

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
Address	Poljička cesta 35, 21000 Split
Phone	+385 21 329 284
Fax	+385 21 329 288
E-mail	dekanat@ffst.hr
Internet address	www.ffst.unist.hr

GENERAL INFORMATION ABOUT THE STUDY PROGRAMME

Name of the study programme	Undergraduate university study programme Art History (double-major)						
Provider of the study programme	Faculty of Humaniti	Faculty of Humanities and Social Sciences					
Other participants	N/A						
Type of study programme	Vocational study pr	ogramme 🗆	University stud	dy programme x			
Level of study programme	Undergraduate x	Graduate □		Integrated □			
	Postgraduate □	Postgraduate specialist □ Graduate specialist □					
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 (Dipartamento 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 programe 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

Final requirement for completion of study	Final thesis X Diploma thesis □	Final exam □ Diploma exam □
Requirements for final/diploma thesis or final/diploma/exam	Successfully completed fifth third year.	(winter) semester of the
Procedure of evaluation of final/diploma exam and evaluation and defence of final/diploma thesis	Final thesis must be graded and two other members of the	

2.12. List of mandatory and elective courses

		LIST OF COURSES								
Year of study: 1										
Semester: 1										
STATUS	CODE	COLIDEE	HOUF	RS PEF	R SEME	STER	ECTS			
STATUS	CODE	COURSE	L	S	Е	F	ECIS			
	FFU003	Introduction to Fine Arts	45	15	0	0	4			
	FFU002	Basics of Architecture and Urban Planning	45	15	0	0	5			
Mandatory	FFU004	Iconology	45	15	0	0	4			
iviaridatory	FFU00E	English Language I*	15	0	15	0	2			
	FFU00F	Italian Language I*	15	0	15	0	2			
	Total Man	datory	150	45	15	0	15			
Elective	/	/	/	/	/	/	/			

^{*} Student can choose one of the languages offered.

LIST OF COURSES									
Year of study: 1									
Semester: 2									
CTATUC	CODE	COLIDOR	HOUF	RS PEF	R SEME	STER	ГОТО		
STATUS	CODE	CODE COURSE	L	S	Е	F	ECTS		
	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		
Mandatory	FFU104	Art of the Early Middle Ages	60	15	0	0	5		
iviaridatory	FFU10E	English Language II*	15	0	15	0	2		
	FFU10F	Italian Language II*	15	0	15	0	2		
	Total Man	datory	150	45	15	0	15		
Elective	HZY003	Essentials of Latin Language **	0	0	30	0	2		
LIGUIVE									

^{*} 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	HOU				ECTS		
STATUS	CODE	COURSE	L	S	Е	F	ECIS		
	FFU207	Gothic Art	30	15	0	0	3		

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

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

		LIST OF COURSES								
Year of study: 2										
Semester: 4										
CTATUC	CODE	COURCE	HOUF	RS PEF	R SEME	STER	FOTO			
STATUS	CODE	CODE COURSE -	L	S	Е	F	ECTS			
	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			
Mandatory	FFU30E	English Language IV*	15	0	15	0	2			
	FFU30F	Italian Language IV*	15	0	15	0	2			
	Total Man	datory	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											
CTATUC	CODE	COLIDER	HOUF	RS PEF	R SEME	STER	ECTS				
STATUS	CODE	COURSE	L	S	Е	F	ECIS				
	FFU401	Art of the 20th Century - Fundamental Problems and the End of Modernity	45	15	0	0	5				
Mandatory	FFU402	Contemporary Art	45	15	0	0	4				
	FFU403	Theory and History of Design	45	15	0	0	4				
	Total Man	datory	135	45	0	0	13				
Elective	FFU50I	Monuments: Space, Form, Meaning	30	0	0	0	2				
Elective	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											
CTATUC	CODE	COLIDSE	HOUF	RS PEF	SEME	STER	ECTS				
STATUS	CODE	COURSE	L	S	Е	F	ECIS				
	FFU501	Theory of Fine Arts	45	15	0	0	5				
	FFU502	Visual Communications	45	15	0	0	5				
Mandatory	FFU0BA	Final Thesis	0	0	0	0	5				
	Total Man	datory	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 COL	JRSE 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	L S E			F		
Status of the course	Mandatory	term) Application of e-	45 15 0 0 0%					
	-	learning, in percent						
		DESCRIPTION						
Course objectives	Acquiring basic knowledge, formal analysis and interprarchitecture). Identifying tharchitecture.	etation of works of art (p	ainting,	sculptu	re, crafts	s and		
Course enrolment requirements and entry competences required for the course	No requirements.							
Learning outcomes expected at the course level (4 to10 learning outcomes)	 Acquire basic knowledge and methods for visual analysis of painting, sculpture, crafts and architecture. Define and apply professional terms. Formally analyze and interpret selected artwork using professional terminology. Recognize and theoretically know the techniques of art and the process of creation of works of art made with different techniques. Recognize the style features of the selected artwork. Develop specialized visual perception. Find the relevant professional literature independently and write a seminar paper 							
Course content broken down in detail by class schedule (syllabus)	Classes in the Introduction to f 3 hours of lectures and 1. Introductory lecture. What academic writing. Instruction 2. Sign and meaning. Them Iconography and iconology. 3. Painting. Artistic techniques). 4. Elements of art form in pass. Expectations. Surface vie 6. Compositional principles 7. A brief history of painting. 8. Analyzes of painting world applying it in the form of indecenses of the part in Figurative sculpture motifs. 11. A Brief History of Sculpture 12. Analysis of sculptural world applying it in the form of indecenses of the form of independent analysis purposes.)	hour of seminar classes. It is art? How do we see a his for writing a seminar pa he and motive in fine arts. Classification of seminar hues of surface design (dr hainting. It is an and composition of painting. It is and composition of painting. It is an acquired the acquired ependent analysis of select an all the acquired seculpture. Perspective are an all the acquired ependent analysis of select analysis	and perceiper. Figurative papers. awing, perceipers. awing, perceipers. ad theoreted works and technology and theoreted works and technology and their aditional and their and t	eive arty ve and a ainting a ical knows of art hniques osition in tical knows of art bar, cro tecture materia ground r applic	work? Baabstract and grap wledge a by seculpto s	asic art. bhic and ure. and on). bse. lern tc.). the		

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	☐ <i>on line</i> in entirety			⊠ v	vork with m	entor		
	☐ partial e-learning			□ (c	other)			
	☐ field work			`	,			
	Regular attendan Attending field cla		ctive participat	ion ir	n the teachir	ng pro	cess.	
	3. Participate and		curricular and	d ex	tracurricular	(indi	vidual a	and aroup)
	activities that enable							a g.cap)
Student's obligations	4. Making and prese							
Student's obligations	5. Pass the written t		is the equival	lent c	of two passe	d coll	oquia	
	during the semester							
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NAME OF THE COURSE	BASICS OF ARCHITECTU	RE AND URBAN PLANN	ING						
Code	FFU002	Year of study	1.						
Course teacher(s)	Željko Peković, PhD, Full Professor	Credits (ECTS)	5						
		Type of instruction	L	S	Е	F			
Associate teachers		(teaching hours per term)	45	15	0	0			
Status of the course	Mandatory	Application of e- / learning, in percent							
	COURSE	DESCRIPTION							
Course objectives	The course includes the s Prehistory to the Modern A Pre-Romanesque, Romane dealt with through examinin Special emphasis will be p coast, architecture in the Ol Dalmatia.	ge. The stylistic features esque, Gothic, Renaissand of the most important archout on studying the antiqu	of the Arce and Bitectural	ntiquity, aroque works. of the e	Late An periods	tiquity, will be Adriatic			
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, s - understand the basic cond - recognise and distinguish historical period - analyse historical circums development of towns - apply acquired knowledge	cepts of architecture and und the architecture and urbant tances that led to changes in further studies	n plannin	g of a p	and the				
Course content broken down in detail by class schedule (syllabus)	 Introductory lecture. Intro Assigning seminar topics to 2. Assigning seminar topics: 3. Basics of architecture an seminar topics. 4. Basics of architecture an seminar topics. 5. Basics of architecture an of seminar topics. 6. Basics of architecture an presentation of seminar top 7. Basics of architecture an presentation of seminar top 8. Basics of architecture an 9. Basics of architecture an seminar topics. 10. Basics of architecture a seminar topics. 11. Basics of architecture a presentation of seminar top 12. Basics of architecture a presentation of seminar top 13. Basics of architecture a topics by students. 15. Basics of architecture a 	students. to students. d urban planning: Greece. d urban planning: Rome. S d urban planning: Late An d urban planning: Pre-Ror ics. d urban planning: Romane ics. d urban planning: Romane d urban planning: Gothic nd urban planning: Gothic nd urban planning: Renais ics. nd urban planning: Baroqu nd urban planning: Baroqu nd urban planning: Baroqu nd urban planning: Baroqu	Students tiquity. S manesquesque 1. esque 2. 1. Studer 2. Studer ssance 1 esance 2 ue 1. Tes ue 2. Pre	ss' prese ' present students le. Student Student Test 1. hts' pres ents' pres . Studer . Studer	entation of tation of present ents' entation esentation esentation esentation esentation esentation ents'	of eation of n of			

	⊠ lectures				•	nt assignments	
Instruction format:	⊠ seminars and v	worksho	ps		nultimedia	a	
motraotion format.	□ exercises				aboratory		
	☐ <i>on line</i> in entiret	-			vork with n	nentor	
	☐ partial e-learnin	g		□ (other)		
0: 1 "	☐ field work				2. 2. 0		
Student's obligations	Regular attenda Participate an						
Obligations	activities that enal						
	3. Making and pre						
	4. Pass the writter	n test wh					
	during the semest				20 6.11		
	5.Get informed all consultation hours		sed out les	sson	s with Telic	ow students an	d teacher during
	6. Adhere to the ti		es required	l to n	erform the	activities of the	e course
Monitoring students'				•		Practical	
performance (enter	Class attendance	2	Research		/	training	/
the value of ECTS	Experimental						
credits for each	work	/	Report		/	(Other)	/
activity, so that the total number of		,	Seminar		~ _	(0.1)	
ECTS credits	Essay	/	essay		0,5	(Other)	/
equals the ECTS	Tests	/	Oral exam	า า	/	(Other)	/
worth of the	100.0	,	Cran cram		'	(0)	<u>'</u>
course):	Written exam	2,5	Project		/	(Other)	/
One dia a see d	1. Written test or tl	oree succ	oo oofully ne	3000	d colloquia	la paccina ara	de in both
Grading and						i (a passiriy yra	de ili botti
evaluating students'	colloquia is equiva	lent to th	e written te	est) -	- 60%		
evaluating students' performance in	colloquia is equiva 2. Class activity, p	lent to th articipation	e written te on in discu	est) - ssior	- 60% ns during c	lass and semin	
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NAME OF THE COU	JRSE ICONOLOGY					
Code	FFU004	Year of study	1			
Course teacher	Ivana Čapeta Rakić, PhD, Assistant Professor	Credits (ECTS)	4			
A '- (Klara Ćapalija, Teaching	Type of instruction	L	S	Е	F
Associate teachers	Assistant	(number of hours)	45	15	0	0
Status of the course						
	COURS	E DESCRIPTION				
Course objectives	interpretation in the history current meaning of a work Emphasis is placed on example.	o acquaint the student with y of art that searches for the of art by using all available amples of fine art from the l on the recognition of basic t	e former e pictoria ate Mido	meaning I or writt Ile Ages	g, but als en sourd and ear	so the ces. ly
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)	Recognize the theme ofAnalyze the content of w modern times.Recognize the multifacet	tee and passing the exam the the work of art orks of fine art from the late are content of the work of a new the context of the time of	e Middle rt and its	Ages ar	d early	
Course content broken down in detail by weekly class schedule (syllabus)	introducing students to the terminology from iconogral methods of iconographic a distribution of topics for se 2. History and developmenthe Art History discipline: Warburg, Erwin Panofsky, 3. Introduction to Christian and hagiographic sources 4. Basics of terminology: sarts 5. Basics of terminology: sfine arts 6. Basics of terminology: sfine arts 7. Iconography of gestures 8. Classical mythology in 69. Personifications in fine arts 10. Emblems in fine arts, of	nt of the iconographic and in Cesare Ripa, Giovanni Pietra Emile Male, Ernst H. Gome iconography: introduction symbols, types of symbols, symbols, symbols, types of symbols, symbols, types of symbols, symbols, types of symbols, symbols, types of symbols, symbols, symbols, types of symbols, symbols, symbols, types of symbols,	erature, a cing stud ad interprocession of the conologic of the canon	adoption lents to to retation / cal meth i, Abraha ombrich's ical, apo symbols whic sym orphic sym mples	of withing Morities legacy ocryphal in fine bols in	Z

