatian Littoral and Istra. Secessionist architecture in Dalmatia.</i></p> <p>Week 13</p> <p>Painting in the first half and the middle of the 19th century. «Vienna School» (M. Stroy, M. Brodnik, I. Zasche) and «Osijek Artistic Circle» (H. C. von Hötendorf, A. Waldinger); motifs from Biedermaier portraits to Romanticism and Realism landscape paintings. V. Karas and the first signs of modernity in Croatian painting. 3h</p> <p>Seminar themes proposals, analyses and discussions. 1 h</p> <p><i>Themes**:</i> <i>19th century painting in Split. 19th century painting in Zadar. Classicism painting in Dubrovnik.</i></p> <p>Week 14</p> <p>Second generation of painterly modernity: I. Kršnjavi, F. Quiquerez and N. Mašić (first München generation). Third generation of painterly modernity: from V. Bukovac to B. Čikoš Sesija; conflict between influences from Paris, Vienna nad München coexisting at the same time as the inception of the historical movement «Modernism». The institution of «Art Pavillion», Croatian salon – 1898 and «Zagreb Colourful School ». 3h*</p> <p>*For the successful realisation of the select themes field class is planned to be held in Zagreb, Modern Gallery, during which students will be introduced to the most important examples of 19th century painting in Croatia.</p> <p>Seminar themes proposals, analyses and discussions. 1 h</p> <p><i>Themes**:</i> <i>Croatian history painting in the second half of the 19th century. Landscapes and vedute by M. C. Crnčić. Melancholic landscapes by F. Kovačević. S. Raškaj – on the «other side of nature ».</i></p> <p>Week 15</p> <p>Fourth generation of painterly modernity: «Medulić» artistic association in the context</p>
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	of socio-political events. E. Vidović's place. Modernity of «München School» (J. Račić, M. Kraljević; V. Becić, O. Herman). 1h Developmental line of the 19 th century painting (from A. D. Fernkorn, I. Rendić, R. Frangeš-Mihanović and R. Valdec to I. Meštrović) in comparison with then contemporary European movements. 2h Seminar themes proposals, analyses and discussions. 1 h <i>Themes**</i> : Paintings for wide consumption: Croatian printmaking in the second half of the 19 th century. Development of photography during the 19 th century – from pose to picture in motion. Đakovo cathedral sculpture. Final evaluation of the course. ** Proposed themes are just some of the possible ones. It will be possible to modify/change seminar themes according to the individual interests of new student generations and in agreement with subject teacher.					
Instruction methods:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	1. participate in the teaching process: lectures 80%, seminars 80 2. behave in accordance with ethical and scientific principles in higher education 3. participate in and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes provided by the course 4. prepare a seminar paper according to pre-established criteria 5. present a seminar paper according to pre-established criteria 6. pass the written exam (equivalent to the written exam are 2 passed colloquia) and achieve a minimum of 50% accuracy on the exam / colloquia 7. to be informed about the classes he / she missed during the consultations with the teacher and other students 8. adhere to the time frames required to perform the activities of the course 9. perform individual and group tasks in a timely and quality manner 10. actively and constructively participate in teaching					
Screening student work (name the proportion of ECTS for each activity so the total number of ECTS is equal to the ECTS value of the course)	Attendance	2,5	Research	/	Practical work	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar paper	1	(Other)	/
	Colloquium exams	/	Oral examination	/	(Other)	/
	Written examination	1,5	Project	/	(Other)	/
Grading and evaluating students work in class and at the final exam	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to the written exam) - 40% 2. accepted and presented seminar paper - 40% 3. success in solving individual and group tasks - 10% 4. class activity, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other	Title			Number of copies in the library	Availability via other media	

NAME OF THE COURSE		PROTECTION OF CULTURAL HERITAGE					
Code	FFU309	Year of study	2				
Course teacher	Željko Peković, PhD, Full Professor	Credits (ECTS)	3				
Associate teachers		Type of instruction (teaching hours per term)	L	S	E	F	
			30	15	0	0	
Status of the course	Mandatory	Application of e-learning, in percent	/				
COURSE DESCRIPTION							

Course objectives	<p>Teaching programme of the course will enable students to acquire knowledge about the protection of monuments. It will stimulate the development of sensitivity to cultural heritage, as a part of human environment in the widest anthropological sense. Students will acquire knowledge about the development of theoretical thinking, legislation, institutions, and about scientific methods for valorisation, researching, documenting, and ways of protecting cultural heritage, and architectural heritage in particular, throughout the history both in the world and in Croatia. They will be also introduced to the forms of heritage presentation, and how to use scientific and expert literature.</p> <p>Through seminar essays and discussions, they will get practice for independent scientific work on valorisation, research and protection of cultural heritage.</p>
Course enrolment requirements and entry competences required for the course	No requirements
Learning outcomes expected at the course level (4 to 10 learning outcomes)	<p>Having passed the exam, students will be able to:</p> <ul style="list-style-type: none"> - get acquainted with the basic methodology of the protection of monuments, and movable and immovable cultural heritage. - recognise and distinguish changes in approach to environmental protection in a particular historical context - valorise monumental heritage and its environment - understand and present various approaches in environmental protection
Course content broken down in detail by class schedule (syllabus)	<ol style="list-style-type: none"> 1. Introduction to the course: introduce students to the aims and tasks of the course, teaching programme and plan. Introduction to the recommended and additional reading. Basic concepts and purpose of the cultural heritage protection. The concept of cultural heritage. Types of monuments. Value of cultural heritage. Assigning students seminar essays. 2. Methodology for the protection of monuments. Methods for researching and documenting monuments. Causes of deterioration of and damage to cultural heritage. Types of interventions and ways of protecting monuments. Assigning students seminar essays. 3. Field work: visit to restorers' workshops for students, and on-site introduction to methods for the protection and restoration of monuments. Discussion. 4. Storage and presentation of cultural heritage. Institutions dealing with research and presentation of cultural heritage (museums, galleries, etc.). Methods for storing monuments. Criteria for selecting types of presentation of monuments. Presentation of students' seminar essays and discussion. 5. Field work: visit to an institution or a location, whose principal activity is research, storage and presentation of cultural monuments (museums, galleries, archaeological sites). Discussion. 6. Historical development, understanding, and ways of protecting cultural heritage, and architectural heritage in particular, of the Antiquity (until the end of the 5th century) in Europe and in Croatia. Cultural and historical context of the period. Antique literary sources (Pausanias, Pliny the Elder, etc.). Destruction and plunder (the conquest of Corinth, Macedonia, etc.). Collecting (Rome, etc.). Care of monuments. Presentation of students' seminar essays and discussion. 7. Historical development, understanding, and ways of protecting cultural heritage, and architectural heritage in particular, of the Middle Ages (6th to 15th century) in Europe and in Croatia. Cultural and historical context of the period. Presentation of students' seminar essays and discussion. 8. Historical development, understanding, and ways of protecting cultural heritage, and architectural heritage in particular, of the Renaissance and the Baroque (mid- 15th to mid-18th century) in Europe and in Croatia. Cultural and historical context of the period. Re-evaluation of the heritage of the Antiquity. Presentation of students' seminar essays and discussion. 9. Historical development, understanding, and methods of protecting cultural heritage, and architectural heritage in particular, of the Classicism (mid-18th to mid-19th century) in Europe and in Croatia. Cultural and historical context of the period. First evaluation of the doctrine for the preservation of the heritage of the Antiquity. Beginnings of a scientific approach to protection. Presentation of students' seminar essays and discussion.

	<p>10. Historical development, understanding, and methods of protecting cultural heritage, and architectural heritage in particular, since Romanticism (19th century) in Europe. Cultural and historical context of the period. Besides the antique values, the values inherited from the Middle Ages. The first open-air museum, restorers' Romanticism, first restorations of fortified cities, reconstructions and facsimile. Presentation of students' seminar essays and discussion.</p> <p>11. Historical development, understanding, and methods of protecting cultural heritage, and architectural heritage in particular, since Romanticism (19th century) in Croatia. Cultural and historical context of the period. Romanticism's approach to preservation. Organised protection of monuments and first institutions. Presentation of students' seminar essays and discussion.</p> <p>12. Historical development, understanding, and methods of protecting cultural heritage, and architectural heritage in particular, in the period of "biological protection" (from the end of 19th to mid-20th century) in the world. Cultural and historical context of the period. Entirely scientific approach. Presentation of students' seminar essays and discussion.</p> <p>13. Historical development, understanding, and methods of protecting cultural heritage, and architectural heritage in particular, in the period of "biological protection" (from the end of 19th to mid-20th century) in Croatia. Cultural and historical context of the period. Influence the Austrian protection doctrines. Konzervatorski zavod za Dalmaciju (Conservation Institute for Dalmatia). Scientific approach in protection. Presentation of students' seminar essays and discussion.</p> <p>14. Historical development, understanding, and methods of protecting cultural heritage, and architectural heritage in particular, in the period of "active" protection (from mid-20th century to present days) in the world. Cultural and historical context of the period. Legislation on protection and protection services. International cooperation, organisation, expert counselling and documentation. Protection of cultural and natural heritage. Urban landscape and environment. Presentation of students' seminar essays and discussion.</p> <p>15. Historical development, understanding, and methods of protecting cultural heritage, and architectural heritage in particular, in the period of "active" protection (from mid-20th century to present days) in Croatia. Cultural and historical context of the period. Protection in Croatia and in the world in the context of contemporary methods and efforts. Legislation on protection and protection services. Specialisation. Advisory service. International cooperation and UNESCO documents, cultural heritage management. Presentation of students' seminar essays and discussion.</p>					
Instruction format:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student's obligations	<p>1. Regular attendance and active participation in the teaching process.</p> <p>2. Attending field classes.</p> <p>3. Participate and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes provided by the course.</p> <p>4. Prepare and present a seminar paper according to pre-established criteria.</p> <p>5. Pass the written exam.</p> <p>6. To be informed about the classes he / she missed during the consultations with the teacher and other students.</p> <p>7. Adhere to the time frames required to perform activities in the course.</p>					
Monitoring students' performance (<i>enter the value of ECTS credits for each activity, so that the total number of ECTS credits equals the ECTS</i>)	Class attendance	1,5	Research	/	Practical training	/
	Experimental work	/	Paper	/	(Other)	/
	Essay	/	Seminar essay	0,5	(Other)	/
	Tests	/	Oral examination	/	(Other)	/

NAME OF THE COURSE		ENGLISH LANGUAGE IV				
Code	FFU30E	Year of study	2			
Course teacher	Siniša Ninčević, Senior Language Instructor	Credits (ECTS)	2			
Associate teachers	/	Type of instruction (number of hours)	L	S	E	F
			15	0	15	0
Status of the course	Mandatory	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	The acquisition of the more complex terminology in the field of art historical studies and language skills (vocabulary, reading, writing, syntax).					
Course enrolment requirements and entry competences required for the course	English Language 3 status: course attended					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Students will be able to: <ul style="list-style-type: none"> - Develop reading fluency using specialist texts written in English. - Comprehend and orally paraphrase texts written in English. - Interpret (paraphrase) complex texts on specialist subject areas. - Develop the skill to write and deliver an in-class presentation on an academic subject (productive skills at a higher level). 					
Course content broken down in detail by weekly class	1 L Baroque E Introduction, text analysis, comprehension check, exercises – using complex grammatical and syntactic structures in written forms (perfect gerund and infinitive,					

schedule (syllabus)	<p>passive, compound noun and adjectives, idioms...)</p> <p>2 L Caravaggisti ("Caravaggesques"), Ribera, Rembrandt, La Tour, Manfredi... E reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>3 L Baroque in Flanders and Holland E reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>4 L Baroque in Spain E reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>5 L Rococo E reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice</p> <p>6 L Neoclassicism: David, Ingres E reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>7 L English painting: Hogarth, Reynolds, Gainsborough, Constable, E Reading, text analysis and comprehension check, short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>8 L Francisco de Goya and his <i>oeuvre</i> E Reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>9 L Romanticism in France: Gericault and Delacroix E Reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>10 L Impressionism E Reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>11 L Post-Impressionism E Reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>12 L Symbolism E reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>13 L Fauvism E Reading, text analysis and comprehension check, exercises (writing skills, text cohesion and coherence), short oral presentation on an artist or a period of the student's choice – discussion points</p> <p>14 L Written preliminary exam E Written preliminary exam</p> <p>15 L Assessment and grading E Assessment and grading, course-ending activities, discussion points, Q/A</p>	
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work	<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)
Student responsibilities	<p>1. actively and constructively participate in all aspects of the teaching process</p> <p>2. behave in accordance with ethical and scientific principles in higher education</p> <p>3. participate in and perform teaching activities that enable the acquisition of</p>	