				☑ independe	nt assignments	
	seminars ar semin	nd works	hops		_	
Format of	□ exercises			☐ laboratory		
instruction	□ <i>on line</i> in ent	tiretv		□ work with m	nentor	
	□ partial e-lea	-		□ □ (other)		
	☐ field work	•		_ (, ,		
Student					in the teaching p	
responsibilities	2. Preparation	and prese	entation of a s	eminar paper a	according to pre-	
	criteria, selecte					o de leine
	teaching and in				igher education (both during
Screening student	Class	willing St	епппаг рарег 	5)		
work(name the	attendance	2	Research	/	Practical training	g /
proportion of ECTS	Experimental	t <u>,</u>	5	1,	(3 .1 3	1,
credits for	work	/	Report	/	(Other)	
eachactivity so that	Feeely/	,	Seminar	0,5	(Other)	1
the total number of ECTS credits is	Essay	<u>'</u>	essay	0,5	(Otrier)	/
equal to the ECTS	Tests	1	Oral exam	1,5	(Other)	1
value of the course)	Written exam	/	Project	1	(Other)	1
		L with the le		mes of the cou	rse and the oblig	ations of the
					egard to the real	
Crading and	following eleme				-9	
Grading and evaluating student	1. Class activity	y, participa			lasses and semi	
work in class and at					r paper in accord	dance with the
the final exam	instructions of t 3. Oral exam -		and scientific	and ethical prin	iciples - 25%	
	Criteria for eval		d grading ind	ividual element	ts are described i	in the course
	I Olikolia ioi ova					
				ividual ciciliciii	is are described	in the course
	repository (on t	the Intrane	et).	ividual cicinent	Number of A	Availability via
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		the Intrane	et).		Number of A	Availability via
	repository (on t	the Intrane	et). Title njetnosti kao l	numanistička	Number of A	Availability via
	E. Panofsky, Pdisciplina u: Živ	the Intrane - Povijest um vot umjetn	et). Title njetnosti kao l nosti, br. 13, Z	numanistička agreb, 1971.)	Number of copies in the library	Availability via other media
	E. Panofsky, Podisciplina u: Živ	the Intrane Povijest um Vot umjetn Uvod u iko	et). Title njetnosti kao hosti, br. 13, Z	numanistička agreb, 1971.)	Number of copies in the library	Availability via other media
Required literature	E. Panofsky, Podisciplina u: Živ R. V. Straten, Uumjetnosti, Zag	che Intrane Povijest um Pot umjetn Uvod u iko greb, 2003	et). Title njetnosti kao h nosti, br. 13, Z nnografiju, Ins	numanistička agreb, 1971.) titut za povijest	Number of copies in the library /	Availability via other media
(available in the	E. Panofsky, Podisciplina u: Živ R. V. Straten, Uumjetnosti, Zag Leksikon ikono	covijest um vot umjetn Uvod u ikc greb, 2003	et). Title njetnosti kao hosti, br. 13, Zonografiju, Ins	numanistička agreb, 1971.) titut za povijest	Number of copies in the library	Availability via other media
(available in the library and via other	E. Panofsky, Podisciplina u: Živi R. V. Straten, U umjetnosti, Zagu Leksikon ikono kršćanstva, Andra	rovijest um vot umjetn Uvod u iko greb, 2003 grafije, liti đelko Bac	et). Title njetnosti kao hosti, br. 13, Zonografiju, Inselurgike i simbolurina (ur.) Kr.	numanistička agreb, 1971.) titut za povijest	Number of copies in the library /	Availability via other media
(available in the	E. Panofsky, Podisciplina u: Živa R. V. Straten, Uumjetnosti, Zagu Leksikon ikono kršćanstva, Angsadašnjost, Zag	rovijest um vot umjetn Uvod u iko greb, 2003 ografije, litt đelko Bao greb, 200	et). Title njetnosti kao hosti, br. 13, Z nografiju, Ins urgike i simbo durina (ur.) Kr.	numanistička agreb, 1971.) titut za povijest like zapadnog šćanska	Number of copies in the library / 1 1	Availability via other media
(available in the library and via other	E. Panofsky, Podisciplina u: Živ R. V. Straten, Uumjetnosti, Zag Leksikon ikono kršćanstva, And sadašnjost, Zag M. Vicelja Matij	ovijest um vot umjetn Uvod u iko greb, 2003 grafije, litu đelko Bac greb, 2000 jašić, Ikon	ritle njetnosti kao hosti, br. 13, Zonografiju, Insiburgike i simbolarina (ur.) Kr. 0.	numanistička agreb, 1971.) titut za povijest dike zapadnog šćanska	Number of copies in the library /	Availability via other media
(available in the library and via other	E. Panofsky, Podisciplina u: Živa R. V. Straten, Uumjetnosti, Zagu Leksikon ikono kršćanstva, Angsadašnjost, Zag	covijest um vot umjetn Uvod u iko greb, 2003 grafije, litt đelko Bao greb, 2000 jašić, Ikon de, Filozof	et). Title njetnosti kao hosti, br. 13, Zonografiju, Inseluriju,	numanistička agreb, 1971.) titut za povijest dike zapadnog šćanska	Number of copies in the library / 1 1	Availability via other media
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(available in the library and via other media) Optional literature (at the time of	E. Panofsky, Podisciplina u: Živi R. V. Straten, Uumjetnosti, Zagu Leksikon ikono kršćanstva, Ansadašnjost, Zagu M. Vicelja Matij povijesti metodikonografske st R. Ivančević, Prepertorij kršća	rovijest um vot umjetn Uvod u iko greb, 2003 grafije, litt đelko Bac greb, 2006 jašić, Ikon de, Filozofi tudije, 201	ritle njetnosti kao hosti, br. 13, Zonografiju, Insalurgike i simbolurina (ur.) Kr. 0. nologija: kritičk ski fakultet, Cl. 3. e, Školska knjografije, Knjiž	numanistička ragreb, 1971.) titut za povijest dike zapadnog šćanska ki prikaz entar za ijga, Zagreb, 19 revni krug, Spli	Number of copies in the library / 1 1 1 996.; Branko Joz t 2009.; S. Cvetn	Availability via other media yes / / ić, Riječ u slici: ić, Ikonografija
(available in the library and via other media) Optional literature (at the time of submission of study	E. Panofsky, Pedisciplina u: Živi R. V. Straten, Uumjetnosti, Zagu Leksikon ikonokršćanstva, Ansadašnjost, Zagu M. Vicelja Matij povijesti metodikonografske stanakon Tridents	rovijest um vot umjetn Uvod u iko greb, 2003 grafije, litu đelko Bac greb, 2000 jašić, Ikon de, Filozofs tudije, 201 Perspektive unske ikon skog sabol	ritle njetnosti kao hosti, br. 13, Zonografiju, Instantia (ur.) Kr. 0. nologija: kritičk ski fakultet, Cl. 3. e, Školska kn. ografije, Knjižra i hrvatska h	numanistička lagreb, 1971.) titut za povijest slike zapadnog šćanska ki prikaz entar za tiga, Zagreb, 19 tevni krug, Splitikovna baština,	Number of copies in the library / 1 1 1 996.; Branko Joz t 2009.; S. Cvetn	Availability via other media yes / / ić, Riječ u slici: ić, Ikonografija eb, 2007.; Peter
(available in the library and via other media) Optional literature (at the time of submission of study programme	E. Panofsky, Pedisciplina u: Živi R. V. Straten, Uumjetnosti, Zagu Leksikon ikonokršćanstva, Ansadašnjost, Zagu M. Vicelja Matij povijesti metodikonografske stanakon Tridents	rovijest um vot umjetn Uvod u iko greb, 2003 grafije, litu đelko Bac greb, 2000 jašić, Ikon de, Filozofs tudije, 201 Perspektive unske ikon skog sabol	ritle njetnosti kao hosti, br. 13, Zonografiju, Instantia (ur.) Kr. 0. nologija: kritičk ski fakultet, Cl. 3. e, Školska kn. ografije, Knjižra i hrvatska h	numanistička lagreb, 1971.) titut za povijest slike zapadnog šćanska ki prikaz entar za tiga, Zagreb, 19 tevni krug, Splitikovna baština,	Number of copies in the library / 1 1 1 996.; Branko Joz t 2009.; S. Cvetn	Availability via other media yes / / ić, Riječ u slici: ić, Ikonografija eb, 2007.; Peter
(available in the library and via other media) Optional literature (at the time of submission of study programme proposal)	E. Panofsky, Pedisciplina u: Živa R. V. Straten, Uumjetnosti, Zagu Leksikon ikono kršćanstva, And sadašnjost, Zagu M. Vicelja Matij povijesti metodikonografske sta. Ivančević, Prepertorij kršća nakon Tridents Burke, Upotreb	rovijest um vot umjetn Uvod u iko greb, 2003 ografije, litu đelko Bao greb, 2000 jašić, Ikon de, Filozofi tudije, 201 Perspektive nske ikon kog sabol pa slike ka	ritle njetnosti kao hosti, br. 13, Zonografiju, Insalurgike i simbolarina (ur.) Kr. 0. nologija: kritičk ski fakultet, Cl. 3. e, Školska knografije, Knjiž ra i hrvatska knopovijesnog	numanistička agreb, 1971.) titut za povijest dike zapadnog šćanska ki prikaz entar za iiga, Zagreb, 19 tevni krug, Spli ikovna baština, dokaza, Izdanj	Number of copies in the library / 1 1 1 996.; Branko Joz t 2009.; S. Cvetn FF-press, Zagre a Antibarbarus, o	Availability via other media yes / / ić, Riječ u slici: ić, Ikonografija eb, 2007.; Peter
(available in the library and via other media) Optional literature (at the time of submission of study programme proposal) Quality assurance	E. Panofsky, Pedisciplina u: Živa R. V. Straten, Uumjetnosti, Zagu Leksikon ikonoo kršćanstva, And sadašnjost, Zagu M. Vicelja Matij povijesti metodikonografske sta. Ivančević, Prepertorij kršća nakon Tridents Burke, Upotrebu-class attendar	ovijest um vot umjetn Uvod u iko greb, 2003 grafije, litu đelko Bac greb, 2000 jašić, Ikon de, Filozofi tudije, 201 Perspektivo nske ikon kog sabol pa slike ka	ritle njetnosti kao hosti, br. 13, Zonografiju, Insalurina (ur.) Kr. 0. nologija: kritičk ski fakultet, Cl. 3. e, Školska kn. ografije, Knjiž ra i hrvatska kno povijesnog	numanistička agreb, 1971.) titut za povijest like zapadnog šćanska ki prikaz entar za tiga, Zagreb, 19 tevni krug, Splitikovna baština, dokaza, Izdanj	Number of copies in the library / 1 1 1 996.; Branko Joz t 2009.; S. Cvetn FF-press, Zagre a Antibarbarus, coeting tasks	Availability via other media yes / / ić, Riječ u slici: ić, Ikonografija eb, 2007.; Peter d.o.o, 2003
(available in the library and via other media) Optional literature (at the time of submission of study programme proposal)	E. Panofsky, Podisciplina u: Živ R. V. Straten, U umjetnosti, Zag Leksikon ikono kršćanstva, Ansadašnjost, Zag M. Vicelja Matij povijesti metodikonografske st R. Ivančević, Prepertorij kršća nakon Tridents Burke, Upotreb - class attendar - student quest	dovijest um vot umjetn Uvod u iko greb, 2003 grafije, litu đelko Bac greb, 2000 jašić, Ikon de, Filozofi tudije, 201 Perspektive nske ikon skog sabola sta slike ka	ritle njetnosti kao hosti, br. 13, Zonografiju, Ins Jurgike i simbolatina (ur.) Kr. O. nologija: kritičk ski fakultet, Cl. I.3. e, Školska kn. ografije, Knjiž ra i hrvatska la no povijesnog	numanistička agreb, 1971.) titut za povijest olike zapadnog šćanska ki prikaz entar za ijga, Zagreb, 19 tevni krug, Splitikovna baština, dokaza, Izdanj cessfully complof teaching and	Number of copies in the library / t 1 1 996.; Branko Joz t 2009.; S. Cvetn FF-press, Zagre a Antibarbarus, coeting tasks	Availability via other media yes / / ić, Riječ u slici: ić, Ikonografija eb, 2007.; Peter d.o.o, 2003 university level
(available in the library and via other media) Optional literature (at the time of submission of study programme proposal) Quality assurance methods that	E. Panofsky, Podisciplina u: Živ R. V. Straten, U umjetnosti, Zag Leksikon ikono kršćanstva, Ansadašnjost, Zag M. Vicelja Matij povijesti metodikonografske st R. Ivančević, Prepertorij kršća nakon Tridents Burke, Upotreb - class attendar - student quest	dovijest um vot umjetn Uvod u iko greb, 2003 grafije, liti đelko Bac greb, 2000 jašić, Ikon de, Filozofi tudije, 201 Perspektive nske ikon skog sabor pa slike ka nce, class ionnaire o and the fi	ritle njetnosti kao hosti, br. 13, Zonografiju, Ins. urgike i simbolatina (ur.) Kr. 0. nologija: kritička ski fakultet, Cl. 13. e, Školska kn. ografije, Knjiž ra i hrvatska hopovijesnog	numanistička agreb, 1971.) titut za povijest olike zapadnog šćanska ki prikaz entar za ijga, Zagreb, 19 tevni krug, Splitikovna baština, dokaza, Izdanj cessfully complof teaching and	Number of copies in the library / 1 1 1 996.; Branko Joz t 2009.; S. Cvetn FF-press, Zagre a Antibarbarus, coeting tasks	Availability via other media yes / / ić, Riječ u slici: ić, Ikonografija eb, 2007.; Peter d.o.o, 2003 university level
(available in the library and via other media) Optional literature (at the time of submission of study programme proposal) Quality assurance methods that ensure the	E. Panofsky, Podisciplina u: Živi R. V. Straten, Uumjetnosti, Zagu Leksikon ikono kršćanstva, Ansadašnjost, Zagi M. Vicelja Matij povijesti metodikonografske st R. Ivančević, Prepertorij kršća nakon Tridents Burke, Upotrebi - class attendar - student quest - passed exam - individual con - students' self-	covijest um vot umjetn Uvod u iko greb, 2003 grafije, litt đelko Bac greb, 2006 jašić, Ikon de, Filozofs tudije, 201 Perspektive nske ikon skog sabol pa slike ka nce, class cionnaire of and the fi isultations cassessme	ritle njetnosti kao hosti, br. 13, Zonografiju, Ins. urgike i simbolatina (ur.) Kr. 0. nologija: kritičh ski fakultet, C. 13. e, Školska kn. ografije, Knjiž ra i hrvatska hopovijesnog s activity, succent the quality ulfillment of the	numanistička ragreb, 1971.) titut za povijest like zapadnog šćanska ki prikaz entar za tiga, Zagreb, 19 tevni krug, Splitikovna baština, dokaza, Izdanj tessfully complof teaching and te other obligat	Number of copies in the library / 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	yes / ic, Riječ u slici: ic, Ikonografija eb, 2007.; Peter d.o.o, 2003 university level by the syllabus
(available in the library and via other media) Optional literature (at the time of submission of study programme proposal) Quality assurance methods that ensure the acquisition of exit	E. Panofsky, Pedisciplina u: Živa R. V. Straten, Uumjetnosti, Zagu Leksikon ikono kršćanstva, Ansadašnjost, Zagu M. Vicelja Matij povijesti metodikonografske sta R. Ivančević, Prepertorij kršća nakon Tridents Burke, Upotrebu - class attendar - student quest - passed exam - individual con - students' self-collaborative a	covijest um vot umjetn Uvod u iko greb, 2003 grafije, litt đelko Bac greb, 2006 jašić, Ikon de, Filozofs tudije, 201 Perspektive nske ikon skog sabol pa slike ka nce, class cionnaire of and the fi isultations cassessme	ritle njetnosti kao hosti, br. 13, Zonografiju, Ins. urgike i simbolatina (ur.) Kr. 0. nologija: kritičh ski fakultet, C. 13. e, Školska kn. ografije, Knjiž ra i hrvatska hopovijesnog s activity, succent the quality ulfillment of the	numanistička ragreb, 1971.) titut za povijest like zapadnog šćanska ki prikaz entar za tiga, Zagreb, 19 tevni krug, Splitikovna baština, dokaza, Izdanj tessfully complof teaching and te other obligat	Number of copies in the library / 1 1 1 996.; Branko Joz t 2009.; S. Cvetn FF-press, Zagre a Antibarbarus, of teachers at the ions prescribed by	yes / ic, Riječ u slici: ic, Ikonografija eb, 2007.; Peter d.o.o, 2003 university level by the syllabus
(available in the library and via other media) Optional literature (at the time of submission of study programme proposal) Quality assurance methods that ensure the acquisition of exit competences	E. Panofsky, Podisciplina u: Živi R. V. Straten, Uumjetnosti, Zagu Leksikon ikono kršćanstva, Ansadašnjost, Zagi M. Vicelja Matij povijesti metodikonografske st R. Ivančević, Prepertorij kršća nakon Tridents Burke, Upotrebi - class attendar - student quest - passed exam - individual con - students' self-	covijest um vot umjetn Uvod u iko greb, 2003 grafije, litt đelko Bac greb, 2006 jašić, Ikon de, Filozofs tudije, 201 Perspektive nske ikon skog sabol pa slike ka nce, class cionnaire of and the fi isultations cassessme	ritle njetnosti kao hosti, br. 13, Zonografiju, Ins. urgike i simbolatina (ur.) Kr. 0. nologija: kritičh ski fakultet, C. 13. e, Školska kn. ografije, Knjiž ra i hrvatska hopovijesnog s activity, succent the quality ulfillment of the	numanistička ragreb, 1971.) titut za povijest like zapadnog šćanska ki prikaz entar za tiga, Zagreb, 19 tevni krug, Splitikovna baština, dokaza, Izdanj tessfully complof teaching and te other obligat	Number of copies in the library / 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	yes / ic, Riječ u slici: ic, Ikonografija eb, 2007.; Peter d.o.o, 2003 university level by the syllabus
(available in the library and via other media) Optional literature (at the time of submission of study programme proposal) Quality assurance methods that ensure the acquisition of exit	E. Panofsky, Pedisciplina u: Živa R. V. Straten, Uumjetnosti, Zagu Leksikon ikono kršćanstva, Ansadašnjost, Zagu M. Vicelja Matij povijesti metodikonografske sta R. Ivančević, Prepertorij kršća nakon Tridents Burke, Upotrebu - class attendar - student quest - passed exam - individual con - students' self-collaborative a	covijest um vot umjetn Uvod u iko greb, 2003 grafije, litt đelko Bac greb, 2006 jašić, Ikon de, Filozofs tudije, 201 Perspektive nske ikon skog sabol pa slike ka nce, class cionnaire of and the fi isultations cassessme	ritle njetnosti kao hosti, br. 13, Zonografiju, Ins. urgike i simbolatina (ur.) Kr. 0. nologija: kritičh ski fakultet, C. 13. e, Školska kn. ografije, Knjiž ra i hrvatska hopovijesnog s activity, succent the quality ulfillment of the	numanistička ragreb, 1971.) titut za povijest like zapadnog šćanska ki prikaz entar za tiga, Zagreb, 19 tevni krug, Splitikovna baština, dokaza, Izdanj tessfully complof teaching and te other obligat	Number of copies in the library / 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	yes / ic, Riječ u slici: ic, Ikonografija eb, 2007.; Peter d.o.o, 2003 university level by the syllabus

NAME OF THE COU	IRSE ENGL	ISH LANG	UAGE I					
Code	FFU00E		Year of s	tudv	1			
Course teacher	Siniša Ninče Language In		Credits (I		2			
Associate teachers	/		Type of in (number	nstruction of hours)	L	S	E	F
Status of the course	Mandatory		Percenta		15	0	15	0
				on of e-learning	9			
			SE DESCRI					
Course objectives		mprehend c	ontent-area	e field of the h ocabulary by i				
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)		aking skills a mong differ r stance and	ent types of t I opinions.	he contents of exts (genres).	the huma	nities.		
Course content broken down in detail by weekly class schedule (syllabus)	Aspects of hi The performi Success and The plastic a arts and word True or false Completing t Talking about Blurbs, Some less of Other express Preliminary of page, Rewriting the	gher acade ing arts: revi if failure: nou arts: reading ds used met : exercises, he sentence it books (intr common typ ssions used exam (predi e sentences, write about	ews and critical critical critical control control control critical critica	ques, performing, lary developm posites, cussion), (journal, membooks, i.e. con the Fitting th	oirs, antho npulsive re e stateme	ology, c eading ents fror	ompend , n the op	ium) oposite
Format of instruction	☐ lectures ☐ seminars ☐ exercises ☐ on line in e ☐ partial e-le ☐ field work	s entirety	ops	 independent assignments multimedia laboratory work with mentor (other) 				
Student responsibilities				ticipation in cla	ss. Execis	ses: dial	ogue-ba	sed
Screening student work (name the	Class attendance	1	Research	/	Practical	I training	/	
proportion of ECTS credits for each activity so that the	Experimenta work	l _/	Report	/	(Other)		/	
total number of	Essay	/	Seminar essay	/	(Other)		/	

ECTS credits is equal to the ECTS	Tests	/	Oral exam	0,5	(Other)	/
value of the course)	Written exam	0,5	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	Preliminary exa Written exam 2 Oral exam 50% Criteria for eva repository (on t	25% S Iuating ar		ridual elemen	ts are described	d in the course
Required literature (available in the			Title		Number of copies in the library	Availability via other media
library and via other media)	Selection of rel McCarthy, M., in Use (Advance 2002. Cambrid	O'Dell F. ed), Cam	(2002), English	Nocabulary	1	/
Optional literature (at the time of submission of study programme proposal)	English, Camb Bujas, Ž., (199	ridge Adv 9), A Con 9), A Con www.gua pot, www er, http://v	anced Learner nprehensive Er nprehensive Cr <u>rdian.co.uk/ed</u> .museumspot. www.merriam-w	's Dictionary nglish-Croatia roatian-Englis ucation com ebster.com	n Dictionary, GI h Dictionary, GI	obus: Zagreb
Quality assurance methods that ensure the acquisition of exit competences	- class attenda - student quest - passed exam - individual con - students' self-	nce, class ionnaire of and the f sultations assessm	s activity, succe on the quality o ulfillment of the s ent of the learr	essfully complification in the second complete control in the second control in the seco	leting tasks d teachers at th	e university level I by the syllabus teaching
Other (as the proposer wishes to add)	/					