Course objectives	Independent reading and understanding of different types of texts from a specific field. Understanding and being able to distinguish specific styles and registers in every day academic surroundings. Learning basic terminology of general interest with particular emphasis on History of Art. Being able to follow classes regarding Art and History of Art in Italian language. Proper use of monolingual and bilingual dictionaries as well as reading of professional and other literature in Italian.
Course enrolment requirements and entry competences required for the course	Italian Language I and Italian Language II
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	At the end of the course the students will be able to: 1. Understand text regarding History of Art that can be in audio, video, or text form 2. Recognize field terminology present in the text and use them in short comments and summaries 3. Apply the new terminology in a new context. 4. Apply correctly grammatical rules in speaking and writing. 5. Show communication skills in Italian. 6. Write a short essay in Italian and present it in class. 7. Use materials and bibliography in Italian (handbooks and dictionaries)
Course content broken down in detail by weekly class schedule (syllabus)	1 Lecture 1. Arte barocca. (Bernini, Borromini) Exercises Adoption of Italian terminology with processing and translation of relevant texts on the Baroque / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 2 Lecture Neoclassicismo. (Canova, Palladio) Exercises Adoption of the content of Italian terminology with processing and translation of relevant texts / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 3 Lecture Dal realismo all'impressionismo. (Cézanne) Exercises Adoption of the content of Italian terminology with processing and translation Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 4 Lecture Tra l'Ottocento e il Novecento: il Modernismo e l'Art Nuveau. Exercises Adoption of the content of Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 5 Lecture Il Novecento e le avanguardie Exercises Adoption of the content of Italian terminology with processing and translation (Futurismo) / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 6 Lecture Il Novecento e le avanguardie Exercises Picasso Adoption of content and Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 7 Lecture Discorso critico. Exercises Autore contemporaneo a scelta. Adoption of content and Italian terminology with processing and translation Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 8 Lecture Patrimonio culturale dell'Adriatico / Cultural Heritage of the Adriatic. Exercises Adoption of content and Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 9 Lecture Città dalmate. Adriatic cities in world cultural heritage (Dubrovnik, Split, Trogir, Šibenik, Poreč) Exercises Dubrovnik, Trogir - Adoption of Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 10 Lecture Spalato: Il Diocleziano Exercises Peristilio, Spalato - Adoption of the content of Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica

	lavorando su testi di riferimento. 11Lecture Patrimonio artistico-culturale di Spalato II. Exercises Il Palazzo di Diocleziano. Adoption of content and Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 12 Lecture Patrimonio artistico-culturale di Spalato II. Exercises Il mausoleo. Adoption of content and Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 13 Lecture Patrimonio artistico-culturale di Spalato III. Exercises Il palazzo Papalic. Adoption of the content of Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 14 Lecture Patrimonio artistico-culturale di Spalato IV. Exercises Architettura moderna di Spalato. Adoption of content and Italian terminology with processing and translation / Acquisizione dei contenuti e della terminologia specifica lavorando su testi di riferimento. 15 Riepilogo Lecture Exercises Seminar presentation and comments Esposizione della presentazione. Comments in class					
Format of instruction	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	1. actively and constructively participate in teaching 2. participate in and perform teaching and extracurricular (individual and group) activities and tasks that enable the acquisition of learning outcomes provided by the course 3.Prepare and present a seminar paper according to pre-established criteria					
Screening student work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	1	Research	/	Practical training	/
	Experimental work	/	Report	/	Presentation of essay	0.5
	Essay	/	Seminar essay	0.5	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	Monitoring participation in teaching activities with the purpose of checking the acquisition of general language and the language of the profession (vocabulary and grammar), and the use of professional literature. 1. class activity, participation in discussions during classes and seminars - 10% 2. success in solving individual and group tasks in teaching activities - 10% 3. prepared and presented seminar paper in accordance with the instructions of teachers - 80% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Noris, F.- Aymon, P. (2001). <i>Nuovo art. Saper vedere saper fare. Storia dell'arte</i> , Milano: Fabbri Editore			1	/	
	Guastalla, S. - Diegoli, M. (2000) <i>La bottega dell'arte</i> . Milano: Edizioni scolastiche Bruno Mondadori.			1	/	

Optional literature (at the time of submission of study programme proposal)	Deanović, M. - Jernej, J (1994). <i>Hrvatsko-talijanski rječnik; Talijansko-hrvatski rječnik</i> , Zagreb: Školska knjiga. Jernej, J. (1999) <i>Talijanska konverzacijska gramatika</i> , Zagreb: Školska knjiga Trifone, P. – Palermo, M. (2000). <i>Grammatica italiana di base</i> , Bologna: Zanichelli.
Quality assurance methods that ensure the acquisition of exit competences	- 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 (as the proposer wishes to add)	/

NAME OF THE COURSE		ART OF THE 20th CENTURY – FUNDAMENTAL POBLEMS AND THE END OF MODERNITY				
Code	FFU401	Year of study	3			
Course teacher	Dalibor Prančević, PhD, Assistant Professor	Number of credits allocated (ECTS)	5			
Associates	Klara Čapalija, Teaching Assistant	Contact hours per semester	L	S	E	F
			45	15	0	0
Course status	Mandatory	Percentage of e-learning implementation	20%			
COURSE DESCRIPTION						
Course objectives	This programme is designed to enable gaining knowledge about European and national art history in the XX th century. The course will show changes in architecture, painting, sculpture and other branches of art at the beginning of the XXth century. The question of synthesis of art and life. Students will be encouraged to use scientific and professional literature, recognise important features and phenomena and, especially, to observe the relationship between Croatian and European Modern art, both in their unison and differences.					
Admission prerequisites	No prerequisites.					
Learning outcomes and competences (4-10)	<div>1. Develop skill of evaluating modern art</div> <div>2. Ability to relate modern art and art from the previous periods outside of chronology</div> <div>3. Use of lectures, exhibitions and similar events to analyse the purpose of art in everyday life</div> <div>4. Recognise history of modern art as a history of ideas and not stylistical categories</div>					
Detailed course content according to the weekly class schedule	<div>What is history of modern art actually? Course introduction. Course objectives and goals. Its purpose. During the first lecture students will receive the list of literature books that can serve as aid in keeping track of lectures, discussions, seminars and studying for exams. Special attention will be given to the importance of reading, studying and discussing texts. (authors: Van Gogh, Klee, Kandinski, Duchamp...). Art history until now. Side-tracks of evolutionist radicalisation of visual language. Disrupting the continuity. Entrophy of historicalness. The end of historical understanding of art and weariness in the maintenance of the old image.</div> <div>Basic characteristics of art around 1900. Origins of modern art. History of modern art, not as a continuation of previous periods, but as a break with tradition. Bemocked criterion of progression and evolutionist principle in art. First decades of the XXth century; decades of avant garde. Convergence of painting and sculpture (Degas, Renoir, Matisse...). Why Cezanne and not Rodin?</div>					

	<p>Role of photography. Relationship between photography and painting. Photography as a liberator of referential role of modern art. Short history of photography. Photography at the beginning of the XXth century.</p> <p>Cezanne's, Van Gogh's i Gauguin's influence on modern art. Artists "dissidents". Living outside the system. Origins of modern art. Influence of primitive, African and exotic art on modern art. The primitive as the modern. The anthropophagic as appropriating and intertwining of cultures. Freneticness of avant-gardes and rushes of the new. Innovations in language and break with art tradition. Fetishising the new and sotonising the old. The oblivion of crafts. Its glow and misery.</p> <p>Founder and father of modern painting. Giotto and the new era of painting. Stamp of stability and clear, visible relations. Giotto as a path towards modern art (Cezanne, Carra, Chirico, Constructivism...)</p> <p>Historic avant-gardes (Fauvism, Cubism, Futurism, Dadaism, Exspressionism, Surrealism...). Image and word (dada). Painting of internal necessity (Die Blaue Reiter, Kandinski, the spiritual in art).</p> <p>The idea of synthesis of life and art (Secession, De Stijl and Neoplasticism, Bauhaus). Utopia or materialisation. Possible and impossible. Dream of unity, balance and harmony. The nobility of uthopia. Breakthrough into the everyday. Mixing of media.</p> <p>Russian avant-garde. Malevič and Suprematism. Examples of Russian-Ukrainian avant-garde influence. Revolutionary art or the relationship between politics and art, totalitarianism and freedom.</p> <p>Piet Mondrian and Neoplasticism. Theosophy, alchemy and anthroposophy. Religious foundations of art. Extreme objectivism. The question of balance, universal harmony and truth in art. Holland iconoclasts. The relationship between theosophy and art (Steiner, Uspenski, Schoenmeker, Bohme etc.)</p> <p>Duchamp and ready-made as object and idea. Decontextualising objects. Ironising the burden of tradition and „creating“ art as a sign of inspiration. Liberation from demands of perfection. Examples of negation. Crisis of painting on canvas.</p> <p>Return to order and reality as a reaction to radicalism of avant-gardes (Neue Sachlichkeit, Zemlja etc.)</p> <p>Croatian Modern art in light of new studies. Croatian art and its European context (before 1918). High value and reaches of Croatian artists (Raškaj, Kraljević Herman, Bukovac, Čikoš, Frangeš Mihanović Dešković, Meštrović...)</p> <p>The question of isolation, marginalisation and „self-sufficiency“ of national art. Croatian Modern art after 1918. No doors opened.</p> <p>Ivan Rendić, Robert Frangeš Mihanović, R. Valdec, B. Dešković, Bela Čikoš Sesija, V. Bukovac, S. Raškaj, E. Vidović... at the top of the European art in the first decades of the XXth century.</p> <p>Ivan Meštrović and national and hypernational myths. Politics and ideology in art (Meštrović before 1918).</p>		
Instruction methods:	<table border="1"> <tr> <td data-bbox="443 1859 896 2074"> <input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input checked="" type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work </td><td data-bbox="896 1859 1455 2074"> <input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other) </td></tr> </table>	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input checked="" type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work	<input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)
<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input checked="" type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work	<input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		

Student responsibilities	1. participate in the teaching process as a prerequisite for taking the exam and achieving the final grade (lectures 80%, seminars 80%) 2. behave in accordance with ethical and scientific principles in higher education 3. make and present a simple draft of the research needed to make a seminar paper 4. prepare and present a seminar paper according to the instructions of the teacher and the previously established criteria, all in accordance with academic, ethical and faculty principles and regulations 5. write an essay according to the teacher's instructions and set criteria, all in accordance with academic, ethical and faculty principles and regulations 6. pass the written exam (equivalent to the written exam are 2 passed colloquia) and achieve a minimum of 50% accuracy on the exam or individual colloquia, which indicates a passing grade 7. to be informed about the classes they missed during the consultations with teachers and other students 8. adhere to the time frames required to perform the activities of the course 9. Participate and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes provided by the course 10. perform individual and group tasks in a timely and quality manner 11. actively and constructively participate in teaching					
Screening student work (name the proportion of ECTS for each activity so the total number of ECTS is equal to the ECTS value of the course)	Attendance	2	Research	0,5	Practical work	/
	Experimental work	/	Report	/	(Other)	/
	Essay	0,5	Seminar paper	1	(Other)	/
	Colloquium exams	/	Oral examination	/	(Other)	/
	Written examination	1	Project	/	(Other)	/
Grading and evaluating students work in class and at the final exam	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to the written exam) - 50% 2. prepared and presented seminar paper in accordance with the instructions of teachers and based on previous research - 30% 3. essay made in accordance with the teacher's instructions - 10% 4. class activity, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library	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
Additional 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 methods ensuring acquisition of predetermined learning outcomes	- 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 (according to the proposer's opinion)	/		

NAME OF THE COURSE		CONTEMPORARY ART					
Code	FFU402	Year of study	3.				
Course teacher	Dalibor Prančević, PhD, Assistant Professor	Credits (ECTS)	4				
Associate teachers	/	Type of instruction (number of hours)	L	S	E	F	
			45	15	0	/	
Status of the course	Mandatory	Percentage of application of e-learning	20%				
COURSE DESCRIPTION							
Course objectives	The aim of the course is to familiarize students with the artistic production of the second half of the 20 th c. and today. This issue applies both, to the world and the Croatian art. The objective of the course is to acquaint students with the relevant literature that systematizes and interprets that period. Furthermore, the aim of the course is to refer students to additional literature necessary for understanding and completing particular educational units. In order to achieve direct impact of the artistic substance and to get deeper insights into it, the goal of the course is to organise a form of teaching in the field as well (museums, galleries, public urban space).						
Course enrolment requirements and entry competences required for the course	No requirements						

Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>After completing the course, students will be able to:</p> <ul style="list-style-type: none"> - assess and evaluate the contents of the course from a professional and scientific point of view; - develop the ability to interpret and evaluate art works from the second half of the 20th c. and today; - recognize the differences and similarities of the art that appears and develops in the Croatian national cultural space with the art of the European and world context; - use the scientific and other literature that analyses and interprets the art of the second half of the 20th c. and today. 	
Course content broken down in detail by weekly class schedule (syllabus)	<p>1. Introduction to the course (presentation of the objectives and tasks of the course program). The World War II and the meaning of breaking the continuity of the art development in the chronology of the 20th c. Cultural and geographical-political context of the development of art after the World War II. Informel (art during the war and post-war reflections) and abstract expressionism.</p> <p>2. Art and Ideology (context of the art situation in the 50s in Croatia). Reconstruction of modernity in the Croatian cultural space. EXAT '51 (foundation, manifesto, representatives and their artistic achievements and activities).</p> <p>3. Black Mountain College, North Carolina (experiment and interdisciplinary approach: the impact on the art development in the second half of the 20th c.).</p> <p>4. Fluxus (approach to the Fluxus issue according to J. Hendricks: Fluxus Codex). Neodada (examples of dissemination of neo avant-garde in New York).</p> <p>5. Pierre Restany and Nouveau Realism (aspects of the appearance of the readymade in France). Gorgona (context, representatives and examples of their artistic activities).</p> <p>6. Minimal art (art-object outside of the affiliation to the media understood as a strictly specified category). New Tendencies (the role of Zagreb in the development of the art of the 60s and 70s in the European context).</p> <p>7. Pop Art in Britain (different aspects and representatives). Pop art in America</p>	
	<p>(various aspects and representatives).</p> <p>8. Premise and development of conceptual art (the introduction of the concept of 'intangible' as well as the artist's behaviour in the sphere of conversation about art). Conceptual art (basic settings and protagonists).</p> <p>9. Development of conceptual art in Croatia (New Art Practice, Group of Six).</p> <p>10. Germano Celant and Arte Povera (poor art, representatives and examples of their artistic activities).</p> <p>11. Feminist discourse and intervention within the artistic practice.</p> <p>12. Postmodernism (Italian trans-avant-garde, anachronism, new baroque, new image, bad painting, new expressionism / new wild). The art of the 80s in Croatia.</p> <p>13. Art in Europe from 1990 to the present.</p> <p>14. Art in Europe from 1990 to the present.</p> <p>15. Art in Croatia from 1990 until today.</p>	
Format of instruction	<p><input checked="" type="checkbox"/> lectures</p> <p><input checked="" type="checkbox"/> seminars and workshops</p> <p><input type="checkbox"/> exercises</p> <p><input type="checkbox"/> <i>on line</i> in entirety</p> <p><input checked="" type="checkbox"/> partial e-learning</p> <p><input checked="" type="checkbox"/> field work</p>	<p><input checked="" type="checkbox"/> independent assignments</p> <p><input type="checkbox"/> multimedia</p> <p><input type="checkbox"/> laboratory</p> <p><input checked="" type="checkbox"/> work with mentor</p> <p><input type="checkbox"/> (other)</p>
Student responsibilities	<p>1. participate in the teaching process as a prerequisite for taking the exam and achieving the final grade (lectures 80%, seminars 80%)</p> <p>2. behave in accordance with ethical and scientific principles in higher education</p> <p>3. prepare and present a seminar paper according to the instructions of the teacher and the previously established criteria, all in accordance with academic, ethical and faculty principles and regulations</p> <p>4. write an essay according to the teacher's instructions and set criteria, all in accordance with academic, ethical and faculty principles and regulations</p> <p>5. pass the written exam (equivalent to the written exam are 2 passed colloquia) and achieve a minimum of 50% accuracy on the exam or individual colloquia, which indicates a passing grade</p> <p>6. to be informed about the classes they missed during the consultations of teachers and other students</p>	

	7. adhere to the time frames required to perform the activities of the course 8. participate in and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes provided by the course 9. perform individual and group tasks in a timely and quality manner 10. actively and constructively participate in teaching					
Screening student work (name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	2	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	0,5	Seminar essay	0,5	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	1	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to the written exam) - 50% 2. prepared and presented seminar paper in accordance with the instructions of the teacher - 30% 3. essay made in accordance with the teacher's instructions - 10% 4. class activity, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library	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 Kolečnik), 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 (konceptija 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	/	

Optional literature (at the time of submission of study programme proposal)	<ul style="list-style-type: none"> - 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 Kolečnik) 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 Kolečnik, 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, Tomaz Pospisyl), 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 methods that ensure the acquisition of exit competences	<ul style="list-style-type: none"> - 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 (as the proposer wishes to add)	/

NAME OF THE COURSE		THEORY AND HISTORY OF DESIGN					
Code	FFU403	Study year	3				
Course teacher	Silva Kalčić, PhD, Associate Professor	Credits (ECTS)	4				
Associate teachers	Gabrijela Matić, Teaching Assistant	Presentation of lectures (hours per semester)	L	S	E	F	
			45	15	0	0	
Status of the course	Mandatory	percent of e-learning	20 %				
COURSE DESCRIPTION							
Course objectives	The course introduces students to main terms of design and main developments in the history of design including: 1. reasons and conditions for design production, 2. applications of design trough history and in contemporary world, 3. theoretical aspects of design, 4. development and encouragement of the student's critical attitude towards lectures and the recommended literature, 5. introducing students to main methodology of writing of journal articles and scientific papers.						