NAME OF THE COU	IRSE	ITALIAN LANGUAC	GE I				
Code	FFU0	OF .	Year of study	1			
Course teacher		a Hace-Citra, r Language ctor	Credits (ECTS)	2			
Associate teachers	/		Type of instruction (number of hours)	L	S	Е	F
Associate teachers			(number of flours)	15	0	15	0
Status of the course	Manda	atory	Percentage of application of e-learning	/			
		COURSE	DESCRIPTION				
Course objectives	field. I every with p and H	Jnderstanding and be day academic surrou articular emphasis on istory of Art in Italian	nderstanding of different ty sing able to distinguish spe ndings. Learning basic ter History of Art. Being able language. Proper use of m ing of professional and oth	ecific styl minology to follow nonoling	es and r y of gene v classes ual and l	egisters eral inter regardi oilingual	in est ng Art

Course enrolment	No requirements.
requirements and	no requirements.
entry competences	
required for the	
course Learning outcomes	At the end of the course the students will be able to:
expected at the	Understand text regarding History of Art that can be in audio, video, o text form
level of the course	2. Recognize field terminology present in the text and use them in short comments
(4 to 10 learning	and summaries
outcomes)	3. Apply the new terminology in a new context.
	Apply correctly grammatical rules in speaking and writing. 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)
	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.
Course content	Lecture Italian alphabet, writing and pronunciation
broken down in	Exercises Practice and adoption of Italian terminology on examples related to
detail by weekly	painting, sculpture and architecture.
class schedule	3. Lecture Member: definite, indefinite, partitive.
(syllabus)	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 Wr Exercises Oral					
	⊠ lectures	presenta		□ independen	t assignments	
	□ seminars an	d worksh		□ multimedia	it accignments	
Format of instruction	⊠ exercises		•	□ laboratory		
	☐ <i>on line</i> in en	tiretv		□ work with m	entor	
	☐ partial e-lear	,		□ (other)		
	⊠ field work	3		_ (******)		
Student	1. actively and					
responsibilities	2. participate in					
	activities and ta	asks that (enable the acc	uisition of lear	ning outcomes	provided by the
	3. Prepare and	present a	a seminar pape	er according to	pre-establishe	ed criteria
Screening student	Class					
work(name the	attendance	1	Research	/	Practical traini	ng /
proportion of ECTS	Experimental	1	Report	1	(Other)	0.5
credits for	work	,	· .	,	(Other)	0.3
eachactivity so that the total number of	Essay	1	Seminar essay	0.5	(Other)	1
ECTS credits is equal to the ECTS	Tests	1	Oral exam	1	(Other)	1
value of the course)	Written exam	1	Project	1	(Other)	1
evaluating student work in class and at the final exam	grammar) and 1. class activity 2. success in so 3. prepared and teachers - 80% Criteria for eva course reposito	the use of r, participa olving ind d present r luating ar	f professional ation in discuss ividual and gro ed seminar pa	literature. sions during cla oup tasks in tea per in accorda	asses and sem aching activities nce with the ins	s - 10% structions of
		, , ,			Number of	Availability via
		•	Title		copies in the library	other media
Required literature	Noris, F Aymo	on, P. (20	01). Nuovo ar	t. Saper	1	/
(available in the	saper fare. Sto	ria dell'an	te, Milano: Fat	obri Editore		
library and via other media)	Guastalla, S	Diegoli, N	Л. (2000). <i>La b</i>	ottega	1	/
,	dell'arte. Miland Mondadori.	o: Edizion	ii scolastiche E	Bruno		
Optional literature (at				/atsko-talijansk	i rječnik; Talija	nsko-hrvatski
the time of	<i>rječnik</i> , Zagreb				×	
submission of study	Jernej, J. (1999					
programme proposal)	Trilone, P. – Pa	aleiiiio, ivi	i. (2000). Gran	IIIIaliCa ilaliari	a ui base, bolo	gna: Zanichelli.
Quality assurance	- class attenda	nce, class	activity, succ	essfully comple	eting tasks	
methods that	- student quest	ionnaire d	on the quality o	of teaching and	I teachers at th	e university level
ensure the				e other obligati	ons prescribed	l by the syllabus
acquisition of exit	- individual con			ning autoomoo	thou achieved	
competences	 students' self- collaborative a 					teaching process
Other (as the	1		<u> </u>		. ,	<u> </u>
proposer wishes to	1					

NAME OF THE COL	IRSE	THE HISTORY OF	THE ART	OF THE ANCIE	NT WOF	RLD		
Code	FFU1	02	Year of s	tudy	1			
Course teacher	Ana T Profes	orlak, PhD, Assistant ssor	Credits (E	ECTS)	5			
Associate teachers	Frane Assista	Prpa, Teaching ant	Type of ir (number	nstruction of hours)	L	S	Е	F
					45	15	0	0
Status of the course	Mand	atory	Percenta application	ge of on of e-learning	20%			
		COURSE	DESCRI	PTION				
Course objectives	them BC. u stude the an	im of the course is to a to observe and analyze ntil the 5th century A nts with the mythology acient period in order to the of time.	ze a work o A.D. An im v, religious	of art in the perion of art in the perion	od from to tof the al and p	he seco course hilosoph	nd mille is to ac ical thou	nnium quaint ight of
Course enrolment requirements and entry competences required for the course		quirements.						
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	2. De ico 3. De 4. Re 5. Interel 6. Incere	derstand the art histo fining the basic conce nography fining the basic chara cognizing the fundam erpreting works of art evant knowledge and lependently prepare a ; oral presentation and ply the knowledge in t	epts of class cteristics of ental work of differen skills und present d essay	esical architecture of different period is of architecture it periods with the it a given topic in	e, art ar ds in ant and find e applica	iquity e arts ation of	ient	
Course content broken down in detail by weekly class schedule (syllabus)	1. Intr 2. Ove of Egy 3. Aeg 4. Gre 5. Gre 6. Gre 7. Gre 8. Gre 9. Gre 10. Gl 11. Ar 12. Ar 13. Co 14. Ro	oductory Lecture (geo	e Bronze A riod and the Gre iod (architeriod I (arc I period II al period (ac c period (ac ula I: Etrus ula II: Etrus Roman Fo ainting;	features, chrono special emphasi Age: architecture ne Greek colonizek cities; ecture, sculpture, hitecture, architecture, scarchitecture, scarchitecture, scarchitecture, scarchitecture, scarchitecture, scarchitecture, scarchitecture, scarchitecture, scarchitecture, scan architecture scan architecture scan art;	e, arts and action; e, painting ectural solupture, ploture, ploture, ploture, p	archited and crafts ag); culpture painting) ainting);	cture and ;;);); ;	d art
Format of instruction	□ exe □ on ⊠ par □ field	minars and worksho ercises line in entirety rtial e-learning d work		 ☑ independer ☑ multimedia ☐ laboratory ☑ work with n ☐ (other) 	nentor			
Student responsibilities	- atter	ave in accordance with nd at all forms of teach icipate in and perfor ies that enable the ac	ning and a rm teachir	ctive participationg and extracu	n in tead rricular	ching, (individu	al and	group)

Screening student work(name the proportion of ECTS credits for	and with other	ninar pape en exam about the o students time fram dual and	er according to classes he / sh nes required to group tasks in	pre-establish ne missed dur perform activ	ned criteria ring the consultation)	
eachactivity so that the total number of	Essay	/	Seminar essay	1	(Other)	/	
ECTS credits is equal to the ECTS	Tests	1	Oral exam	/	(Other)	/	
value of the course) Grading and	Written exam	1	Project	/	(Other)	/	
evaluating student work in class and at the final exam	following element. successfully (positive grade 2. prepared and teachers - 25% 3. activity and a seminars - 25%	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					
		•	copies in	Availability via other media			
	I Davidson Cond. Add London 1979				the library		
Required literature	J. Boardman, (2	yes	
(available in the library and via other	R. Higgins, Mir 1981., reprint 2	noan and 1 2005.	Mycenaean Ar	t, London	2 2	yes /	
(available in the	R. Higgins, Mir	noan and 2005. Hellenistic	Mycenaean Ar	t, London	2	yes / yes	
(available in the library and via other	R. Higgins, Mir 1981., reprint 2 R.R.R. Smith, I	noan and 2005. Hellenistic lavlja dos nan Art, P ss, New H	Mycenaean Ar c Sculpture, Lo tupna) elican History aven/London,	t, London ndon, 1991. of Art, 1988.	2 2	/	
(available in the library and via other	R. Higgins, Mir 1981., reprint 2 R.R.R. Smith, I (odabrana pog D. Strong, Ron University Pres selected chapted J.B. Ward-Perk Pelican History Haven / Londo dostupna u prij	noan and 2005. Hellenistic lavlja dos nan Art, P es, New H ers availa kins, Rom v of Art, Ya n, 1994. (Mycenaean Arc Sculpture, Lotupna) relican History aven/London, ble in Croatian an Imperial Arcale University I odabrana poglihrvatski)	t, London ndon, 1991. of Art, 1988. translation chitecture, Press, New avlja	2 2 2 1	yes yes yes	
(available in the library and via other	R. Higgins, Mir 1981., reprint 2 R.R.R. Smith, I (odabrana pog D. Strong, Ron University Pres selected chapte J.B. Ward-Perk Pelican History Haven / Londo dostupna u prij Students will re unit and the ne	noan and 2005. Hellenistic lavlja dosinan Art, Pes, New Hers availakins, Roman 1994. (evodu na eceive added of the Greek Scuar, Art and e, Greek Art, Roman Povijest u	Mycenaean Architecture, Lotupna) elican History aven/London, ble in Croatian an Imperial Arale University I odabrana poglarvatski) ditional literature seminar papeulpture: Late Culpture: Classiculpture: Archaid Myth in Ancie Architecture, E Sculpture, Yalemjetnosti, Var	t, London ndon, 1991. of Art, 1988. translation chitecture, Press, New avlja re on the couler. lassical Period, Londont Greece, Local Heriod,	2 2 2 1 1 1 1 1 1 1 2 rse depending on d, London 1995. ndon 1985. don 1985. endon 1991. 7. Press, 1992.	yes yes yes	

Other (as the	/
proposer wishes to	
add)	

NAME OF THE COU	RSE THE ART OF THE F	ROMAN EI	MPIRE IN CRO	ATIA			
Code	FFU103	Year of st	tudy	1			
Course teacher	Ana Torlak, PhD, Assistant Professor	Credits (E	ECTS)	3			
A i - t - t b	Frane Prpa, Taching	Type of in		L	S	Е	F
Associate teachers	Assistant	(number o	or nours)	30	15	0	0
Status of the course	Mandatory	Percentaç applicatio	ge of n of e-learning	20%		<u> </u>	
	COURSE	DESCRIP	PTION				
Course objectives	To introduce students with f from early to late antiquity.	fine arts or	the Croatian g	round du	ıring Ro	man Em	pire,
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)	Understanding historical and cultural processes on the east coast of Adriatic in ancient times. Defining basic concepts of ancient art and architecture. Recognizing prominent ancient monuments of antique cities (Salona, Aequum, Narona, Iader, Aenona, Pola, Aquae lassae etc.). Identifying the issues of heritage preservation and museum collections. Distinguishing the most important technical terms related to the topic of ancient art history. Applying the knowledge in the future studies.						
Course content broken down in detail by weekly class schedule (syllabus)	Introductory lecture; art of F features, chronology, termir 2. Illyrian and ancient world 3. Greek colonization of east 4. Art of Greek colonies on 5. Roman city on eastern Art 6. Salona from Augustan to 7. Salona from Augustan to 8. Colonia Claudia Aequum 9. Roman forum – temples, 10. Public and private building 11. mperial cult – Salona, Na 12. The iconography of Rom 13. Early Christian art I: Salo 14. Early Christian Art II: Salo Marusinac 15. Early Christian Art III: are	stern Adria eastern Adria eastern Addriatic Diocletian Diocletian city hall, b ngs - theat arona, Aer an deities ona - episo lon - ceme	tic driatic period I period II asilica er, amphitheate nona -skulptura, mos copal complex tery complexes	er, bath, i aics, fres , Kapljuč	resident	ial and	
Format of instruction	15. Early Christian Art III: architecture, sculpture, painting ☐ lectures ☐ seminars and workshops ☐ exercises ☐ on line in entirety ☐ partial e-learning ☐ field work ☐ laboratory ☐ work with mentor ☐ (other)						
Student responsibilities	behave in accordance withattend at all forms of teach					educatio	n

	 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	Class attendance	1,5	Research	/	Practical traini	ng /	
proportion of ECTS credits for	Experimental work	/	Report	/	(Other)	/	
eachactivity so that the total number of	Essay	/	Seminar essay	0,5	(Other)	/	
ECTS credits is equal to the ECTS	Tests	/	Oral exam	1	(Other)	/	
value of the course)	Written exam	/	Project	/	(Other)	1	
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						
	3. activity and a seminars - 25%	attendanc 6	•			_	
	3. activity and a seminars - 25% Criteria for eval	attendance 6 luating an	•			_	
	3. activity and a seminars - 25% Criteria for eval repository. J. Jeličić Rador	attendance 6 luating an - nić, <i>Urbar</i>	d grading indiv	vidual elemer	Number of copies in	d in the course	
Required literature	3. activity and a seminars - 25% Criteria for eval repository.	attendance (6) luating an - nić, <i>Urbar</i> t, 2014.	d grading indiv	vidual elemer	Number of copies in the library	Availability via other media	
Required literature (available in the library and via other	3. activity and a seminars - 25% Criteria for eval repository. J. Jeličić Rador Dalmacije, Spli	attendance buding an luating an nić, <i>Urbar</i> t, 2014.	d grading indiv	vidual elemer tura rimske t 1991.	Number of copies in the library	Availability via other media	
(available in the	3. activity and a seminars - 25% Criteria for eval repository. J. Jeličić Rador Dalmacije, Spli Antička Salona M. Suić, Antičk	attendance buding an nić, <i>Urbar</i> t, 2014. I, ur. Nena i grad na	Title nizam i arhitekt ad Cambi, Split istočnom Jadra	vidual elemer tura rimske t 1991. anu, Zagreb	Number of copies in the library 2	Availability via other media	
(available in the library and via other	3. activity and a seminars - 25% Criteria for eval repository. J. Jeličić Rador Dalmacije, Spli Antička Salona M. Suić, Antičk 2003.	attendance buding an nić, <i>Urbar</i> t, 2014. I, ur. Nena i grad na arstvo rims	Title nizam i arhitekt ad Cambi, Split istočnom Jadra ske Dalmacije, matia christian	tura rimske t 1991. anu, Zagreb Split 2005.	Number of copies in the library 2 2 2	Availability via other media	
(available in the library and via other	3. activity and a seminars - 25% Criteria for eval repository. J. Jeličić Rador Dalmacije, Splir Antička Salona M. Suić, Antičk 2003. N. Cambi, Kipa D. Renidć-Mioč Omnia, Zagreb N. Cambi, Umjo Split 2020.	attendance by Iuating an inić, <i>Urbar</i> t, 2014. I, ur. Nena i grad na Irstvo rims čević, Dali I-Split 201 etnost ant	Title nizam i arhitekt ad Cambi, Split istočnom Jadra ske Dalmacije, matia christian 1. tike u hrvatskir	tura rimske t 1991. anu, Zagreb Split 2005. a, Opera m krajevima,	Number of copies in the library 2 2 2 2	Availability via other media / / / / / / /	

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 COU	RSE 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 60	F 0					
Status of the course	Mandatory	Percentage of application of e-learning	/	15	0	0			
	COURSE	DESCRIPTION							
Course objectives	To teach students on the topic of Art of the Late Antiquity and early Mediaeval								
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								
Course content broken down in detail by weekly class schedule (syllabus)									

				☐ independent assignments			
	⊠ seminars aı	nd works		□ multimedia			
Format of	□ exercises			□ laboratory			
instruction	□ on line in ent	tirety		☐ work with n	nentor		
	□ partial e-learning □ (other)						
	⊠ field work	9		_ (******)			
Student responsibilities	 prepare and Pass a writte semester. 	Attend regularly and actively participate in the teaching process. prepare and present a seminar paper according to pre-established criteria Pass a written exam which is equivalent to two passed colloquia during the					
Screening student work(name the	Class attendance	2,5	Research	/	Practical trainin	g /	
proportion of ECTS credits for	Experimental work	/	Report	/	(Other)	/	
eachactivity so that the total number of	Essay	/	Seminar essay	0,5	(Other)	/	
ECTS credits is equal to the ECTS	Tests	1	Oral exam	1	(Other)	/	
value of the course)	Written exam	/	Project	/	(Other)	/	
evaluating student work in class and at the final exam	 written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to a written exam) - 80% prepared and presented seminar paper in accordance with the instructions of teacher - 10% activity in teaching, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course 						
	repository.	3	ia graamig mai	vidual cicilicii	is are described	in the course	
	repository.		Title	vidual cicinicii		Availability via other media	
	repository. N. Cambi, Antik	-	Title		Number of copies in	Availability via	
Required literature		- ka, Zagreb Dioklecijar	Title b, 2002. str.20 nova palača, s	06-318.	Number of copies in the library	Availability via	
Required literature (available in the library and via other	N. Cambi, Antik	ka, Zagrek Dioklecijar a, Split, 19	Title b, 2002. str.20 nova palača, s	06-318. vjetska	Number of copies in the library	Availability via	
(available in the	N. Cambi, Antik T. Marasović, E kulturna baština I. Petricioli, Od	ka, Zagrek Dioklecijar a, Split, 19 Donata d	Title b, 2002. str.20 nova palača, s 994 o Radovana, \$	06-318. vjetska Split, 1990.	Number of copies in the library	Availability via	
(available in the library and via other	N. Cambi, Antik T. Marasović, E kulturna baština I. Petricioli, Od str. 5-65. Ž. Rapanić, Pre Split,1987. K. J. Conant, C Architecture, Pe	ka, Zagrek Dioklecijar a, Split, 19 Donata d edromanič arolingiar elican, 19	Title b, 2002. str.20 nova palača, s 994 o Radovana, s 6ko doba u Da n and Romane 93.	06-318. vjetska Split, 1990. Ilmaciji,	Number of copies in the library 1 1	Availability via	
(available in the library and via other	N. Cambi, Antik T. Marasović, E kulturna baština I. Petricioli, Od str. 5-65. Ž. Rapanić, Pre Split,1987. K. J. Conant, C	ka, Zagret Dioklecijar a, Split, 19 Donata d edromanič arolingiar elican, 19 r, Early Ch he Pelikar	Title b, 2002. str.20 nova palača, s 994 o Radovana, s čko doba u Da n and Romane 93. nristian and By	o6-318. vjetska Split, 1990. Ilmaciji, esque	Number of copies in the library 1 1 1	Availability via	

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 COU	JRSE ENGLISH LANGU	IAGE 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	Е	F	
		,	15	0	15	0	
Status of the course	Mandatory	Percentage of application of e-learning	/				
	COUR	SE 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 statu	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 recentive and productive skills						
Course content broken down in detail by weekly class schedule (syllabus)	Spontaneously express their stance and opinions. Develop receptive and productive skills. 1 L Predecessors of the Renaisance 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						

	E Acquisition of the introduced terms							
		11L Liberal Arts (ars liberalis) versus Mechanical Arts (ars mecanica). Trivium and						
	Quadrivium	برامم معندي	مام میں میں	:	· · · · · · · · · · · · · · · · · · ·			
				on points (speal	king skilis)			
	12L Animated							
		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,						
				3 WILLI LITE COLLE	Ct terise), discu	5510	η ρυπιδ,	
		utting the terms into practice I 4L Written preliminary exam						
	E Written pr							
	15L Examination			ading				
					ing activities, di	scu	ssion points,	
	Q&A		21.11 2 1 0		.		,	
				□ independer	nt assignments			
	□ seminars an	d worksh	ops	☐ multimedia	· •			
Format of	⊠ exercises		76-0	□ laboratory				
instruction	□ on line in ent	tirotv		□ work with m	centor			
III SU UCUCII		-			IEIIIOI			
	☐ partial e-lear	mig		☐ (other)				
01 14	☐ field work		' · · · · - · · · · · · · · · ·	' · · · · · · · · · · · · · · · · · · ·				
Student	Mandatory cou			live participation	n in class.			
responsibilities	Exercises - a d	lalogical i	orm or work	1				
Screening student work (name the	Class attendance	1	Research	/	Practical training	ng	/	
proportion of ECTS	Experimental			-		_		
credits for each	work	/	Report	/	(Other)		/	
activity so that the			Seminar	+				
total number of	Essay	/	essay	/	(Other)		/	
10.10.			Cooky	1			i	
ECTS credits is	Tests	/	Oral exam	0,5	(Other)		1	
equal to the ECTS			0.0.0.0	0,0	(6.1.0.)		,	
94		_		1.				
value of the course)	Written exam	0.5	Project	/	(Other)		/	
Grading and	Written test (25	ر%) ا						
evaluating student	Written exam (2							
work in class and at	Oral exam (50%							
the final exam	Criteria for eval		d grading ind	ividual element	ts are described	l in t	the course	
	repository.							
Required literature					Number of		ailability via	
(available in the			Title		copies in	O	ther media	
library and via other		the library						
media)								
	Selected culture	e texts, pr	imarily on art	history and	1		/	
	Selected culture historical studie		imarily on art	t history and	1		,	
Ontional literature	historical studie	es.			1		,	
Optional literature (at the time of	historical studie Selected texts	es. from vario	ous publication	ns			,	
(at the time of	historical studie Selected texts to (McCarthy, O'D	es. from vario Dell F., Eng	ous publication	ns lary in Use (adv	vanced)	oictio	onary of	
(at the time of submission of study	historical studie Selected texts to (McCarthy, O'D English-English	es. from vario Dell F., Eng n dictionar	ous publication glish Vocabul ry of choice, e	ns lary in Use (adv e.g., Cambridge	vanced)	oictio	onary of	
(at the time of	historical studie Selected texts to (McCarthy, O'D	es. from vario Dell F., End n dictionar ridge Adva	ous publication glish Vocabul ry of choice, e anced Learne	ns lary in Use (adv e.g., Cambridge er's Dictionary	vanced) e International D		-	
(at the time of submission of study programme proposal) Quality assurance	historical studie Selected texts (McCarthy, O'D English-English English, Cambi Bujas, Ž., (1999) - class attendar	from vario Dell F., End n dictionar ridge Adva 9), A Com nce, class	pus publication glish Vocabul ry of choice, e anced Learne prehensive E activity, succ	ns lary in Use (adve.g., Cambridge er's Dictionary English-Croatian	vanced) e International D n Dictionary, Za eting tasks	grel	b: Globus.	
(at the time of submission of study programme proposal) Quality assurance methods that	historical studied Selected texts of (McCarthy, O'D English-English English, Cambi Bujas, Ž., (1999) - class attendar - student quest	es. from vario Dell F., Engal n dictionar ridge Adva 9), A Com nce, class ionnaire o	pus publication glish Vocabul y of choice, e anced Learne prehensive E activity, succ on the quality	ns lary in Use (adve.g., Cambridge er's Dictionary English-Croatian cessfully comple of teaching and	vanced) e International D n Dictionary, Za eting tasks d teachers at the	grel e un	b: Globus.	
(at the time of submission of study programme proposal) Quality assurance methods that ensure the	historical studied Selected texts of (McCarthy, O'D English-English English, Cambo Bujas, Ž., (1990) - class attendard - student quest - passed exam	es. from vario Dell F., Engle dictionar ridge Adva 9), A Com nce, class ionnaire o and the fi	ous publication glish Vocabul ry of choice, e anced Learne uprehensive E activity, succe on the quality ulfillment of the	ns lary in Use (adve.g., Cambridge er's Dictionary English-Croatian cessfully comple of teaching and	vanced) e International D n Dictionary, Za eting tasks d teachers at the	grel e un	b: Globus.	
(at the time of submission of study programme proposal) Quality assurance methods that ensure the acquisition of exit	historical studied Selected texts of (McCarthy, O'D English-English English, Cambo Bujas, Ž., (1990) - class attendar - student quest - passed exam - individual con	from varion pell F., Englin dictionary ridge Adva (9), A Complete, classionnaire of and the fusultations	ous publication glish Vocabulty of choice, e anced Learned aprehensive E activity, success on the quality ulfillment of the	ns lary in Use (adve.g., Cambridge er's Dictionary English-Croatian cessfully comple of teaching and	vanced) e International D n Dictionary, Za eting tasks d teachers at the ions prescribed	grel e un	b: Globus.	
(at the time of submission of study programme proposal) Quality assurance methods that ensure the	historical studied Selected texts of (McCarthy, O'D English-English English, Cambo Bujas, Ž., (1990) - class attendard - student quest - passed examd - individual conductors	from varion pell F., Englin dictionar ridge Adva 9), A Communce, classionnaire of and the fusultations	ous publication glish Vocabulty of choice, eanced Learned aprehensive Eactivity, success activity, success the quality ulfillment of the	ns lary in Use (adve.g., Cambridgeer's Dictionary English-Croatian cessfully completesching and ne other obligat	vanced) e International D n Dictionary, Za eting tasks d teachers at the ions prescribed they achieved	grel e un by	b: Globus. niversity level the syllabus	
(at the time of submission of study programme proposal) Quality assurance methods that ensure the acquisition of exit	historical studied Selected texts of (McCarthy, O'D English-English Cambrian English, Cambrian Carthy,	from varion pell F., Englin dictionar ridge Adva 9), A Communce, classionnaire of and the fusultations	ous publication glish Vocabulty of choice, eanced Learned aprehensive Eactivity, success activity, success the quality ulfillment of the	ns lary in Use (adve.g., Cambridgeer's Dictionary English-Croatian cessfully completesching and ne other obligat	vanced) e International D n Dictionary, Za eting tasks d teachers at the ions prescribed they achieved	grel e un by	b: Globus. niversity level the syllabus	
(at the time of submission of study programme proposal) Quality assurance methods that ensure the acquisition of exit competences	historical studied Selected texts of (McCarthy, O'D English-English English, Cambo Bujas, Ž., (1990) - class attendard - student quest - passed examd - individual conductors	from varion pell F., Englin dictionar ridge Adva 9), A Communce, classionnaire of and the fusultations	ous publication glish Vocabulty of choice, eanced Learned aprehensive Eactivity, success activity, success the quality ulfillment of the	ns lary in Use (adve.g., Cambridgeer's Dictionary English-Croatian cessfully completesching and ne other obligat	vanced) e International D n Dictionary, Za eting tasks d teachers at the ions prescribed they achieved	grel e un by	b: Globus. niversity level the syllabus	
(at the time of submission of study programme proposal) Quality assurance methods that ensure the acquisition of exit competences Other (as the	historical studied Selected texts of (McCarthy, O'D English-English Cambrian English, Cambrian Carthy,	from varion pell F., Englin dictionar ridge Adva 9), A Communce, classionnaire of and the fusultations	ous publication glish Vocabulty of choice, eanced Learned aprehensive Eactivity, success activity, success the quality ulfillment of the	ns lary in Use (adve.g., Cambridgeer's Dictionary English-Croatian cessfully completesching and ne other obligat	vanced) e International D n Dictionary, Za eting tasks d teachers at the ions prescribed they achieved	grel e un by	b: Globus. niversity level the syllabus	
(at the time of submission of study programme proposal) Quality assurance methods that ensure the acquisition of exit competences	historical studied Selected texts of (McCarthy, O'D English-English Cambrian English, Cambrian Carthy,	from varion pell F., Englin dictionar ridge Adva 9), A Communce, classionnaire of and the fusultations	ous publication glish Vocabulty of choice, eanced Learned aprehensive Eactivity, success activity, success the quality ulfillment of the	ns lary in Use (adve.g., Cambridgeer's Dictionary English-Croatian cessfully completesching and ne other obligat	vanced) e International D n Dictionary, Za eting tasks d teachers at the ions prescribed they achieved	grel e un by	b: Globus. niversity level the syllabus	