Course enrolment requirements and entry competences required for the course	N/A	
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>Upon completion of the course, the students will be able to:</p> <ol style="list-style-type: none"> 1. understand and explain the main universal terms and historical classification of design style periods, 2. classify and compare historical and contemporary design theories, 3. recognize and distinguish the elements of design, 4. critically observe design through insight in aspects of design theory, 5. develop independent critical expression through preparing, composing, creating, elaborating, presenting and argumenting of their seminar work by using recommended, additional, and independently chosen scientific and professional literature, with aim of showing competencies through interpretation of design works, 6. use the main methodology in writing of articles and scientific papers. 	
Course content broken down in detail by weekly class schedule (syllabus)	<ol style="list-style-type: none"> 1. Short introduction to the course. Aims and tasks of the course. Introduction to recommended literature. Introduction to design. Compendium of design history. Announcing seminar tasks. Explanation of methodology how to write a seminar work, how to use literature, how to quote. 2. Nikolaus Pevsner and <i>Pioneers of the Modern Movement</i>. Arts & Crafts, Wiener Werkstatte. Loos: <i>Ornament and Crime</i>. 3. De Stijl. Constructivism. 4. Bauhaus. Film: Frank Whitford: The Face of the Twentieth Century. 5. The echo of Bauhaus. Croatian representatives Otti Berger and Ivana Tomljenović Meller. 6. Architects/designers of Modernism: Le Corbusier, Mies van der Rohe. Scandinavian design: Alvar Aalto, Arne Jacobsen. 7. Modernism and design. Ideology and style. Design and modernity. Seminar presentations. 8. Design after Modernism and crisis of Functionalism. Seminar presentations. 9. Graphic design, visual communications and society struggles. Seminar presentations. 10. Typography. Seminar presentations. 11. Field research and lecture in Zagreb: Gallery Klovićevi dvori and Museum of Contemporary art. 12. Design and ideology. Critical Design. Object dematerialization. Seminar presentations. 13. Theoretical explanations of material world. Seminar presentations. 14. Exhibition design. Women in design in 20. Century. Seminar presentations. 15. City and Design. Conclusion: design in USA and Europe. Conclusion: design in Croatia and City of Split. Final evaluation of the course. 	
Format of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work	<input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)
Student responsibilities	<ol style="list-style-type: none"> 1. participate in the teaching process: lectures 80%, seminars 80 2. behave in accordance with ethical and scientific principles in higher education continue 3. participate and perform teaching and extracurricular activities (individual and group) activities that enable the acquisition of learning outcomes envisaged by the course 4. prepare a seminar paper according to pre-established criteria 5. present a seminar paper according to pre-established criteria 6. pass the written exam (equivalent to the written exam are 2 passed colloquia) and achieve a minimum of 50% accuracy on the exam / colloquia 7. to be informed about the classes he / she missed during the teacher's 	

	consultations and s other students 8. adhere to the time frames required to perform activities on college 9. perform individual and group tasks in a timely and quality manner 10. actively and constructively participate in teaching					
Screening student work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	2	Research	/	Practical training	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	1	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	1	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to the written exam) - 40% 2. research and preparation of a critical essay - 40% 3. success in solving individual and group tasks - 10% 4. activity in teaching, participation in discussions during classes and seminars and in field teaching - 10% Criteria for evaluating and grading individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	1. Loos, Adolph (1997.), <i>Ornament and Crime : Selected Essays</i> , Ariadne Press, California			9	/	
	2. Pevsner, Nikolaus (1974.) <i>Pioneers of modern design: from William Morris to Walter Gropius</i> , Penguin, New York			4	/	
	3. Keller, Goroslav (1975.), <i>Design-dizajn</i> , Vjesnik, Zagreb			2	/	
	4. Heskett, John (1985.), <i>Industrial Design</i> , Thames and Hudson, London			2	/	
	5. Vukić, Feđa (1996.), <i>Stoljeće hrvatskog dizajna</i> , Meandar, Zagreb			1	/	
	6. Penny Sparke (2004.), <i>An introduction to design and culture: 1900 to present</i> , Routledge, London			1	/	
Additional literature	1. Horvat Pintarić, Vera (1979.), <i>Od kiča do vječnosti</i> , Biblioteka Pitanja, CDD, Zagreb 2. Tatomir, Zrinka (1993.), <i>111 godina naše škole, Od Obrtne škole do Škole primijenjene umjetnosti i dizajna 1882-1993</i> , Zagreb 3. Kavurić, Lada (1999.), <i>Hrvatski plakat do 1940. godine</i> , Horetzky, Zagreb 4. Denegri, Ješa (2000.), <i>Umjetnost konstruktivnog pristupa: Exat 51 I Nove tendencije</i> 5. Vukić, Feđa (2003.), <i>Od oblikovanja do dizajna - teorija i kritika projektiranja za industrijsku proizvodnju</i> , UPI-2M Plus, Zagreb 6. Šverko, Ivana (2003.), <i>Splitska škola za dizajn</i> , Književni krug, Split 7. Galjer, Jasna (2004.), <i>Dizajn pedesetih u Hrvatskoj: od utopije do stvarnosti</i> , Horetzky, Zagreb 8. (2006., 2009. and 2009.), <i>Design Classics, Pioneers, Mass Design</i> (part no 1, no 2 and no 3), Phaidon Press, London 9. Kršić. Dejan (2008.). <i>M. Ilić: strip, ilustracija, dizajn, multimedija: 1975-2007.</i> ,					

	AGM, Zagreb 10. Vukić, Feđa (2009.), <i>Hrvatski dizajn sad</i> , UPI-2M Plus, Zagreb 11. Galjer, Jasna (2009.), <i>Expo 58 i jugoslavenski paviljon Vjenceslava Richtera</i> , Horetzky, Zagreb 12. Mrduljaš, Maroje (ur.); Vidović, Dea (2010.), <i>Dizajn i nezavisna kultura</i> , Zagreb 13. Galjer, Jasna (2010.), <i>Arsovski</i> , Horetzky, Zagreb 14. Quarante, Danielle (1991.), <i>Osnove industrijskog dizajna</i> , Arhitektonski fakultet, Zagreb Through Lectures students will become acquainted with professional books, studies and articles related to lectures, seminars, discussions or those that are useful additional literature for the exam such as manuals, thematic books, monographs on Croatian and world architects, etc.
Quality monitoring methods ensuring acquisition of exit competencies	- 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 (as proposed by the submitter)	/

NAME OF THE COURSE		MONUMENTS: SPACE, FORM, MEANING				
Code	FFU50I	Year of study	3			
Course teacher	Dalibor Prančević, PhD, Assistant Professor	Number of credits allocated (ECTS)	2			
Associates	/	Contact hours per semester	L	S	E	F
			30	0	0	0
Course status	Elective	Percentage of e-learning implementation	/			
COURSE DESCRIPTION						
Course objectives	Programme involves matter providing insight into understanding the multifaceted monument culture of the 20 th and 21 st century.					
Admission prerequisites	No prerequisites.					
Learning outcomes and competences (4-10)	1. Evaluate the relationship between public space and artistic interventions 2. Develop the ability of critical thinking about mistakes and devastation of common public spaces 3. Propose and actively engage into thinking, improving and better understanding of the relationship between space and intervention 4. Gain insight into excellent examples of international sculpture practices and acknowledge specific and general values					
Detailed course content according to the weekly class schedule	Introduction of students to the course and determining class requirements including production of seminar papers etc. List of required and recommended literature. Determining the term 'monument'. The idea of 'monumental' history (Friedrich Nietzsche). Can monuments be contemporary? Typology of monuments. Problems of qualification. Public function. Monuments between ideology, politics and art. History of monuments: reasons and motivation for production of monuments. Interpretation of monuments in the examples from the first half of the XXth century. Places, motivation and reception. Avant-garde and monuments. Mediation of futurological utopias. Concept and execution. 'Sculpture under the idea'. Articulation of Social Realism in the culture of monuments in former Yugoslavia. 'Neo Social Realism in monument production in					

	<p>Croatia in the last two decades.</p> <p>Modernist projections of monumental sculpture. Abstract morphology of monuments and ideological context (examples: Vojin Bakić, Dušan Džamonja).</p> <p>Monument and conceptual art. Anti-monument.</p> <p>Monuments to the victims of Holocaust. Problematic and modes of commemorating collective human suffering. Victor or everyone: Victors and the defeated?</p> <p>Monument and fate – devastation of memory as a project of 'new ideology'.</p> <p>Monument in the middle of the socio-political paradigm shift. History and now.</p> <p>Memento Park (Statue Park) near Budapest. Fallen Monument Park in Moscow.</p> <p>Visibility of 'ideology of revenge' through devastation of 3000 monuments to the National Liberation War and the Wall of Pain.</p> <p>Sign of space humanisation: urban sculptures, 'sculptures out of the blue, 'city as it might have been'. Interpretation of specific relations between sculptural body and urbanist environment. The past, the present and speculation about the future.</p> <p>Articulation of specific sculptural problematics in the context of platforms provided by sculpture workshops and sculpture symposiums. Examples in Croatia and worldwide. (Mediterranean symposium of sculpture, 1969-2010).</p> <p>Presentation of seminar papers. Discussion and comments. Presentation of seminar papers. Discussion and comments.</p> <p>Presentation of seminar papers. Final discussion. Evaluation of course programme.</p>					
Instruction methods:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	<p>1. participate in the teaching process: lectures 80%</p> <p>2. behave in accordance with ethical and scientific principles in higher education</p> <p>3. participate in and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes provided by the course</p> <p>4. pass the oral exam</p> <p>5. to be informed about the classes he / she missed during the consultations with the teacher and other students</p> <p>6. actively and constructively participate in teaching</p>					
Screening student work (<i>name the proportion of ECTS for each activity so the total number of ECTS is equal to the ECTS value of the course</i>)	Attendance	1	Research	/	Practical work	/
	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar paper	/	(Other)	/
	Colloquium exams	/	Oral examination	1	(Other)	/
	Written examination	/	Project	/	(Other)	/
Grading and evaluating students work in class and at the final exam	<p>final oral exam (80%)</p> <p>active participation in teaching (20%).</p> <p>Criteria for evaluating and grading individual elements are described in the course repository.</p>					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Lewis Mumford, <i>The Culture of Cities</i> , Harvest Book, Harcourt Brace & Company, San Diego, New York, London, 1970			1	/	
	Sergiusz Michalski, <i>Public Monuments: Art in Political Bondage 1870-1997</i> , Reakction Books, 1998			1	/	
	Ljiljana Kolečnik, <i>Between Tradition and Deconstruction. Problem of Contemporary</i>			1	/	

	<i>Monuments to the Victims of Holocaust</i> , Anali Galerije Antuna Augustinčića, nr. 26., Klanjec 2007		
	Ljiljana Kolečnik, <i>Social Realist Iconography in the Works by Antun Augustinčić</i> , Peristil nr. 37., Zagreb, 1994	/	On line
	Ljiljana Kolečnik, <i>Social Realist Iconography in the Post-War Works by Antun Augustinčić (II)</i> , Anali Galerije Antuna Augustinčića, nr. 15., Klanjec, 2001	1	/
	Radovan Ivančević. <i>Circular Form in the Works by Ivan Meštrović</i> , Život umjetnosti 43-44, 1988	-	On line
	Ljiljana Kolečnik, <i>Ivan Meštrović's Unfinished Monument to Jozef Plisudski in Warsaw</i> , Radovi Instituta za povijest umjetnosti 19, 1995.	1	On line
	Antoaneta Pasinović, <i>Spatial Analysis of Monuments</i> , Život umjetnosti, nr. 2, 1966	/	On line
	Zdenko Kolacio, <i>On Spaces, Monuments, Origins, Art...</i> , Forum: časopis za suvremenu književnost Jugoslavenske akademije znanosti i umjetnosti, book 29, nr. 4-5., 1975	1	/
	Zdenko Kolacio, <i>Sculpture and Space in the City: (Reflections)</i> , Forum: časopis Razreda za suvremenu književnost Jugoslavenske akademije znanosti i umjetnosti, book 41, nr. 6., 1981	1	/
	Peter Carrier, <i>Fixating memories, Memorial to the murdered Jews of Europe</i> , Život umjetnosti 64, 2001	1	On line
	Georg Schöllhammer, <i>Lady Rosa of Luxemburg</i> , Život umjetnosti 65-66, 2002	1	On line
	Pierre Stiwer, <i>A Woman's Story</i> , Život umjetnosti 65-66, 2002	1	On line
	Život umjetnosti, br. 2., 1966	/	On line
	Anali Galerije Antuna Augustinčića, nr. 21-25, Klanjec 2006 (Conference proceedings from the Sculpture in the Open symposium, Klanjec 21-23 svibnja 2003)	1	/
Additional literature	Art and Power, Europe under Dictators (1930-1945), exhibition catalog, Hayward Gallery, London, 1995/96. Referent dictionaries and lexicons. Students will be provided with additional literature on specific programme units in each class.		
Quality assurance methods ensuring acquisition of predetermined learning outcomes	<ul style="list-style-type: none"> - 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 (as proposed by the submitter)	/		

NAME OF THE COURSE		THEORY OF VISUAL ARTS	
Code	FFU501	Year of study	3
Course teacher(s)	Silva Kalčić, PhD, Assistant professor	Credits (ECTS)	5

Associate teachers		Type of instruction (teaching hours per term)	L	S	E	F
			45	15	0	0
Status of the course	Mandatory	Application of e-learning, in percent	/			
COURSE DESCRIPTION						
Course objectives	Introduction to basic theoretical concepts applied to the field of fine arts. Competence in interpreting and writing critical texts.					
Course enrolment requirements and entry competences required for the course	N/A					
Learning outcomes expected at the course level (4 to 10 learning outcomes)	1. gain insight into the theory of the visual arts, the visual arts and architecture since the 1960s, as well as changes in theoretical postulates of the arts to date 2. Review the history of the discipline through key theoretical approaches and topics 3. Adopt critical theories used in the interpretation of the visual arts: psychological approaches, semiology and post-structuralism, feminism, post-colonial theories 4. Apply topics and postulate existing theories when designing your own essay text, reviews, prefaces of the exhibition catalog, art criticism, etc.					
Course content broken down in detail by class schedule (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					
Instruction format:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work		<input checked="" type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> work with mentor <input type="checkbox"/> (other)			
Student's obligations	1. participate in the teaching process: lectures 80%, seminars 80% 2. behave in accordance with ethical and scientific principles in higher education 3. participate and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes envisaged by the course 4. prepare a seminar paper according to pre-established criteria 5. present a seminar paper according to pre-established criteria 6. pass the written exam (equivalent to the written exam are 2 passed colloquia) and achieve a minimum of 50% accuracy on the exam / colloquia 7. to be informed about the classes he / she missed during the teacher's consultations and s other students 8. adhere to the time frames required to perform activities on college 9. perform individual and group tasks in a timely and quality manner 10. Participate actively and constructively in					
Monitoring students' performance (enter	Class attendance	2	Research	/	Practical training	/

the value of ECTS credits for each activity, so that the total number of ECTS credits equals the ECTS worth of the course):	Experimental work	/	Paper	/	(Other)	/
	Essay	1	Seminar essay	/	(Other)	/
	Tests	/	Oral examination	/	(Other)	/
	Written examination	2	Project	/	(Other)	/
Grading and evaluating students' performance in class and at the final examination	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to the written exam) - 40% 2. research and preparation of a critical essay - 40% 3. success in solving individual and group tasks - 10% 4. teaching activity, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course repository.					
Required reading (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	V. Tatarkjevič, Istorija šest pojmova, Beograd 1990.			1	/	
	M. Suvakovic, Pojmovnik suvremene umjetnosti, Horetzky, Zagreb, 2005.			1	/	
	Art in Theory 1900-2000 (ur. Harrison, Wood), Blackwell publishing, 2002.			1	/	
Optional reading	Aristotel, O pjesničkom umijeću, Školska knjiga, Zagreb, 2005. Platon, Država, Naklada Juričić, Zagreb, 2001. Hans Georg Gadamer, Ogledi o filozofiji umjetnosti, AGM, Zagreb 2003. Wladyslaw 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, Književna 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 Foucault, 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. Benedetto Croce, Brevijar estetike, Naklada Ljevak, Zagreb, 2003. Feministička likovna kritika i teorija likovnih umjetnosti, (ur. Ljiljana Kolečnik), Centar za ženske studije, Zagreb, 1999. Umjetničko djelo kao društvena činjenica: kritičke perspektive povijesti umjetnosti, (ur. Ljiljana Kolečnik), IPU Zagreb, 2005.					

	<p>Wilhelm Windelband, <i>Povijest filozofije</i>, Naprijed, Zagreb, 1990.</p> <p>Miško Šuvaković, <i>Diskurzivna analiza</i>, Univerzitet umetnosti, Beograd, 2006.</p> <p>Liotard, Jean-Francois, <i>Postmoderno stanje: izvještaj o znanju</i>, Ibis – grafika, Zagreb, 2005.</p> <p>Baudrillard, Jean, <i>Simulacija i zbilja</i>, Naklada Jesenski i Turk, Zagreb, 2001.</p> <p>Marina Gržinić, <i>Estetika kibernsvijeta i učinci derealizacije</i>, Multimedijalni Institut, Košnica, Zagreb/Sarajevo, 2005.</p> <p><i>Nova filozofija umjetnosti (antologija tekstova)</i>, ur. Danilo Pejović, Nakladni zavod Matice</p>
Quality monitoring methods ensuring acquirement of exit competencies	<ul style="list-style-type: none"> - 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 (as proposed by the submitter)	/

NAME OF THE COURSE		VISUAL COMMUNICATION				
Code	FFU502	Year of study	3			
Course teacher	Silva Kalčić, PhD, Assistant Professor	Credits (ECTS)	4			
Associate teachers		Type of instruction (number of hours)	L	S	E	F
			45	15	0	0
Status of the course	Mandatory	Percentage of application of e-learning	/			
COURSE DESCRIPTION						
Course objectives	The goal of the course is to introduce students to the production of visual forms of information and to the means of their distribution. The aim is to emphasize and analyse very close links between visual communication and the art history, but also their relation to the phenomena of the exchange of goods and trade, and technological progress. In addition to the historical development of visual communication and technological processes that enable their easier and quicker dissemination, the goal of the course is to introduce students to a range of relevant texts dealing with the extended field of visual culture.					
Course enrolment requirements and entry competences required for the course	No requirements					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	After completing the course, students will be able to: - assess and evaluate the contents of the course from a professional and scientific point of view; - develop the ability to interpret and evaluate visual forms of information that appear in different historical periods; - recognize the public space of the city as a container of various forms of visual communication; - use the scientific and other literature that analyses and interprets visual communication and its history.					

Course content broken down in detail by weekly class schedule (syllabus)	<p>1. Introduction to the course (presentation of the objectives and tasks of the course program). The concept of visual communication: definition, classification, basic concepts.</p> <p>2. Introduction to the history of visual communication; brief overview from the prehistory to the old civilizations of Mesopotamia, Egypt, China, India and Europe (pictogram, letter, papyrus, invention of paper, rotulus, books)</p> <p>3. Development of visual communication in the Middle Ages: manuscripts, illuminations, relics, seals, crests, invention of the printing press. The new age: development of science and art; printing (folders, maps, newspapers, first posters, guides and pamphlets, design of different types of letters)</p> <p>4. Visual communication in the 19th c.: international exhibitions, movement Arts & Craft, invention of photography. The development of visual communication in the 20th c.: Art Nouveau, avant-garde, Bauhaus, De Stijl, Constructivism, etc.</p> <p>5. Verification of knowledge.</p> <p>6. Visual communication and graphic design. Basic concepts of graphic design: poster, comic, illustration, typography, sign, logo, layout, lettering</p> <p>7. Poster: history of posters, commercial and artistic poster.</p> <p>8. Photograph: history, types and use of photography. The historical development of the film.</p> <p>9. Verification of knowledge.</p> <p>10. Semiology and semiotics. Fundamental concepts in the field of semiotics: structural meaning, character, arbitrary and motivated signs Iconic turn and three theoretical approaches to image. Gottfried Boehm and immanent logic of image beyond art. Hans Belting and the anthropology of image. Klaus Sachs-Hombach and general theory of the science of painting with the leading idea of image as a communicative medium.</p> <p>12. Analyses of theoretical texts in the field of visual culture. Jonathan Harris: Structure and meaning in art and society. Svetlana Alpers: Looking at words: the representation of texts in Dutch art.</p> <p>13. Analyses of theoretical texts in the field of visual culture. Norman Bryson: Gericault and "masculinity". Mieke Bal: Reading art?</p> <p>14. Analyses of theoretical texts in the field of visual culture. Griselda Pollock: The aesthetics of difference. Marco Senaldi: Cover theory, contemporary art as a reinterpretation. Jacques Rancière: The future of the image.</p> <p>Verification of knowledge.</p>					
Format of instruction	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> work with mentor <input type="checkbox"/> (other)		
Student responsibilities	<p>1. participate in the teaching process: lectures 80%, seminars 80</p> <p>2. behave in accordance with ethical and scientific principles in higher education continue</p> <p>3. participate and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes envisaged by the course</p> <p>4. prepare a seminar paper according to pre-established criteria</p> <p>5. present a seminar paper according to pre-established criteria</p> <p>6. pass the written exam (equivalent to the written exam are 2 passed colloquia) and achieve a minimum of 50% accuracy on the exam / colloquia</p> <p>7. to be informed about the classes he / she missed during the teacher's consultations and s other students</p> <p>8. adhere to the time frames required to perform activities on college</p> <p>9. perform individual and group tasks in a timely and quality manner</p> <p>10. actively and constructively participate in teaching</p>					
Screening student work(name the	Class attendance	2	Research	/	Practical training	/

proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course)	Experimental work	/	Report	/	(Other)	/
	Essay	/	Seminar essay	0,5	(Other)	/
	Tests	1,5	Oral exam	/	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	In accordance with the learning outcomes of the course and the obligations of the student, the final grade in the course is formed with regard to the realization of the following elements: 1. written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to the written exam) - 50% 2. prepared and presented seminar paper in accordance with the instructions of the teacher - 30% 3. success in solving individual and group tasks - 10% 4. teaching activity, participation in discussions during classes and seminars - 10% Criteria for evaluating and evaluating individual elements are described in the course repository.					
Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media	
	Žarko Paić: Vizualne komunikacije (uvod), Centar za vizualne studije, Zagreb, 2008.			1	/	
	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.			1	/	
	Vera Horvat Pintarić: Od kiča do vječnosti, Zagreb, 1979.			2	/	
Optional literature (at the time of submission of study programme proposal)	<ul style="list-style-type: none">- Umberto Eco, Estetika i teorija informacija, Prosveta, Beograd 1977.- Josef Müller-Brockmann, <i>A History of Visual Communications</i>, 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 studoje, Zagreb, 2009.- Vizualna konstrukcija kulture (ur. Žarko Paić, Krešimir Purgar), Zagreb, 2009.- Vizualna kultura (ur. Chris Jenks), Zagreb, 2002.- Abraham Moles, <i>Information Theory and Esthetic Perception</i>, University of Illinois Press, London 1966.- William Huggins, <i>Iconic Communication</i>, Johns Hopkins University Press, Baltimore 1974.- Mišćević, Zinaić, Plastički znak, zbornik radova iz teorije vizualnih umjetnosti, Izdavački centar, Rijeka 1982.					
Quality assurance methods that ensure the acquisition of exit competences	<ul style="list-style-type: none">- 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 (as the proposer wishes to add)	/					

Code	HZX008	Year of study	3			
Course teacher	all teachers appointed to scientific-teaching grades who are involved in teaching	Credits (ECTS)	5			
Associate teachers	/	Type of instruction (number of hours)	P	S	V	T
			0	30	40	80
Status of the course	elective	Percentage of application of e-learning	20%			
COURSE DESCRIPTION						
Course objectives	Introduce students to specific practical conditions in the teaching base and train them to independently identify and solve simpler practical problems in a real work environment.					
Course enrolment requirements and entry competences required for the course	Students have the right to apply for the Internship Competition before the beginning of the third year of undergraduate study. Considering the available places for internships in teaching bases, in the case of a larger number of registered students than the number of available places for internships in host organizations, a selection procedure is carried out according to the Ordinance on professional internships at the Faculty of Humanities and Social Sciences.					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>Learning outcomes:</p> <ol style="list-style-type: none">1. applying the knowledge and skills acquired during undergraduate study programme which are required to independently identify and solve simpler concrete problems in a real work environment;2. preparing a professional practice report to explain the tasks performed; relevant documents should be attached to the report. <p>Individual learning outcomes - upon the completion of professional practice, students will be able to:</p> <ol style="list-style-type: none">1. describe the structure of the selected teaching base;2. recognize the challenges posed by the work environment and explain the processes for dealing with specific challenges;3. analyze concrete practical situations based on recent scientific sources;4. monitor, document, and evaluate processes at the teaching base;5. describe problems arising from specific work assignments at the teaching base and explain the procedures for solving them;6. document personal practice and evaluate it reflexively.					
Course content broken down in detail by weekly class schedule (syllabus)	Professional practice is realized through the performance of specific work assignments overseen by the mentor from the teaching base. Professional practice lasts 80 working hours. The mentor from the teaching base plans work assignments with the consent of the mentor from the Faculty. The remaining 70 working hours refer to mentoring (10 hours with the mentor/teacher from the Faculty, 20 working hours with the mentor from the teaching base), literature research (10 working hours), preparation of the report on professional practice (20 working hours), preparation and defense of the report before the mentor from the Faculty of Humanities and Social Sciences in Split (10 working hours).					
Format of instruction	<input type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work		<input checked="" type="checkbox"/> independent assignments <input checked="" type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> work with mentors <input type="checkbox"/> other			
Student responsibilities	<p>- Behave in accordance with ethical and scientific principles in higher education and the principles of organization / teaching base in accordance with the instructions of the mentor.</p> <p>- Participate in the work of the teaching base and perform the obligations of professional practice defined in accordance with the schedule by the professional mentor, which enables the acquisition of learning outcomes provided by the course.</p>					

	<ul style="list-style-type: none">- Adhere to the time frames required to perform professional practice.- Actively and constructively act in the teaching base and report to the mentor on Faculty during the performance of this course.- Develop and defend a Report on Professional Practice.					
Screening student work (name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course)	Class attendance	1	Literature research	0,5	Practical training	3
	Experimental work	/	Preparation and defense of professional practice Report	0,5	Consultations with mentors	/
	Essay	/	Seminar essay	/	(Other)	/
	Tests	/	Oral exam	/	(Other)	/
	Written exam	/	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	<p>Professional practice is descriptively evaluated by mentors of the teaching base and of the Faculty. The mentor from the teaching base continuously monitors the regularity of coming to practice, diligence and success in solving the set work tasks.</p> <p>At the end of the internship, the mentor assigns one of the following two descriptive grades to the student:</p> <ul style="list-style-type: none">• The student has successfully completed a professional internship• The student did not successfully complete the internship. <p>In case the student has not successfully completed the internship, the internship mentor should explain the grade in writing, and the mentor from the Faculty enters the grade of the internship "Not passed".</p> <p>If the mentor's grade from the teaching base "Student has successfully completed a professional internship" is a mentor from the Faculty, analyzes the Professional Practice Report, discusses work assignments with the student and assigns one of the following two descriptive grades:</p> <ul style="list-style-type: none">• The student has successfully prepared and defended the Internship Report• The student did not successfully prepare and defend the Professional Practice Report. <p>If the mentor from the Faculty gave the grade "Student did not successfully prepare and defend the Report on professional practice" the grade should be explained in writing.</p> <p>The subject Professional Practice is considered passed only if the descriptive grades of both mentors have confirmed the successful implementation of professional practice / Report on professional practice. If the descriptive grades of both mentors are positive, the mentor from the Faculty enters the descriptive grade "Passed" in the student index.</p> <p>In accordance with the learning outcomes of the course and the obligations of the student, a descriptive grade is formed with regard to the realization of the following elements:</p> <ol style="list-style-type: none">1. Achieved practical work, - 60%2. Prepared and presented Report, in accordance with the instructions of mentors - 20%3. Consultations with mentors and independent research - 20%					
	Required literature (available in the library and via other media)		Title		Number of copies in the library	Availability via other media
		Specialist literature is defined by the mentor from the teaching base.		/	/	
Optional literature		Specialist literature is defined by the mentor from the teaching base.				