NAME OF THE COU	IRSE	ITALIAN LANGUA	GE II					
Code	FFU1	0F	Year of study	1				
Course teacher	Renat	a Hace-Citra, r Language	Credits (ECTS)	2	2			
Associate teachers	/		Type of instruction (number of hours)	L 15	S 0	E 15	F 0	
Status of the course	Mand	atory	Percentage of application of e-learning	/		1.5		
		COURSI	EDESCRIPTION					
Course objectives	field. I every with p and H	Understanding and be day academic surrou articular emphasis on istory of Art in Italian	nderstanding of different ty eing able to distinguish spe indings. Learning basic ter in Art History. Being able to language. Proper use of n ing of professional and oth	ecific sty minology follow c nonoling	les and i y of gene lasses re ual and l	registers eral inter egarding bilingual	in rest Art	
Course enrolment requirements and entry competences required for the course		quirements						
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)	Exerce The beautiful and selection exists and selection exists and selection exerce Exerce Exerce Exerce Exerce exception exists arrange time of La crist to paint terminary Lection exerce Exe	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) 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 Prezent. / 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. Acquisition of content and specific terminology with examples of 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'innaugurazione della mostra. Work on the dough and translation.						

	translation. Wo 9 Lecture Cond condizionale e								
	condizionale e il congiuntivo; mortgage period with elements of concordance Exercises Se non ci fosse Work on the text with processing and translation. Work on authentic material, work on text and translation. 10 Lecture Prepositions and attachments: pronouncing the category of place and time. Prepositions and advances; express the category of time and space 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. 11 Lecture Prepositions a, di, yes / Le prepositions a, di, yes Exercises Work on the text with processing and translation. Work on authentic material, work on text and translation. 12 Lecture Prepositions in, su, tra / fra. / Le prepositions in, su tra / fra. Exercises Work on the text with processing and translation. / Work on authentic material, work on text and translation.								
	13 Lecture Pre Exercises Work autentico; lavo 14 Lecture Aud Exercises Inde Elaborazione in 15 Lecture Ora Exercises Semi	material, work on text and translation. 13 Lecture Prepositions con, per. The prepositions with, per. Exercises Work on the text with processing and translation (Lavoro sul materiale autentico; lavoro sul testo e traduzione. 14 Lecture Auditing. Ponavljanje gramatike / II ripasso dei temi e dei contenuti Exercises Independent processing of texts on topics related to those processed Elaborazione individuale di materiali simili a quelli elaborati in classe. 15 Lecture Oral examination Verifica / Esposizione orale Exercises Seminar presentation / Esposizione in classe della presentazione (tesina)							
Format of instruction	 ☑ lectures □ seminars an ☑ exercises □ on line in en □ partial e-lear ☑ field work 	tirety	ops	☐ independen ☐ multimedia ☐ laboratory ☐ work with m ☐ (other)					
Student responsibilities	Actively participactivities in ord Prepare a sem	er to achi inar pape	eve the outco r according to	ocess and performes provided be pre-established pre-established	y the course d criteria	nd extracurricular			
Screening student work(name the proportion of ECTS	Class attendance	1	Research		Practical traini				
credits for	Experimental work	/	Report	1/	Presentation of essay	O.5			
eachactivity so that the total number of	Essay	/	Seminar essay	0.5	(Other)	/			
ECTS credits is equal to the ECTS	Tests	/	Oral exam	/	(Other)	1			
value of the course)	Written exam	/	Project	/	(Other)	/			
Grading and evaluating student work in class and at the final exam	acquisition of g grammar) and discussions du 2. success in s 3. prepared an teachers - 80%	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							
Required literature (available in the library and via other			Title		Number of copies in the library	Availability via other media			
media)	Noris, F Aymo	on, P. (20	01). Nuovo ai	rt. Saper	1	/			

	saper fare. Storia dell'arte, Milano: Fabbri Editore						
	Guastalla, S Diegoli, M. (2000). La bottega dell'arte. Milano: Edizioni scolastiche Bruno Mondadori.	1	/				
Optional literature (at the time of submission of study programme proposal)	rječnik, Zagreb, Školska knjiga 1994. J.Jernej, Talijanska konverzacijska gramatika, Zagreb	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	 student questionnaire on the quality of teaching and passed exam and the fulfillment of the other obligation individual consultations 	- students' self-assessment of the learning outcomes they achieved					
Other (as the proposer wishes to add)			V I				

NAME OF THE COU	IRSF	ESSENTIALS OF	LATIN LANGUAGE					
Code	HZY003 Year of study 1							
Course teacher		Dragić, PhD, Full	Credits (ECTS)	2				
Associate teachers		gović, PhD, ctoral Researcher	Type of instruction (number of hours)	L	S	Е	F	
Associate teachers	1 03100	Storal Researcher	(Hamber of Hours)	0	0	30	0	
Status of the course		ory (students that take Latin in high	Percentage of application of e-learning	/				
		COURS	E 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: 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					hes		

Course content broken down in detail by weekly class schedule (syllabus)	 Latin language system; reading shorter Latin texts Variable word types Reading and translating shorter Latin texts, declensions conjugations Verb forms Verb adjectives, adverbs, modes Adjectives. Adjective comparison Number Pronouns Invariable word types Free and Common Sentences Independent sentences Dependent sentences Paremiology 								
Format of instruction	☑ exercises☐ on line in en	☑ lectures ☑ independent assignments ☐ seminars and workshops ☐ multimedia ☑ exercises ☐ laboratory ☐ on line in entirety ☐ work with mentor ☐ partial e-learning ☐ (other)							
Student responsibilities	1. Attendance Remark: - Attendance a taking the exar- attendance a: 2. To be inform teacher's cons 3. Preparation	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.							
Screening student work(name the	Class attendance	1	Research	/	Practical training	/			
proportion of ECTS credits for each	Experimental work	/	Report	/	(Other)	/			
activity so that the total number of	Essay	/	Seminar essay	/	(Other)	/			
ECTS credits is equal to the ECTS	Tests	/	Oral exam	0,5	(Other)	/			
value of the course)	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.)								
			Number of copies in the library	Availability via other media					
	Gortan, V., Goldrugo izdanje).					/			
Required literature (available in the library and via other media)	knjiga. knjiga. Knezović, P. i Demo, Š. (2005). <i>Latinski jezik</i> – 3 Scylla. Zagreb: Hrvatski studiji Sveučilišta u Zagrebu.								