Quality assurance methods that ensure the acquisition of exit competences	Before joining the professional practice in the teaching base the mentor / teacher from the Faculty explains the instructions for performing the practice, documenting the process and compiling the Report on professional practice. During the professional practice, the mentor / teacher from the Faculty, the mentor in the teaching base and the student hold consultations on the process, records are kept on the student's presence and activities. The realized professional practice is continuously monitored as a team through discussion, (self) analysis and (self) evaluation After completing the internship, the student fills out a survey on the quality of the internship in accordance with the Rules.
Other (as the proposer wishes to add)	/

3. STUDY PERFORMANCE CONDITIONS

3.1. Places of the study performance

Buildings of the constituent part (name existing, under construction and planned buildings)	
Identification of building	Faculty building in Split
Location of building	Poljička cesta 35, 21000 Split
Year of completion	1991.
Total square area in m ²	7967,10 m ²

3.2. List of teachers and associate teachers

Course	Teachers and associates
Art of the Early Middle Ages	Vedran Barbarić, PhD, Assistant Professor Frane Prpa, PhD, Teaching Assistant
Art of the 19th Century - General Problems and Comparative Studies	Silva Kalčić, PhD, Assistant Professor Anđelko Mihanović, Teaching Assistant Klara Čapalija, Teaching Assistant
Art of the 15th and 16th Centuries	Ivana Prijatelj Pavičić, PhD, Full Professor
Art of the 17th and 18th Centuries	Ivana Prijatelj Pavičić, PhD, Full Professor
Art of the 20th Century - Fundamental Problems and the End of Modernity	Dalibor Prančević, PhD, Assistant Professor Klara Čapalija, Teaching Assistant
Basics of Architecture and Urban Planning	Željko Peković, PhD, Full Professor
Contemporary Art	Dalibor Prančević, PhD, Assistant Professor
English Language I	Siniša Ninčević, Senior Language Instructor
English Language II	Siniša Ninčević, Senior Language Instructor
English Language III	Siniša Ninčević, Senior Language Instructor
English Language IV	Siniša Ninčević, Senior Language Instructor
Essentials of Latin Language	Marko Dragić, PhD, Full Professor; Jure Hrgović, PhD, Postdoctoral Researcher
Gothic Art	Ivana Čapeta Rakić, PhD, Assistant Professor
Iconology	Ivana Čapeta Rakić, PhD, Assistant Professor Klara Čapalija, Teaching Assistant
Introduction to Fine Arts	Kristina Babić, Lecturer
Italian Language I	Renata Hace Citra, Senior Language Instructor
Italian Language II	Renata Hace Citra, Senior Language Instructor
Italian Language III	Renata Hace Citra, Senior Language Instructor
Italian Language IV	Renata Hace Citra, Senior Language

	Instructor
Monuments: Space, Form, Meaning	Dalibor Prančević, PhD, Assistant Professor
Professional practice at a teaching base	
Protection of Cultural Heritage	Željko Peković, PhD, Full Professor
Romanesque Art	Ivana Čapeta Rakić, PhD, Assistant Professor
Sculpture and Architecture of the Early Medieval Croatian State	Kristina Babić, Lecturer
The Art of the Roman Empire in Croatia	Ana Torlak, PhD, PhD, Assistant Professor Frane Prpa, PhD, Teaching Assistant
The History of the Art of the Ancient World	Ana Torlak, PhD, Assistant Professor Frane Prpa, PhD, Teaching Assistant
The Urbanism of the Mediaeval Communes	Željko Peković, PhD, Full Professor
Theory and History of Design	Silva Kalčić, PhD, Assistant Professor Gabrijela Matić, Teaching Assistant
Theory of Visual Arts	Silva Kalčić, PhD, Assistant Professor
Visual Communications	Silva Kalčić, PhD, Assistant Professor
Final Thesis	

3.3. Curriculum vitae of the course teacher

First and last name and title of teacher	Kristina Babić, Lecturer
The course he/she teaches in the proposed study programme	Introduction to Fine Art
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička cesta 35, 21000 Split
Telephone number	021/545-579
E-mail address	kbabic@ffst.hr
Personal web page	/
Year of birth	/
Scientist ID	CROSBİ Profil: 37097
Research or art rank, and date of last rank appointment	
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Lecturer teaching title, May 29th 2019
Area and field of election into research or art rank	Humanities, Art History, branch of Art History and Fine Arts theory, architecture, urban planning and visual communication
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	Faculty of Philosophy, University of Split, Department of Art History
Date of employment	October 3rd 2019
Name of position (professor, researcher, associate teacher, etc.)	Lecturer
Field of research	Teaching at the undergraduate and graduate level of Art History
Function	
INFORMATION ON EDUCATION – Highest degree earned	
Degree	Masters degree in Art History and masters degree in Croatian language and literature
Institution	Faculty of Philosophy, University of Split
Place	Split
Date	March, 2013
INFORMATION ON ADDITIONAL TRAINING	
Year	June 16th 2015
Place	Zagreb
Institution	Museum Documentation Center
Field of training	Professional exam for curator
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian language
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English language (4)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian language (3)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study	Seminar classes in the course (status of external expert associate at the Faculty of Philosophy, University of Split): <i>Basic of Architecture and Urban Planning</i>

programme where it is/was offered, and level of study programme)	<i>Protecting of cultural heritage</i> <i>Methodology of teaching classes in the history of Sacred Art</i> <i>Architecture from the 4th until the 12th century within the teaching of fine arts</i> <i>APPROACHES TO THE INTERPRETATION OF THE RELATIONSHIP BETWEEN SACRAL HERITAGE AND SPACE IN THE TEACHING OF FINE ART</i>
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	1. BABIĆ, K. – MILOŠEVIĆ, A. – PEKOVIĆ, Ž., <i>Zrinski u Pounju / The Croatian noble house of Zrinski in the region of Pounje</i> . Dubrovnik – Split, 2020. 2. K. BABIĆ, Kako je rimski običaj blagovanja utjecao na formiranje ranokršćanske sakralne arhitekture? / HOW DID THE ROMAN CUSTOM OF DINING INFLUENCE THE FORMATION OF EARLY CHRISTIAN SACRAL ARCHITECTURE?, M. Sanader, D. Tončinić, I. Kaić, V. Matijević, (ed.), <i>Zbornik I. skup hrvatske ranokršćanske arheologije (HRRANA)</i> , Zagreb, 2020., pp. 63-82. 3. Ž. PEKOVIĆ – K. BABIĆ, Defensive systems of the Pile Gate in Dubrovnik, u: Tkalčec, T – Sekelj Ivančan, T. – Krznar, S. – Belaj, J. (ed.), <i>Fortifications, defence systems, structures and features in the past, Proceedings of the 4th International Scientific Conference on Mediaeval Archaeology of the Institute of Archaeology</i> , Zagreb, 7th – 9th June 2017, <i>Zbornik Instituta za arheologiju</i> , knj. 13, Zagreb, 2019., pp. 299-314. 4. Ž. PEKOVIĆ – K. BABIĆ, Predgrađe dubrovačke civitas / The Suburb of the Civitas of Dubrovnik, <i>Anali Zavoda za povijesne znanosti Hrvatske akademije znanosti i umjetnosti u Dubrovniku</i> 55/1, 2017., pp. 1-63. 5. Ž. PEKOVIĆ – K. BABIĆ, Kasnoantička sakralna arhitektura u doba Istočnih Gota u Dalmaciji / Late Antique Religious Architecture During the Ostrogothic Period in Dalmatia, <i>Prostor</i> 24, 2 (52), 2016., pp. 157-171.
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	/
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	Workshop Alignment of learning outcomes with teaching methods, student obligations and learning outcome evaluation, as well as other course activities (September 2020, Faculty of Philosophy, University of Split) Graduate study in Art History. Croatian language and literature-teaching direction
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	/

First and last name and title of teacher	Vedran Barbarić, PhD, Assistant Professor
The course he/she teaches in the proposed study	Art of the Early Middle Ages

programme	
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička cesta 35, 21000 Split
Telephone number	021545579
E-mail address	vedbarba@ffst.hr
Personal web page	/
Year of birth	/
Scientist ID	276284
Research or art rank, and date of last rank appointment	Scientific associate, 21.2.2013.
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Assistant professor, 3.12.2015.
Area and field of election into research or art rank	Humanities, archaeology
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	Faculty of Humanities and Social Sciences
Date of employment	3.12.2015.
Name of position (professor, researcher, associate teacher, etc.)	Professor
Field of research	Teaching and research
Function	Vice-dean for finances and business affairs
INFORMATION ON EDUCATION – Highest degree earned	
Degree	PhD
Institution	Filozofski fakultet u Zagrebu
Place	Zagreb
Date	20.12.2011.
INFORMATION ON ADDITIONAL TRAINING	
Year	/
Place	/
Institution	/
Field of training	/
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English 5
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian 3
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	Reader (since 2009.) and professor (since 2012.) at the courses <i>Art of the Early Middle Ages</i> and <i>Sculpture and architecture of the early mediaeval Croatian state</i> within the bachelor program of Art History at the Faculty of Humanities and Social Sciences
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	Barbarić, V; Ursić, L, Sakralna baština otoka Brača - Itinerari kulturnog turizma, 2019., Arheološki muzej u Zagrebu (katalog izložbe) Miše M, Barbarić V, Zec A, Kirigin B. Salamandrija na Palagruži: formiranje nalazišta od ranog neolitika do danas. Vjesnik za arheologiju i historiju dalmatinsku. 2018; 111 (1): 9-34. Barbarić, V, Kontinuitet svetih mjesta u prostoru otoka Brača //

	Brački zbornik, 24 (2018), 185-204 Barbarić, V, The Roman lighthouse and old Church of St. Michael on Palagruža, Vjesnik za arheologiju i historiju dalmatinsku, 110 (2), 2017, str. 615-635.
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	Project of touristic itineraries <i>Sacral heritage of the Island of Brač</i> (2015; 2019.), Tourist board of Split -Dalmatia County (with Lino Ursić)
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	/
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	/

First and last name and title of teacher	Ivana Čapeta Rakić, PhD, Assistant Professor
The course he/she teaches in the proposed study programme	Iconology Romanesque art Gothic art
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička cesta 35, 21000 Split
Telephone number	021/545-579
E-mail address	icapeta@ffst.hr
Personal web page	https://ffst.academia.edu/ivanacapetarakic http://inet1.ffst.hr/ivana.capeta_rakic
Year of birth	/
Scientist ID	297730
Research or art rank, and date of last rank appointment	Research associate, from 29 February 2012
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Assistant professor, from 2 April 2016.
Area and field of election into research or art rank	Scientific Area in Humanities, field of Art History, a branch of the history and theory of art, architecture, urban planning and visual communications
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	Faculty of Humanities and Social sciences
Date of employment	1.10.2007.
Name of position (professor, researcher, associate teacher, etc.)	Assistant professor
Field of research	Art of the late Middle Ages and early modern period, iconography and iconology
Function	Head of the Department
INFORMATION ON EDUCATION – Highest degree earned	
Degree	PhD
Institution	Faculty of Humanities and Social sciences
Place	Zagreb