Optional literature (at the time of submission of study programme proposal)	Salopek, D.; Šešelj, Z.; Škiljan, D. (1986). Orbis Romanus I. Zagreb: Profil Internacional. Gortan, V.; Gorski, O.; Pauš, P. (2005): Latinska gramatika, XII. izdanje, Zagreb: Školska knjiga. (poglavlja sukladna sadržaju predmeta) Žepić, M. (1979. ili bilo koje drugo izdanje). Latinsko-hrvatski ili srpski rječnik. Zagreb: Školska knjiga. Pejčinović, P. (1955. i 1957.) Initia Latina. Sarajevo: Veselin Masleša.
Quality assurance methods that ensure the acquisition of exit competences	Pejčinović, P. (1955. i 1957.) Vox Latina. Sarajevo: Veselin Masleša. - 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 COU	IRSE	GOTHIC ART							
Code	FFU207 Year of study 2								
Course teacher(s)		Čapeta Rakić, PhD, ant professor	Credits (ECTS)	3	3				
Associate teachers	/		Type of instruction (teaching hours per	L	S	Е	F		
			term)	30	15	0	0		
Status of the course	Manda	tory	Application of e- learning, in percent	20%					
		COURSI	E DESCRIPTION						
Course objectives Course enrolment requirements and entry competences	Gothic selected Through Europe historic sculptuachieve	art, the main feature ed examples of archit gh teaching units and ean and national mor cal and geopolitical from the painting and app	acquaint students with the sof Gothic style and its matecture, sculpture, painting I fieldwork, students will acquaments which are interpresented arts in which pioneering the comparative and critical strains and critical strains.	orpholog and app equire kn eted in th nples of ng achiev	gical elem blied arts. lowledge ne context architectu vements h	ents or about of a spure,	n pecific		
required for the course 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)	 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 Styles and building elements in Gothic architecture. The emergence and development of Gothic architecture in France Gothic sculpture in France, emergence of new iconographic themes and sculptors (André Beaneveu, Jean de Liege, Claus Sluter) French Gothic Painting; from stained glass painting to book painting (Jean Pucelle, brothers de Limbourgh) 								

	1							
	 Gothic architecture and sculpture in Germanic countries; the emergence of Gothic architecture and sculpture in northern Croatia Gothic architecture in Italy Gothic Sculpture in Italy (Giovanni Pisano, Nicola Pisano, Arnolfo di Cambio) Gothic Sculpture in Italy (Andrea Pisano, Nino Pisano, Tino da Camaino, Lorenzo Maitani, Bonino da Campione) Gothic architecture and sculpture in Venice (Filippo Calendario, Jacobello and Pierpaolo dalle Masegne, Pietro di Niccolo Lamberti, Giovanni di Martino da Fiesole, Bartolomeo Bon) 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) Painting of the duecento and the first half of the trecento in Italy (Cimabue, Duccio, Giotto di Bondone, Simone Martini, Pietro Lorenzetti, Ambroggio Lorenzetti Artists of the second half of the trecento in Italy (Tadeo Gaddi, Andrea di Cione Orcagna, Andrea Buonaiuti, Agnolo Gaddi) The Art of the trecento in Venice Gothic painting on the Adriatic 							
	15. International g	othic; fina	il evaluatio					
	⊠ lectures	_			•	assignments		
Instruction format:	⊠ seminars and	worksho	ps		ultimedia			
motraction format.	□ exercises			oratory				
	☐ <i>on line</i> in entire		_	ork with me	entor			
	☐ partial e-learning ☐ (other)							
	⊠ field work							
	Regular class attendance and active participation in the teaching process.							
Student's obligations	2. Preparation and presentation of a seminar paper according to pre-established							
Student's obligations	criteria, selected topic and given time frames. 3. Behavior in accordance with ethical principles in higher education (both during							
	teaching and in w				ipics iii riig	inci cadcation	(both during	
Monitoring students'					,	Practical	,	
performance (enter	Class attendance	1,5	Research	1	/	training	/	
the value of ECTS	Experimental	,	Paper		,	(Other)	/	
credits for each	work	ļ '	Тарог		/	(Other)	,	
activity, so that the total number of	Essay	/	Seminar	Seminar essay 0,5		(Other)	/	
ECTS credits equals the ECTS	Tests	/	Oral examinat	Oral / examination		(Other)	/	
worth of the	Written	4			,	(Others)	,	
course):	examination	1	Project		/	(Other)	/	
Grading and	In accordance with							
evaluating students'	student, the final grade in the course is formed with regard to the realization of the							
performance in class and at the	following elements: 1. Class activity, participation in discussions during classes and seminars - 25%							
final examination	2. Prepared, timel							
mar oxammation	instructions of tea						idanos with the	
	3. Written exam -							
	Criteria for evaluating and grading individual elements are described in the course						d in the course	
	repository (on the	Intranet).						
	Title					Number of copies in	Availability via other media	
						the library		
	Gothic Architectur			ng, Köi	nemann,	the library 1	/	
Required reading	Köln 1998.	e, Sculptu	ure, Paintir			1	/	
(available in the	Köln 1998. A. Martindale, Got London 1987.	e, Sculptu	ure, Paintir	d Huds	son,	the library 1	/	
	Köln 1998. A. Martindale, Got	e, Sculptu hic Art, Ti Jadranu.	ure, Paintir hames and Slikarstvo	d Huds	son, ačju	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	 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)	7	•	<u> </u>			

NAME OF THE COU	IRSE ROMANESQUE AR	т					
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	L	S	Е	F	
		term)		0	0	0	
Status of the course	Mandatory	Application of e- learning, in percent	20%				
	COURS	E 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)	of Romanesque for creating an 2. Stylistic eleme in Germany. 3. Romanesque development of the Romanesque foundations, rectangle foundatio	as a historie as styled presents in Romantie of an amb architectorie architectorie architectorie architectorie sculpture sculpture sculpture sculpture stone some some some some some some some som	orical and a le; assignmenting a semi- ornanesque cture in Foulatory. Do ure in Spair tyles, central ure in Italy ure on the Four in Italy as a public re in Italy sculpture are in Italy culpture or in Italy culpture or in Italy culpture or in Italy culpture and frest and discrept and discre	artis ent inar art. France n an and c me c me the c cuss	tic style; the of topics for paper. Romanesque; pilgrimed churches and Portugal (lan churches tern Adriatic dy, UK and Sedium. Rom Wiligelmo, able painting doorways of the eastern tee es in Istria sions	e periodization is seminar pape ue architecture nage architection Italy and Fra pilgrimage arcs) Sicily anesque sculp Master Nicco gon the eastern Master Buvina Adriatic coast	and etymology rs; instructions e and sculpture ture and the ance. hitecture, royal ture in France lò, Benedetto a Adriatic coast , choir seats of
Instruction format:	□ exercises				laboratory		
	□ on line in entire☑ partial e-learn	-			work with m (other)	entor	
	⊠ field work	9		_ '	(otrior)		
Student's	1. Regular class a						
obligations Monitoring students'	2. Behavior in acc					Practical	
performance (enter	Class attendance	1	Research		/	training	/
the value of ECTS credits for each	Experimental work	/	Paper		/	(Other)	/
activity, so that the total number of ECTS credits	Essay	/	Seminar essay		/	(Other)	/
equals the ECTS worth of the	Tests	/	Oral examinati	on	/	(Other)	1
course):	Written examination	1	Project		/	(Other)	1
Grading and evaluating students' performance in class and at the final examination	Active participatio process 30% Written exam 70% Criteria for evalua repository	, 0		livid	ual elements	s are described	d in the course
	, , ,					Number of	Availability via
		Tit	tle			copies in the library	other media
	Romanesque Arch Könemann, Köln 1		Sculpture, P	ainti	ing,	1	/
Required reading (available in the library and via other	Vladimir P. Goss, 800-1200. Pogled	Četiri sto		ske	umjetnosti	1	/
media)	Joško Belamarić, renesansne umjet 9-142.					1	/

	Igor Fisković, Romaničko slikarstvo u Hrvatskoj, Katalog izložbe, Zagreb, 1987.	1	/			
	Ivo Petricioli, Od Donata do Radovana, Split, 1990., str. 67-115.	1	/			
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	 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)	1	•				

NAME OF THE COU	IRSE 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	Е	F			
		, , ,	60	15	0	0			
Status of the course	Mandatory	Percentage of application of e-learning	/						
	COURSE I	DESCRIPTION							
Course objectives	ntroduce students to fine arts of the 15th and 16th centuries ntroduce 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 heoretical 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)	 use scolarly and profession sixteenth century; evaluate the contents from centuries from the profession to develop the ability to intend 16th centuries 	uate the contents from the field of the course Art of the 15th and 16th ries from the professional point of view; evelop the ability to interpret and evaluate artistic achievements of the 15th 6th centuries gnize the values of national, regional and local artistic heritage of the 15th an							

Course content broken down in detail by weekly class schedule (syllabus)	Renaissance. Renaissance as a cultural and historical movement. 2. Architecture of the 15th century in Italy. 3. Tuscan sculpture of the Early Renaissance. 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. 5. Andrija Aleši. Nicholas of Florence (Nikola Firentinac) in Dalmatia and Italy. The spread of Renaissance architecture in Dalmatia and the northern Adriatic. 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. 7. The Rennaisance sculpture in Venice and the Veneto. 8. Architecture and sculpture in the City-Republic of Dubrovnik in the 15th century and the first half of the 16th century. 9. Painting of Early Renaissance in Tuscany, Umbria and Lazio. 10. Early Renaissance painting in Venice and the Veneto. The Renaissance painting of France. 11. Dalmatian School of painting. Painting in Dubrovnik in the 15th and 16th centuries. 12. Flemish painting in the 15th century. 13. Art of the 16th century in Italy. High Renaissance. Mannerism as a cultural and historical period. Painting in Cinquecento in Florence and Parma. 14. Venetian painting of the 16th century. Painting in Central Europe in the 15th and 16th centuries. 15. Italian Renaissance architecture in the Cinquecento.							
	⊠ lectures		L	☐ independent assignments				
Format of	☑ seminars and workshops☐ exercises			☐ multimedia ☐ laboratory				
instruction	☐ on line in entirety			□ work with mentor				
	□ partial e-lear	•		□ (other)	icitoi			
	☐ partial o loar ☐ field work	9		_ (00)				
Student	1. Active class	attendand	e					
responsibilities				ars 30%. Atter	ndance at the cours	se is a		
	prerequisite for							
				e / she missed	during the consulta	tions of		
	teachers and w			to perform the	activities of the cou	ırca		
					quality manner	1130		
	6. two tests pa	ssed is ed	quivalent to a	written or oral	exam			
	7. prepare a se							
Screening student	8. presenting a Class		paper to pre-	established crit				
work(name the	attendance	2,5	Research	/	Practical training	/		
proportion of ECTS credits for each	Experimental work	/	Report	/	(Other)	/		
activity so that the total number of	Essay	/	Seminar essay	0,5	(Other)	/		
ECTS credits is equal to the ECTS	Tests	1,5	Oral exam	/	(Other)	/		
value of the course)	Written exam	1,5	Project	/	(Other)	/		
Grading and			ed and prese	nted work in ac	cordance with the i	nstructions		
evaluating student work in class and at	of the teacher-2 2. success in so		ividual and ar	oun tasks -50/				
the final exam					s during classes an	d seminars		
	- 5%				-			
					e teaching reposito	ry		
	two tests pas written exam	ssed are e	equivalent to p	passed				

	Title	Number of copies in the library	Availability via other media			
	AAVV, Manirizam, Zagreb, Institut za povijest umjetnosti, 2000., ed. Milan Pelc.	1	/			
Required literature (available in the	Hrvatska renesansa, Zagreb, Galerija Klovićevi dvori, 2004., ur. Miljenko Jurković, Alain Erlande- Brandenburg, pp. 134-220	1	/			
library and via other	Milan Pelc, Renesansa, Zagreb, 2007.	2	/			
media)	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 exibition, 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, Natale Bonifacio, Zagreb-Šibenik, 1997.; Milan Pelc, Isoo-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					
Other (as the proposer wishes to add)	7					

NAME OF THE COU	IRSE	ENGLISH LANGUA	GE III				
Code	FFU2	0E	Year of study	2.			
Course teacher		Ninčević, Senior lage Instructor	Credits (ECTS)	2			
Associate teachers	/	Type of instruction (number of hours)		L	S	Е	F
Associate teachers			(Hamber of Hodrs)	15	0	15	0
Status of the course	Manda	atory	Percentage of application of e-learning	ng /			
		COURSE	EDESCRIPTION				
Course objectives	Adopt	ion of more complex	terminology from art theory	and his	tory.		
Course enrolment requirements and entry competences required for the course	Englis	h Language 2 status:	course attended				