Date	8 March 2011.
INFORMATION ON ADDITIONAL TRAINING	
Year	2018
Place	Granada
Institution	Facultad de Filosofía y Letras
Field of training	Art History
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English 4
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian 4
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	<p>assistant at the Course: Art of the XVth and XVIth centuries / undergraduate study of art history</p> <p>assistant at the Course: Art of the XVIIth and XVIIIth centuries / undergraduate study of art history</p> <p>assistant at the Course: Iconology / undergraduate study of art history</p>
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	<p>Ivana Čapeta Rakić, <i>Islamic Rugs in the Painting of the Eastern Adriatic: Use and Iconography in the Early Modern Period</i>. U: Jews and Muslims Made Visible in Christian Iberia and Beyond, 14th to 18th Centuries. Another Image. Borja Franco Llopis – Antonio Urquizar-Herrera (ur.), Leiden-Boston: Brill, 2019., 213-231.</p> <p>Ivana Čapeta Rakić – Valentina Živković, Maternal pain in miracle scenes as a part of the catholic propaganda in the late medieval and early modern period, <i>IKON, journal of Iconographic Studies</i> 12 (2019.)</p> <p>Ivana Čapeta Rakić, <i>O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite</i>, Peristil: zbornik radova za povijest umjetnosti, 42 (2018.), str. 9-20.</p> <p>Ivana Čapeta Rakić, <i>Ponzonijevih deset slika u svodu glavnog oltara splitske katedrale: razmatranja o stilsko-oblikovnim svojstvima, izvornoj funkciji i ikonografsko-ikonološkom aspektu</i>, Radovi instituta za povijest umjetnosti 42 (2018.), 125-140.</p> <p>Ivana Čapeta Rakić, <i>Distinctive features attributed to an infidel. The political propaganda, religious enemies and the iconography of visual narratives in the Renaissance Venice</i>, Il Capitale Culturale, Studies on the Value of Cultural Heritage, Supplementi (6/2017): Changing the Enemy, Visualizing the Other. Contacts between Muslims and Christians in the Early Modern Mediterranean Art, Macerata, 2017., 107-134.</p>
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and	2020 - today. Project collaborator: PID2019-105070GB-I00. IMPI2:

artistic projects in the field of the course carried out in the last five years (5 at most)	<p>Antes del orientalismo: Figuras de la alteridad en el Mediterráneo de la Edad Moderna: del enemigo interno a la amenaza turca (Before Orientalism: Images of the Otherness in the Early Modern Mediterranean: from the internal enemy to the Turkish threat.) Project leader: dr. Borja Franco Llopis (UNED, Madrid)</p> <p>2019 - today. Project Associate: Islamic Legacy: Narratives East, West, South, North of the Mediterranean (1350-1750) (COST CA18129), WG3 group leader within the project. Main project leader: dr. Antonio Urquizar Herrera (UNED, Madrid)</p> <p>2017 - 2019 Project collaborator: Antes del orientalismo: Las imágenes del musulmán en la Península Ibérica (siglos XV-XVII) y sus conexiones mediterráneas (HAR2016-80354-P. IMPI.), Project leader dr. Borja Franco Llopis (UNED, Madrid)</p> <p>2016. collaborator on the project: "Harmonization of study programs in the field of social sciences and humanities with the needs of the labor market" (HR3.1.15-0008), as the part of the project: Development of proposals for qualification standards for study programs in Art History. Faculty of Humanities and Social Sciences, University of Zagreb, project leader dr. Dragan Bagic (FFZG)</p>
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	/
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	Award of the "Academician Kruno Prijatelj" Foundation for excellence in the field of humanities.

First and last name and title of teacher	Marko Dragić, PhD. Full Professor
The course he teaches in the proposed study programme	Essentials of Latin language
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička cesta 35, 21000 Split
Telephone number	021/545593
E-mail address	mdragic@ffst.hr
Personal web page	/
Year of birth	/
Scientist ID	263153
Research or art rank, and date of last rank appointment	/
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Full Professor, October 26 th 2016
Area and field of election into research or art rank	Humanistic sciences, philology, theory and history of literature
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	University of Split, Faculty of Philosophy
Date of employment	October 2 nd 2005
Name of position (professor, researcher, associate teacher, etc.)	Full Professor
Field of research	Theory and history of literature i

Function	Head of Croatian department's division for literature and culture and the head of the Module for Literature and Culture at the Postgraduate Doctoral Study in Humanities Member of the Scientific Field Committee for the Humanities – field of philology
INFORMATION ON EDUCATION – Highest degree earned	
Degree	PhD.
Institution	University of Zagreb, Faculty of Philosophy
Place	Zagreb
Date	July 18 th 2000
INFORMATION ON ADDITIONAL TRAINING	
Year	/
Place	/
Institution	/
Field of training	/
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Russian (4)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Slovenian (4)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Latin (4)
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	I have been lecturing at the University of Split since year 2003.
Authorship of university/faculty textbooks in the field of the course	1. Dragić, M. (2006). Hrvatska književnost katoličke obnove i prvog prosvjetiteljstva (Hrvatska barokna književnost) (sveučilišni priručnik). Split: Filozofski fakultet Sveučilišta u Splitu.
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	1. Dragić, M. (2020). Štovanje sv. Josipa u hrvatskoj crkveno-pučkoj baštini. Nova prisutnost: časopis za intelektualna i duhovna pitanja, XVIII (2), Kršćanski akademski krug (KRAK). Zagreb. 145-170. 2. Dragić, M. (2019). Tijelovo u hrvatskoj katoličkoj crkveno-pučkoj kulturnoj baštini. Crkva u svijetu 54 (1). Katolički bogoslovni fakultet Sveučilišta u Splitu. Split. 59-81. 3. Dragić, M. (2019). Suzaštitnik Splita sv. Arnir u kulturnoj baštini Splita i okolice, Kulturna baština, časopis za pitanja prošlosti splitskoga područja 45. Društvo prijatelja kulturne baštine Split, Split. 299. – 320. 4. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica Iadertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329. 5. Dragić, M. (2018). Hrvatski i crnogorski mitovi o Ilirima i tradicijske predaje o ilirskom kralju Agronu i kraljici Teuti, Cetinjski filološki dani I. (ur. Novica Vujović) Fakultet za crnogorski jezik i književnost. Cetinje. 703-734.
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/

most)	
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	/
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	<p>Croatian and Latin language and literature study programme at the University of Split, Faculty of Philosophy in Zadar. Postgraduate doctoral study programme at the University of Zagreb, Faculty of Philosophy. Fifteen years of work at the University. Lecturer of the following courses: Croatian oral literature (Croatian language and literature, undergraduate study programme), Croatian traditional culture in the European context (Croatian language and literature, graduate study programme), Literature and reality (Croatian language and literature, graduate study programme), Historic tales (Croatian language and literature, graduate study programme), Latin language I, Latin language II, Latin language for historians I, Latin language for historians II.</p> <p>Previously lectured the following courses: Theory of literature (Croatian language and literature, undergraduate study programme), World literature (Croatian language and literature, old study programme), Literary practicum (Croatian language and literature, old study programme), Croatian literature Catholic restoration and the first Enlightenment (Croatian language and literature, undergraduate study programme), Croatian pre-Realism, Realism and Modern literature (Croatian language and literature, undergraduate study programme).</p>
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	<p>Award for Excellence in Teaching and Working with Students. Faculty of Humanities and Social Sciences, University of Split 2020. "Top 20 University Professors in academic year 2013/2014" award – students' choice.</p>

First and last name and title of teacher	Renata Hace-Citra, Senior Language Instructor
The course he/she teaches in the proposed study programme	<p>Italian Language I Italian Language II Italian Language III Italian Language IV</p>
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička 35, 21000 Split
Telephone number	021545564
E-mail address	rhcitra@fst.hr
Personal web page	/
Year of birth	/
Scientist ID	/
Research or art rank, and date of last rank appointment	/
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	<p>Senior Language Instructor 12/12/2018 Faculty of Humanities and Social Sciences, University of Split Department of Italian Language and Literature</p>
Area and field of election into research or art rank	/
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	Faculty of Humanities and Social Sciences, University of Split
Date of employment	01/11/2008
Name of position (professor, researcher, associate teacher, etc.)	/
Field of research	Philology, Italian studies (language), teaching

Function	Language instructor
INFORMATION ON EDUCATION – Highest degree earned	
Degree	Graduate Professor of History of Art and Italian Language and Literature (equivalent of MA)
Institution	Faculty of Humanities and Social Sciences University of Zagreb
Place	Zagreb
Date	7/7/1984
INFORMATION ON ADDITIONAL TRAINING	
Year	1988/1989
Place	Triest
Institution	Faculty of Humanities and Social Sciences University of Triest
Field of training	Italian literature
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian language
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian language 5
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English language 3
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	2006-2008 Department of Italian, Faculty of Philosophy University of Zagreb, Senior Lecturer: Italian Language I.1; Italian Language I.2; Italian Language II.1; Italian Language II.2 2001-2006 Italian Language I and the Italian Language II (pre-Bologna study) -Department of Italian, Faculty of Philosophy University of Zagreb 2004/05. and 2005-06. as part of the Postgraduate professional translation studies (FFZG) class training in <i>specialised translation</i> . 1992-2002 Università degli Studi di Udine (CLAV) / University of Udine (CLAV) - lecturer for the Croatian language 1998/99 Faculty Scuola Superiore di Lingue Moderne per Interpreti e Traduttori – Università degli Studi di Trieste - contractual lecturer: Translation from Croatian to Italian; Specialised Translation from Croatian to Italian; Translation from Italian to Croatian; Specialised Translation from Italian to Croatian
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	Translation and Proofreading 1. Dalmazia Centrale, Il cuore dell'Adriatico. Guida turistica, Split, TZ, 2014 2. "Tragovima napuljskog slikarstva u Hrvatskoj" (di Mario Alberto Pavone) in <i>Sveto i profano</i> (catalogo) Zagreb, 2015, pp. 61-82. 3. <i>Outdoor Nel segno dell'avventura, Diventa attivo! pedala: cammina: scala: esplora</i> , Split, Ente per il Turismo della Regione Spalatino-dalmata, 2017, str 7
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	Tekst supervisor for italian language: „Strani jezici“, 44 (2015), 4 Zagreb. 1. Ana Maroević, Un racconto di natale di Dino Buzzati nell'insegnamento della lingua e cultura italiana (stručni članak) u "Strani jezici", 44 (2015), 4 Zagreb, str. 244-259. 2. Danijela Berišić Antić, Le collocazioni italiane nell'insegnamento dell'italiano come L2 (stručni članak) u "Strani jezici" 44(2015), 4 Zagreb str. 260-278.
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	/

The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	Regular university study
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	/

First and last name and title of teacher	Silva Kalčić, PhD, Assistant Professor
The course he/she teaches in the proposed study programme	XIX century art – general problems and comparative studies Visual communications The theory of visual arts, Theory and history of design
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička 35, 210000 Split
Telephone number	021545579
E-mail address	skalcic@ffst.hr
Personal web page	hsaica.hr/
Year of birth	/
Scientist ID	347590
Research or art rank, and date of last rank appointment	Appointed into the scientific research grade of expert associate in the area of humanities, art history (2017), and into the scientific research grade of research associate in the interdisciplinary area of science, art history/ architecture and urbanism (2016)
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Assistant Professor, 2018
Area and field of election into research or art rank	Humanities, art history
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	University of Split, Faculty of Humanities and Social Sciences
Date of employment	October 31, 2018
Name of position (professor, researcher, associate teacher, etc.)	Assistant Professor
Field of research	art theory, contemporary art, architecture and design
Function	Lecturer, mentor
INFORMATION ON EDUCATION – Highest degree earned	
Degree	doctor of science
Institution	University of Zagreb, Faculty of Architecture
Place	Zagreb
Date	March 18, 2015
INFORMATION ON ADDITIONAL TRAINING	
Year	2001
Place	Zagreb
Institution	University of Zagreb, Faculty of Textile Technology
Field of training	Fashion Design/Fashion Designer
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English 5
Foreign language and	Italian 4

command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Spanish 3
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	Lecturer at the University of Zagreb, Faculty of Textile Technology September 15, 2009 – October 30, 2018 Courses Art history, Visual language, Modern art and design, Contemporary art and design, History and theory of design, Fashion theory
Authorship of university/faculty textbooks in the field of the course	Silva Kalčić, <i>The world toward the labyrinth: essays on high modernism and postmodernism in the 1970s and 1980s</i> , ULUPUH, Zagreb, 2017. ISBN 978-953-327-111-8. Peer reviewers: prof. Vesna Mikić Ph.D. and assist. prof. Krešimir Purgar Ph.D. p.492 https://www.bib.irb.hr/865176 , in the catalogue of Zagreb City Libraries https://katalog.kgz.hr/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	Silva Kalčić, "Radicality and Temporality (Julije Knifer, self-portrait and art paradigms of the 20 th century)", Conference proceedings of the international scientific congress Image and Anti-image – Julije Knifer and the Problem of Representation, Krešimir Purgar, ed., Center for visual studies, Zagreb, 2017., pp. 101-126, ISBN 978-953-55420-3-2 Reviewers. Blaženka Perica, PhD, and. Andrej Mirčev, PhD, hrčak.srce.hr review published in A1 magazine Ars Adriatica 7/2017 (379-382); https://www.vizualni-studiji.com/projekti/and_knifer.html https://www.bib.irb.hr/881677 Silva Kalčić, „Clothes as a subject and medium of Contemporary Art: Fashion in an expanded field of visual arts“// Teorija i kultura mode (discipline, pristupi, interpretacije), Paić, Žarko i Purgar, Krešimir, ed., University of Zagreb, Faculty of Textile Technology, Zagreb, 2018., pp. 305-334. ISBN 978-953-7105-71-6 https://bib.irb.hr/datoteka/974832.ZBORNIK_PDF_Teorija_i_kultura_mode.pdf book-textbook Silva Kalčić, "Trauma and Identity in Media, Medialisation and Construct", Proceedings of the international interdisciplinary symposium Philosophy of Media 7, Sead Alić, ed., University North and Center for Philosophy of Media and Media Research, Zagreb, 2018., pp. 358-407, ISBN 978-953-6646-29-6 international peer-review – original scientific paper, http://centar-fm.org/ https://hrcak.srce.hr/index.php?show=toc&id_broj=16510 Silva Kalčić, "Referencijalni simbolizam i semiotički aspekt djela umjetnosti i djela dizajna", Proceedings of the international interdisciplinary symposium Philosophy of Media 8, Sead Alić and Marin Milković, ed., University North and Center for Philosophy of Media and Media Research, Zagreb, 2018., pp. 150-175, ISBN 978-953-7809-87-4, international peer-review – preview scientific paper http://centar-fm.org/ https://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=328633
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	Team member on the project financed by The University of Zagreb Interdisciplinary study of fashion: artistic, media and historical aspects, organiser: University of Zagreb, Faculty of Textile Technology; leader assist. prof. Krešimir Purgar, Ph.D.

	Interdisciplinary study of fashion: artistic, media and historical aspects, organiser: University of Zagreb, Faculty of Textile Technology; leader assist. prof. Krešimir Purgar, Ph.D. (dr. sc.) Since 2015 Art criticism workshops called How to write about contemporary art (Zagreb, Split, Osijek), while in 2006 together with Andreja Kulunčić she organised a workshop on contemporary art practice called Inter(aktiv) for the Zagreb Student Centre (The culture of change programme). President of the Croatian section of the International Association of Art Critics, HS AICA
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	Study of Art History (title: professor of Art History)
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	2009 The City of Zagreb Annual Prize (art, architecture)

First and last name and title of teacher	Siniša Ninčević, Senior Language Instructor
The course he/she teaches in the proposed study programme	Department of Art History: English Language 1, English Language 2, English Language 3, English Language 4.
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljicka cesta 35, 21000 Split
Telephone number	021545582
E-mail address	nincevic@ffst.hr
Personal web page	/
Year of birth	/
Scientist ID	/
Research or art rank, and date of last rank appointment	/
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Senior Language Instructor, June 26, 2018
Area and field of election into research or art rank	Field of philology, area of English studies
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	Faculty of Humanities and Social Sciences, University of Split
Date of employment	October 1, 2008
Name of position (professor, researcher, associate teacher, etc.)	Senior Language Instructor
Field of research	Humanities, field of philology, area of English studies
Function	Teacher
INFORMATION ON EDUCATION – Highest degree earned	
Degree	B.A. in English Language and Literature, B.A. in History Art History (double major)
Institution	Faculty of Humanities and Social Sciences
Place	Zadar
Date	March 27, 1990
INFORMATION ON ADDITIONAL TRAINING	
Year	/
Place	/
Institution	/

Field of training	/
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian (4)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Englisc (5)
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	<p>Department of Teacher Education – Integrated Teacher Education Programme</p> <p>Courses: English Language1, English Language 2, Module 1 (Department of Teacher Education): Language Exercises 1 (Reading Skills), Language Exercises 2 (Writing Skills), Language Exercises 3 (Speaking Skills)</p> <p>Department of Art History (pregraduate studies): English Language 1, English Language 2, English Language 3, English Language 4.</p> <p>Department of Croatian Language and Literature; English for Academic Purpose</p> <p>Classroom experience: primary education (PE), secondary education (SE), higher education (HE) – from 1991 to date.</p>
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	<p>Lexicography: Plančić, Bisera; Skračić, Tomislav, <i>English-Croatian Maritime Dictionary</i> peer-reviewed [...], proofread [...], Ninčević, Siniša; Faculty of Maritime Studies, Split, 2017.</p> <p>Review papers published in international peer-reviewed journals: Plančić, Bisera; Ninčević, Siniša. 2014: <i>Transition Words in Academic Writing</i>, Transactions on Maritime Science 3: 61-68.</p> <p>Research papers in domestic peer-reviewed journals: Laco, Gordana; Ninčević, Siniša. Institute of Ethnology and Folklore: <i>On Tellings and Folk Tales Nowadays</i>, 2015; <i>Place, Time, and Persons in Croatian Folk Tales</i>; 233-259.</p>
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	/
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	<p>Faculty of Humanities and Social Sciences, Zadar.</p> <p>Courses: Methodology of English Language, Psychology, Pedagogy, Sociology of Education.</p> <p>Beginning Teacher Mentoring Programme:</p> <p>Induction 1992</p> <p>Completion 1994 (English Teacher Competency Test, 1994)</p>
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	/

First and last name and title of teacher	Željko Peković, Ph. D., Full Professor
The course he/she teaches in the proposed study programme	Basics of architecture and urban planning, The urbanism of the medieval communes, Urban planning topics, Protection of cultural heritage
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička cesta 35, 21000 Split
Telephone number	021541911
E-mail address	zpekovic@ffst.hr
Personal web page	/
Year of birth	/
Scientist ID	190126
Research or art rank, and date of last rank appointment	Scientific Adviser, 2007.
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	full university professor in permanent position, 2012.
Area and field of election into research or art rank	technical science, architecture and urbanism
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	UNIVERSITY OF SPLIT, FACULTY OF HUMANITIES AND SOCIAL SCIENCES, DEPARTMENT OF ART HISTORY POLJIČKA CESTA 35, 21000 SPLIT
Date of employment	2006.
Name of position (professor, researcher, associate teacher, etc.)	full university professor in permanent position,
Field of research	teaching in undergraduate and graduate study of art history
Function	
INFORMATION ON EDUCATION – Highest degree earned	
Degree	Ph. D.
Institution	Faculty of Architecture, University of Zagreb
Place	Zagreb
Date	27. november 1995.
INFORMATION ON ADDITIONAL TRAINING	
Year	/
Place	/
Institution	/
Field of training	/
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Franch 3
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian 2
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English 2
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study)	In the field of art history and art culture of the Academy of Arts of the University of Split, he taught courses: Fundamentals of Space Representation and History of Architecture and Urbanism.

programme)	
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	Babić, Kristina; Milošević, Ante; Peković, Željko; The Croatian noble house of Zrinski in the region of Pounje, Split: Muzej HAS Split, Core d.o.o. Dubrovnik, 2020 (monografija), Peković, Željko; THE LATE ANTIQUE PALACE IN POLAČE ON THE ISLAND OF MLJET // ASPICE HUNC OPUS MIRUM, Zbornik povodom sedamdesetog rođendana Nikole Jakšića / Jurković, Miljenko; Josipović, Ivan (ed.). Zadar - Zagreb - Motovun: Sveučilište u Zadru, Sveučilište u Zagrebu, IRCLAMA, 2020. pp. 103-120, Peković, Željko; Babić, Kristina; Defensive systems of the Pile Gates in Dubrovnik // FORTIFICATIONS, DEFENCE SYSTEMS, STRUCTURES AND FEATURES IN THE PAST FORTIFIKACIJE, OBRAMBENI SUSTAVI I STRUKTURE U PROŠLOSTI / Tkalčec, Tatjana; Sekelj Ivančan, Tajana; Krznar, Siniša; Belaj, Juraj (ed.). Zagreb: Institut za arheologiju Zagreb, 2019. pp. 299-314, Peković, Željko; Babić, Kristina; Development of the western entrance into Dubrovnik from the 13th to the 16th century // Starohrvatska prosvjeta, III serija - svezak 44-45 (2018), 207-236 (local peer review, article, scholarly), Peković, Željko; Babić, Kristina; CHURCH OF OUR LADY OF CARMEN (ST. JOHN) IN DUBROVNIK // Zbornik radova Filozofskoga fakulteta u Splitu, 10 (2017), 33-56 (local peer review, article, scholarly)
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	/
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	/
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	/

First and last name and title of teacher	Dalibor Prančević, PhD, Assistant Professor
The course he/she teaches in the proposed study programme	Art of the 20th Century - Fundamental Problems and the End of Modernity Contemporary Art
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička cesta 35, 21000 Split
Telephone number	021545594
E-mail address	dalibor@ffst.hr
Personal web page	/
Year of birth	/
Scientist ID	306410

Research or art rank, and date of last rank appointment	Research Associate (2013)
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Assistant Professor (2016.)
Area and field of election into research or art rank	Research Associate in the scientific area of the Humanities, scientific area of Art History, branch of the history and theory of visual arts, architecture, urbanism, and visual communication
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	University of Split, Faculty of Humanities and Social Sciences
Date of employment	2008
Name of position (professor, researcher, associate teacher, etc.)	Researcher, professor
Field of research	Art history (art of the 20 th century and contemporary art; issues related to exhibition practices and the mediation of art)
Function	Associate Professor
INFORMATION ON EDUCATION – Highest degree earned	
Degree	Doctor of Philosophy (PhD)
Institution	University of Zagreb, Faculty of Humanities and Social Sciences
Place	Zagreb
Date	2012
INFORMATION ON ADDITIONAL TRAINING	
Year	2018
Place	Syracuse (NY, USA)
Institution	Syracuse University
Field of training	Fulbright postdoctoral research grant (Humanities: Art History)
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian (4)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English (4)
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	As a Junior Researcher, and later Assistant Professor, he has taken part in several college courses on the undergraduate and graduate study programmes of the Art History department of the Faculty of Humanities and Social Sciences in Split (Art of the 20 th Century - Fundamental Problems and the End of Modernity, Contemporary Art, Pedagogy and Mediation In Art Through Museum and Gallery Spaces and Extraintitutional Initiatives of the 20 th and 21 st Century, The History of Exhibiting and Art Through Contemporary Exhibition Practices, Visual Communications).
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	<p>“Frano Missia. Lutajući slikar: kronopis jednoga umjetničkog puta“ (unofficial translation: Frano Missia. The Wandering Painter: A Chronography of One Artist's Path) Faculty of Humanities and Social Sciences in Split and the Split City Museum, 2019, 384 pp. (Dalibor Prančević, author and book editor)</p> <p>“Between Art Nouveau and the Avant-Garde: The Personal (Ego) Network of Ivan Meštrović and the Map of Critical Reception of His Work during the 1910s“, in: <i>Modern and Contemporary Artists' Networks. An Inquiry into Digital History of Art and Architecture</i> (ed. Ljiljana Kolečnik, Sanja Kolečnik), Institute of Art History,</p>

	<p>Zagreb, 2018, pp. 38–63.</p> <p>“Akademija likovnih umjetnosti u Pragu kao stjecište moderne kiparske scene: iskustvo češkoga i hrvatskoga kulturnog prostora“, (unofficial translation: The Academy of Fine Arts in Prague as the Confluence of the Modern Sculptural Scene: the Experience of the Czech and Croatian Cultural Space), in: Barbara Vujanović, Dalibor Prančević, Marijan Lipovac, Jiri Kudela, <i>Ivan Meštrović and the Czechs: Examples of the Croatian-Czech Cultural and Political Reciprocity</i>, Ivan Meštrović Museums and the Croatian-Czech Society, Zagreb, 2018, pp. 60–109.</p> <p>“Sculpture by Ivan Mestrovic at the Grafton Galleries in 1917: Critical and Social Contexts“, (original scientific paper), <i>Sculpture Journal</i>, 25, Liverpool University Press, 2016, pp. 177–192.</p> <p>“Split, spomenik, drugo (uz suvremene umjetničke intervencije na javnim spomenicima u Splitu)“ (unofficial translation: Split, the Monument, the Other (on Contemporary Artistic Interventions in Public Spaces in Split), (preliminary communication), conference proceedings, conference “Problem spomenika: spomenik danas“ (unofficial translation: “The Question of the Monument: Monuments Today”), <i>Anali Galerije Antuna Augustinčića (The Annals of the Antun Augustinčić Gallery)</i>, Klanjec, 2015, pp. 143–158. (co-author: Božo Kesić)</p>
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	<p>From 2014 to 2018, he was a participant of the research project of the Croatian Scientific Foundation “Modern and Contemporary Artist Networks, Art groups and Art Associations: Organisation and Communication Models of Artist Collaborative Practices in the 20th and 21st Century” (led by Ljiljana Kolečnik, PhD, Institute of Art History in Zagreb)</p> <p>From 2017 to 2020 the leader of the Croatian Science Foundation project “Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation”</p>
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	<p>Art History and Italian Language and Literature (teacher education specialisation), Faculty of Humanities and Social Sciences in Zagreb.</p> <p>Postgraduate study programme of Art History, Faculty of Humanities and Social Sciences in Zagreb.</p>
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	<p>In 2012, along with Alemka Đivoje and Robertina Tomić, he was awarded the annual “Jure Kaštelan” award granted by Slobodna Dalmacija in the area of art. They were awarded for the project “Radni teren Jugoplastika” (unofficial translation: “Working Grounds of Jugoplastika”), 22.11. – 5. 12. 2011.</p>

First and last name and title of teacher	Ivana Prijatelj Pavičić, PhD, Full Professor
The course he/she teaches in the proposed study programme	<p>Art of the 15th and 16th Centuries</p> <p>Art of the 17th and 18th Centuries</p>
GENERAL INFORMATION ON COURSE TEACHER	

Address	Poljička cesta 35, 21000 Split
Telephone number	021545594
E-mail address	prijatelj@ffst.hr
Personal web page	https://inet1.ffst.hr/intranet/profile?_v1=u9W3hEes6gCDZuiTLX2C ODdQv1z9218yUD9QLAk-Il_dR7EcgRs5bCwQFT9p-3izH3mliq3_LJErCdaEUqfBmK9nZrRmeTOBazcDVTkNdqH5pThR&_lid=54856#profile_edit_54856
Year of birth	/
Scientist ID	171125
Research or art rank, and date of last rank appointment	2012, Full Professor
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	2012 Full Professor
Area and field of election into research or art rank	Humanities, Art history (branch of the history and theory of visual arts, architecture, urbanism, and visual communication)
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	University of Split, Faculty of Humanities and Social Sciences
Date of employment	2007
Name of position (professor, researcher, associate teacher, etc.)	Professor
Field of research	Art History of Eastern Mediterranean from 14 th to the 19 th century
Function	/
INFORMATION ON EDUCATION – Highest degree earned	
Degree	Doctor of Philosophy (PhD)
Institution	University of Zadar, Faculty of Humanities and Social Sciences
Place	Zadar
Date	1994
INFORMATION ON ADDITIONAL TRAINING	
Year	1990 and 1992
Place	Venice, Italy
Institution	Fondazione Giorgio Cini
Field of training	Art History (International Course of High Culture)
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian (3)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English (3)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Latin (3)
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	<p>As an Associate Professor, she has held the courses of Renaissance and Baroque Art and Renaissance and Baroque Art in Croatia on the Arts Academy in Split from the 7th of February, 2001 until 2007.</p> <p>From 2007 until 2011/2012, at the Arts Academy in Split, she held the courses of the Art of the 15th and 16th Century and Art of the 17th and 18th Century at the Visual Culture and Fine Arts Department and within the departments of Conservation-Restoration, Painting, and Sculpture, she held the courses: Art History III and Art History IV.</p> <p>Within the undergraduate study programme of Art History of the</p>

	<p>Chair of Art History at the Faculty of Philosophy in Sarajevo (Bosnia and Hercegovina), she was active as a visiting professor (in the summer semesters of 2009/2010 and 2014/2015) leading mandatory courses of Renaissance and Baroque Art as well as Renaissance and Baroque Architecture.</p> <p>From 2007 until 2020 she has held at the Faculty of Humanities and Social Sciences in Split, she held the courses of the Dalmatian School of Painting (Selected Topics), Art of the 15th and 16th Century, Art of the 17th and 18th Century and Metodology of Art History at the Faculty of Humanities and Social Sciences, University of Split.</p>
Authorship of university/faculty textbooks in the field of the course	<p>Prijatelj Pavičić, Ivana (1998). <i>Kroz Marijin ružičnjak. Zapadna marijanska ikonografija u dalmatinskome slikarstvu od 14. do 18. stoljeća</i>, Književni krug Split. (unofficial translation: <i>Through Mary's Rose Garden. Western Marian Iconography in Dalmatian Painting from the 14th to 18th Centuries</i>);</p> <p>Prijatelj Pavičić, Ivana. (2013). <i>U potrazi za izgubljenim slikarstvom. O majstoru Lovru iz Kotora i slikarstvu na prostoru od Dubrovnika do Kotora tijekom druge polovice XV. stoljeća</i>, Dubrovnik, Matica hrvatska – ogranak Dubrovnik. (unofficial translation: <i>In Search of Lost Painting. On the Master Lovro from Kotor and Painting in the Area from Dubrovnik from Kotor During the Second Half of the 15th Century</i>)</p> <p>Prijatelj Pavičić, Ivana. (2018). <i>Schiavoni. Umjetnost i ideologija</i>. Zagreb: Jesenski i Turk. (unofficial translation: <i>Schiavoni. Art and Ideology</i>)</p>
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	<p>"U traganju za neobjavljenom arhivskom građom: novi podaci o dubrovačkom slikarstvu XV. stoljeća," (unofficial translation: "In Search of Unpublished Archival Material: New Information on Painting in 15th-Century Dubrovnik"), <i>Prilozi povijesti umjetnosti u Dalmaciji</i>, 43/2016., pp. 213–231.</p> <p>"Prilog poznavanju slikarskih kontakata između Dubrovačke Republike, Mletačke Albanije i južne Italije početkom 16. stoljeća s posebnim osvrtom na „slučaj slikara Michelea Greca iz Valone." (unofficial translation: "A Contribution to the Knowledge of Painters' Contacts between the Republic of Ragusa, Venetian Albania, and Southern Italy at the Beginning of the 16th Century with an Emphasis on the Case of the Painter Michele Greco from Valona"), <i>Ars Adriatica</i> 7/2017., pp. 167–180.</p> <p>"Prilog poznavanju zastupljenosti i rasprostranjenosti ikonografski srodnih oltarnih slika s prikazom Gospe od Ružarija s likovima savezničkih vladara na području istočnog Jadrana, južne Italije i Provanse," (unofficial translation: "A Contribution to the Knowledge of the Representation and Prevalence of Iconographically Similar Altarpieces with Depictions of the Madonna of the Rosary with Figures of Allied Rulers in the Area of the East Mediterranean, Southern Italy, and Provence"), <i>Ars Adriatica</i>, 8 (2018): 105-128.</p> <p>"Prikazi alegorija kreposti i mana na minijaturama u kodeksu Bucchia (1466.): usporedna analiza s prikazima u skulpturi druge polovine XV. st." (unofficial translation: "Depictions of the Allegory of Virility in the miniatures in the Bucchia Codex (1466): a Comparable Analysis with an Overview of Sculptures from the Second Half of the 15th Century"), in: <i>Ivan Duknović i krugovi njegove djelatnosti / Giovanni Dalmata e le opere della sua cerchia</i>, conference proceedings of the international scientific conference (Split, 2010), ed. Radoslav Bužančić, Igor Fisković,</p>

	Književni krug, Split, 2018, pp. 352–372. “So-called Ohmučević genealogy (Kraljeva Sutjeska genealogy) in the light of the results of recent iconographic, historical, heraldry and restoration research papers, Works of Art on Parchment and Paper, Interdisciplinary Approaches”, Filozofska fakulteta – Arhiv Republike Slovenije, conference proceedings of a conference held in Ljubljana, 6 th – 8 th of June, 2019, Ljubljana, 2019, pp. 65–72.
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	From 2014 until 2019, she was an participant of the scientific research <u>Visual Arts and Communication of Power in the Early Modern Period (1450–1800): Historical Croatian Regions at the Crossroads of Central Europe and the Mediterranean</u> of the Croatian Science Foundation led by dr. Milan Pelc, of the Zagreb Institute of Art History. From 2018 until 2020 she was an participant of the Project of the International Conference for PhD Students and Recent PhD Graduates
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	Undergraduate teacher study in Art Education and Visual Arts of the Faculty of Natural Sciences, Mathematics and Education, University of Split, a Department of the Faculty of Philosophy of Zadar (Bachelor of Art (B.A.) degree in Art Education and Visual Arts)
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	

First and last name and title of teacher	Ivan Šimat, PhD, Full Professor
The course he/she teaches in the proposed study programme	Monuments: Space, Form, Meaning
GENERAL INFORMATION ABOUT THE LECTURER	
Address	Poljička cesta 35, 21000 Split
Telephone number	/
E-mail address	ivebanov@gmail.com
Personal web page	/
Year of birth	/
Scientist ID	261825
Research or art rank, and date of last rank appointment	2009
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Full professor, 2016
Area and field of election into research or art rank	Humanistics, Art History
INFORMATION ABOUT CURRENT EMPLOYMENT	
Institution where employed	Retirement
Date of employment	/
Name of position (professor, researcher, associate teacher, etc.)	/
Field of research	/

Function	/
INFORMATION ON EDUCATION – Highest degree earned	
Qualification	PhD
Institution	Faculty of Philosophy
Place	Zagreb
Date	1994
PROFESSIONAL DEVELOPMENT INFORMATION	
Year	/
Place	/
Institution	/
Field of professional development	/
MOTHER TONGUE AND FOREIGN LANGUAGE	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian (4)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English (2)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Russian (2) German (2)
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	Art of 19 th Century – General Problems and Comparative Studies, Art of 20 th Century – Fundamental Problems and the End of Modernity, Monuments: Space, Form, Meaning
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	Kažimir Hraste – Monography Croatian Sculpture from 1950 to Present, Ljevak, Zagreb 2013
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	/
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences?-pedagoške kompetencije?	/
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	Society of Art Historians yearly award for the book Croatian Sculpture from 1950 to Present, Ljevak, Zagreb, 2013

First and last name and title of teacher	Ana Torlak, PhD, Assistant Professor
The course he/she teaches in the proposed study programme	The History of the Art of the Ancient World, The Art of the Roman Empire in Croatia
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička cesta 35, 21000 Split
Telephone number	021545599
E-mail address	atorlak@ffst.hr
Personal web page	https://ffst.academia.edu/AnaTorlak
Year of birth	/
Scientist ID	331632
Research or art rank, and date of last rank appointment	Research associate, 13.10.2017.
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Assistant professor, 14.2.2019.
Area and field of election into research or art rank	Research Associate in the scientific area of the Humanities, scientific area of Art History, branch of the history and theory of visual arts, architecture, urbanism, and visual communication
INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	Faculty of Humanities and Social Sciences
Date of employment	8. July 2011.
Name of position (professor, researcher, associate teacher, etc.)	professor
Field of research	Scientific teaching
Function	/
INFORMATION ON EDUCATION – Highest degree earned	
Degree	Ph. D.
Institution	Faculty of Humanities and Social Sciences
Place	Zagreb
Date	30. June 2015.
INFORMATION ON ADDITIONAL TRAINING	
Year	/
Place	/
Institution	/
Field of training	/
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English 5
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	German 3
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	The History of the Art of the Ancient World, undergraduate study of art history The Art of the Roman Empire in Croatia, undergraduate study of art history Ancient mythology and iconography, graduate study of art history Selected Chapters of Ancient Art, graduate Study of Art History
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and	Torlak, Ana. Salonitanska Hekata, Prilozi povijesti umjetnosti 44,

artistic articles published in the last five years in the field of the course (5 works at most)	<p>Split 2019., 331-344.</p> <p>Torlak, Ana. Salonitanski spomenici u privatnim zbirkama na početku XIX. stoljeća, IV. kongres hrvatskih povjesničara umjetnosti, 26.-29.11.2016, Zagreb, 9-19.</p> <p>Jasna Jeličić-Radonić, Torlak, Ana. Imperial Cult Statue In Salona, 15th Colloquium on Roman Provincial Art, Benefactors, Dedicants and Tomb Owners, Society – Iconography – Chronology, 14 – 20 June 2017, Graz – Austrija, 192-198.</p> <p>Torlak, Ana. Prilog poznavanju zbirke antičkih spomenika Carla i Francesca Lanze, Zbornik Filozofskog fakulteta u Splitu, br. 9., 2017., 153-163.</p> <p>Torlak, Ana. Ancient Salona Sculpture and Baron Carnea von Steffaneo, <i>SGEM 2016 3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts</i>, 6 - 9 April, 2016, 11-17.</p>
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	/
The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	During the regular study of teacher orientation, courses that provide methodological-psychological-didactic-pedagogical competencies are passed
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	/

First and last name and title of teacher	Frane Prpa, Teaching Assistant
The course he/she teaches in the proposed study programme	The History of the Art of the Ancient World, The Art of the Roman Empire in Croatia Art of the Early Middle Ages, Art of the 15th and 16th Centuries, Art of the 17th and 18th Centuries
GENERAL INFORMATION ON COURSE TEACHER	
Address	Poljička cesta 35, 21000 Split
Telephone number	
E-mail address	fprpa@ffst.hr
Personal web page	
Year of birth	/
Scientist ID	405682
Research or art rank, and date of last rank appointment	/
Research-and-teaching, art-and-teaching or teaching rank, and date of last rank appointment	Teaching Assistant, April 1st 2023
Area and field of election into research or art rank	Research Associate in the scientific area of the Humanities, scientific area of Art History, branch of the history and theory of visual arts, architecture, urbanism, and visual communication

INFORMATION ON CURRENT EMPLOYMENT	
Institution where employed	Faculty of Humanities and Social Sciences
Date of employment	1. April 2023.
Name of position (professor, researcher, associate teacher, etc.)	Assistant
Field of research	Teaching Assistant
Function	Teaching at the undergraduate and graduate level of Art History
INFORMATION ON EDUCATION – Highest degree earned	
Degree	Master degree in Art History and masters degree in History
Institution	Faculty of Humanities and Social Sciences in Split
Place	Split
Date	December, 2022.
INFORMATION ON ADDITIONAL TRAINING	
Year	academic year 2019/20.
Place	Split
Institution	Conservation Department in Split
Field of training	archival work in institutions
MOTHER TONGUE AND FOREIGN LANGUAGES	
Mother tongue	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	English language (4)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Italian language (2)
COMPETENCES FOR THE COURSE	
Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study programme)	
Authorship of university/faculty textbooks in the field of the course	/
Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)	<p>Babić, Kristina i Frane Prpa. "Sakralna slojevitost položaja Pravoslavne Crkve Uspenja Presvete Bogorodice u Drnišu." <i>Croatica Christiana periodica</i>, vol. 47, br. 91, 2023, str. 109-129.</p> <p>Prpa, Frane. „Prikaz zbornika „Zbornik Šime Pilića“. <i>Školski vjesnik : časopis za pedagoškijsku teoriju i praksu</i>, vol. 72, br. 1, 2023., str. 251-256.</p> <p>Prpa, Frane. „Ubikacija osmanskog šarampova u Drnišu“. <i>Zbornik Odsjeka za povijest Filozofskog fakulteta u Splitu</i>, Split, 2024. (u procesu objave)</p>
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	/
Professional, science and artistic projects in the field of the course carried out in the last five years (5 at most)	/

The name of the programme and the volume in which the main teacher passed exams in/acquired the methodological-psychological-didactic-pedagogical group of competences	As part of the graduate studies in History and Art History, teaching major, at the Faculty of Humanities and Social Sciences
PRIZES AND AWARDS, STUDENT EVALUATION	
Prizes and awards for teaching and scholarly/artistic work	/

3.4. Optimal number of students

Enrolment quota for the first year of the undergraduate study programme is 30 students, which is at the same time the ideal number for work in small groups.

3.5. Estimate of costs per student

The cost per student has been calculated based on the same criteria (total study expenses in relation to the number of students per year) for all double-major and single-major study programmes at the Faculty of Humanities and Social Sciences. According to all the above criteria the annual cost per student of the undergraduate study programme *Art History* is 12,500.00 Croatian Kunas.

3.6. Plan of procedures of study programme quality assurance

In keeping with the European standards and guidelines for internal quality assurance in higher education institutions (according to “Standards and Guidelines of Quality Assurance in the European Higher Education Area”) on the basis of which the University of Split defines procedures for quality assurance, the proposer of the study programme is obliged to draw up a plan of procedures of study programme quality assurance.	
Documentation on which the quality assurance system of the constituent part of the University is based:	
<ul style="list-style-type: none"> Regulations on the quality assurance system of the Faculty of Humanities and Social Sciences Handbook on the quality assurance system of the Faculty of Humanities and Social Sciences 	
Description of procedures for evaluation of the quality of study programme implementation:	
Evaluation of the work of teachers and part-time teachers	<p>Student survey at the end of the semester (CIRCO, https://www.ffst.hr/centri/circo)</p> <p>Counselling at the level of Department (and broader) during the semester (teachers who teach related subjects cooperate and jointly take care of the quality</p>

	of teaching)
Monitoring of grading and harmonization of grading with anticipated learning outcomes	Student survey (CIRCO, https://www.ffst.hr/centri/circo)
Evaluation of availability of resources (spatial, human, IT) in the process of learning and instruction	Self-evaluation
Availability and evaluation of student support (mentorship, tutorship, advising)	Internal student evaluations via anonymous questionnaires
Monitoring of student pass/fail rate by course and study programme as a whole	Student survey (CIRCO, https://www.ffst.hr/centri/circo)
Student satisfaction with the programme as a whole	Student survey (CIRCO, https://www.ffst.hr/centri/circo)
Procedures for obtaining feedback from external parties (alums, employers, labour market and other relevant organizations)	Self-evaluation
Evaluation of student practical education (where this applies)	Student survey
Other evaluation procedures carried out by the proposer	Formal and informal counselling with colleagues from the field on Departmental level and elsewhere Class-shadowing with feedback by colleagues from the field
Description of procedures for informing external parties on the study programme (students, employers, alums)	Faculty Web-pages Prospectus (updated every year) University Open Day Universitas –University of Split supplement in Slobodne Dalmacija daily newspaper Participation of teachers and students at the Festival of Science and other similar events