	Students will be	ahla to:						
Learning outcomes			v using speci	ialist t	toxto writte	on in English		
Learning outcomes expected at the		 Develop reading fluency using specialist texts written in English. Comprehend and orally paraphrase texts written in English. 						
level of the course		- Interpret (paraphrase) complex texts on specialist subject areas.						
(4 to 10 learning						esentation on an ac	ademic	
outcomes)	subject.	iii to wiii	e and deliver	ann	i diass pre	Scritation on an ac	ademie	
- Catoonics)	1 L Medieval art	naintin	a coulpture	orobit	ooturo			
						terms, text analysi	e arammar	
	points and exerc						s, graninai	
	2 L Romanesque			vitii ti	ie correct	terise).		
				eie er	naakina ek	ills: short oral pres	entation on	
	an artist or a per					alis. Short oral pres	entation on	
	3 L Major feature					n medieval art		
						on an artist or a pe	riod of the	
Course content	student's choice	•	mig. onon ord	р. о	ornanor (on an anior of a po		
broken down in			Renaissance	: Gio	tto di Bon	done, Paolo Uccell	0	
detail by weekly						on an artist or a pe		
class schedule	student's choice	, -	3					
(syllabus)	5 L Andrea Mar	tegna						
,			king: short or	al pre	sentation	on an artist or a pe	riod of the	
	student's choice		-	•		·		
	6 L Sandro Boti	ccelli						
	E Reading, te	xt analys	sis comprehe	nsion	of comple	ex syntactic structu	ires,	
						riod of the student'	s choice.	
	7 L High Renais							
						g: short oral prese	ntation on	
	anartist or a peri							
	8 L Venetian p							
	•	•	king: short ora	al pre	sentation	on an artist or a pe	riod of the	
	student's choice		:					
	9 L Painting of			4	ha anaaiti		46	
						c semantic values,		
	or a period of the			spear	ang. Snort	oral presentation of	on an anisi	
	10 L Spanish pa							
				comi	nlex verha	l structures (types	of clauses	
						ng: short oral pres		
	an artist or a per					ing. offort oral proof	ornation on	
	11 L Dutch paint							
					esentation	on an artist or a p	eriod of the	
	student's choice	′ '	J	'		'		
	12 L Renaissan	ce in Ge	rmany: Grun	ewald	d, Durer			
	E Text analy	sis, spea	aking: short o	ral pr	esentation	n on an artist or a p	eriod of the	
	student's choice							
	13 L Written pre							
	E Written pre							
	14 L Assessme							
	E Assesmen							
		_	vities, discuss	sion p	oints, Q&	A E Course-ending	j activities,	
	discussion point	s, Q&A		· — ·				
	□ lectures				•	nt assignments		
	☐ seminars and	worksh	ops	□m	ultimedia			
Format of				□la	boratory			
instruction	□ on line in entirent	ety		\square w	ork with m	nentor		
	☐ partial e-learn	ing		□ (c	ther)			
	□ field work			`	•			
Student	Mandatory cours	e attend	dance and ac	tive n	articipatio	n in class		
responsibilities	Exercises - a dia			- 1	- F			
Screening student	Class				,	Described to the	,	
work/name the	attendance	1	Research		/	Practical training	/	

1	1							
proportion of ECTS credits for each	Experimental work	/	Report	/	(Other)	/		
activity so that the total number of	Essay	/	Seminar essay	/	(Other)	/		
ECTS credits is equal to the ECTS	Tests	/	Oral exam	0.5	(Other)	/		
value of the course)	Written exam	0.5	Project	/	(Other)	/		
Grading and evaluating student work in class and at the final exam	and oral examplanguage of the based on the pigeneral commucolloquium 0.5 Written exam 0 Oral exam 1	Written exam 0.5 Oral exam 1 Criteria for evaluating and grading individual elements are described in the course						
Required literature			Number of copies in the library	Availability via other media				
(available in the library and via other media)	http://www.thef Chilvers I. (200 Artists, Oxford	3) The O	1	yes				
	Clarke M. (200 Terms, Oxford		1	yes				
	Monograpfs of artists, the Internet				1	yes		
Optional literature (at the time of submission of study programme proposal)	/ close offers de	200 202	a cativity a second	iully comm	lating to also			
Quality assurance methods that ensure the acquisition of exit competences	- student quest - passed exam - individual con - students' self-	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						
Other (as the proposer wishes to	/							

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	Е	F			
Associate teachers		(number of nours)	15	0	15	0			
Status of the course	Mandatory	Percentage of application of e-learning	/						
	COURSI	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, 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 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 erturusca. 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 Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 9 Lecture Arte paleocristiana, arte ravennate e bizantina. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 10 Lecture Arte romanica. Exercises Acquisition of content and specific terminology. Adoption of Italian terminology with the processing of art material. 11 Lecture Arte rinascimentale. Exercises Ac

	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	⊠ lectures	SILIOIT III LI	ie ciass oi pie		it assignments	1626	ritation	
instruction	□ seminars an	d workeho	one	□ multimedia	it assignments			
inou douon	□ seminars an □ s	u worksiid	ops					
				□ laboratory				
	□ <i>on line</i> in ent	-		□ work with m	ientor			
	☐ partial e-lear	ning		☐ (other)				
	☑ field work							
Student responsibilities	Actively particip activities in ord Prepare a semi Present a semi	er to achie inar paper	eve the outco according to	mes provided be pre-establishe	by the course d criteria	xtra	curricular	
Screening student work (name the	Class attendance	1	Research	/	Practical training	ng	/	
proportion of ECTS credits for	Experimental work	/	Report	/	Presentation o essay	f	0.5	
eachactivity so that the total number of	Essay	/	Seminar essay	0.5	(Other)		/	
ECTS credits is equal to the ECTS	Tests	/	Oral exam	/	(Other)		/	
value of the course)	Written exam	/	Project	/	(Other)		/	
Grading and evaluating student work in class and at the final exam	acquisition of g grammar), and 1. class activity 2. success in so 3. prepared and teachers - 80%	Criteria for evaluating and grading individual elements are described in the course						
Required literature		٦	Γitle		Number of copies in the library		ailability via ther media	
(available in the library and via other	Noris, F Aymo				1		/	
media)	Guastalla, S dell'arte. Miland Mondadori.	Diegoli, M	l. (2000). La l	oottega	1		/	
Optional literature (at the time of submission of study programme proposal)	<i>rječnik</i> , Zagreb Jernej, J. (1999	Deanović, M Jernej, J (1994). <i>Hrvatsko-talijanski rječnik; Talijansko-hrvatski</i> rječnik, Zagreb: Školska knjiga. Jernej, J. (1999) Talijanska konverzacijska gramatika, Zagreb: Školska knjiga Frifone, P. – Palermo, M. (2000). <i>Grammatica italiana di base</i> , Bologna: Zanichelli.						
Quality assurance methods that ensure the acquisition of exit competences	class attendarstudent questpassed examindividual constudents' self-	ionnaire o and the fu sultations	n the quality ulfillment of th	of teaching and ne other obligat	I teachers at the ions prescribed			

	- collaborative assessment of the implementation and quality of the teaching process
Other (as the proposer wishes to add)	

NAME OF THE COUF	RSE THE URBANISM O	F THE MEI	DIAEVAL COM	MUNES			
Code	FFU20H	Year of st	udy	2			
Course teacher(s)	Željko Peković, PhD, Full Professor	Credits (E	CTS)	2			
Associate teachers	Type of instruction L S E (teaching hours per						F
Status of the course	Elective	term) Applicatio	n of e-	15 /	0	0	0
		learning, i	n percent				
	COURSE	DESCRIPT	TION				
Course objectives	The course deals with med material is studied with reg characteristics, and, in part medieval towns includes tw from the Antiquity, 2. medie Antiquity.	ard to their ticular, to th vo basic cat	topographic an e types and the egories: 1. the	d morph ir genes towns de	ological sis. The g eveloped	genesis d in cont	of inuity
Course enrolment requirements and entry competences required for the course	No requirements						
Learning outcomes expected at the course level (4 to10 learning outcomes)	- use scientific and expert I urban development - recognise values of nation - understand the basic con- recognise and distinguish particular historical period - analyse historical circums the development of towns - apply acquired knowledge	nal, regiona cepts of arc the archite stances that	Il and local urba chitecture and u cture and urbar led to changes	in planni rban pla n plannir	ng herita nning ng of a		
Course content broken down in detail by class schedule (syllabus)	- apply acquired knowledge in further studies Introduction to urbanism Basics of antique urban planning Genesis of towns with antique foundations: Split, Trogir, Zadar, Pula, Rab, Poreč, Medieval urban planning Planned medieval town: Dubrovnik, Korčula, Ston, Pag, Dual towns: Hvar, Urban planning of						
Instruction format:	Rijeka, Šibenik, ☐ lectures ☐ seminars and workshops ☐ multimedia ☐ laboratory ☐ on line in entirety ☐ partial e-learning ☐ field work ☐ independent assignments ☐ multimedia ☐ work with mentor ☐ (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. 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	Class attendance		Research	/	Practical training	/	
of ECTS credits for each activity, so that	Experimental work	/	Paper	/	(Other)	/	
the total number of ECTS credits	Essay	/	Seminar	/	(Other)	/	
equals the ECTS worth of the	Tests	/	Oral examination	/	(Other)	/	
course):	Written examination	1,5	Project	/	(Other)	/	
Grading and evaluating students' performance in class and at the final examination	Written exam - Class activity, p Criteria for evaluar repository.	articipation			s are describe	d in the course	
		Tit	Number of copies in the library	Availability via other media			
Required reading	B. MILIĆ: <i>Razvoj</i> (Zagreb, 1995. 618-702.	grada kro		/			
(available in the library and via other	M. SUIĆ: Antički g 1976.	ırad na is	1	/			
media)	Ž. PEKOVIĆ: <i>Urba</i> stoljeća, Split, 199	7.	1	/			
	Ž. PEKOVIĆ: Crkv		1	/			
	M. PLANIĆ-LONČ području Dubrova		1	/			
Optional reading	I. BABIĆ: <i>Prostor I</i> A. MOHOROVIČIO zapadnog Kvarnei	Ć: Analiza	a razvoja urba	nističke stru	kture naselja n	a otocima	
Quality monitoring methods ensuring acquirement of exit competencies	- student question level - passed exam and syllabus - individual consuli - students' self-ass	- 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					
Other (as proposed by the submitter)	/					_	

NAME OF THE COU	SCULPTURE AND CROATIAN STATE	ARCHITECTURE OF THE	EARLY	/ MEDIE	VAL			
Code	FFU1	0H	Year of study	ear of study 2				
Course teacher	Kristir	na Babić, Lecturer	Credits (ECTS)	2				
Associate teachers	/		Type of instruction (number of hours)	L	S	Е	F	
Associate teachers			(number of nours) 15 0		0	0		

Status of the course	elective		Percentag	ge of n of e-learnir	/		
		COURSE	DESCRIPTI		<u>'9 I</u>		
Course objectives		o teach the students on the topic od the Early Mediaeval Art of the Eastern Adriatic coast and its hinterland					
Course enrolment requirements and entry competences required for the course	No requiremen	No requirements					
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	- recognise el - discuss the r - recognise th the studied and - describe the period - to valorise the	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					
Course content broken down in detail by weekly class schedule (syllabus)	 Sculpture a Western B Liutprand r Art and Ard Byzantine Earrly Med Early Medi Pre-carolin between S Church of S 	Western Balkans Liutprand rennaisance and its reflections on the Eastern Adriatic Art and Architecture of the Carolingian period in Croatia Byzantine elements in the creation and development of the Earrly Mediaeval Art in Croatia Early Mediaeval Castrum at Bribirska glavica Pre-carolingian and Early Carolingian sculpture of the area between Split and Trogir Church of St. Martha at Bijaći near Trogir Church of St Mary in Biskupija by Knin Church of St Saviour at the spring of the river Cetina Church of St Donato in Zadar Church of St Cross in Nin Trogir: examples of early mediaeval churches					
Format of instruction	 ☑ lectures ☐ seminars an ☐ exercises ☐ on line in en ☐ partial e-lear ☒ field work 	d worksho			ent assignments a		
Student responsibilities	1. Regular atte 2. Attending fie 3. Pass the ora 4. To be inform teachers and w	ld classes I exam. ed about i rith other s	the classes he students.	e / she misse	e teaching process. ed during the consulta		
Screening student work (name the	Class attendance	0,5	Research	/	Practical training	/	
proportion of ECTS credits for	Experimental work	/	Report	/	(Other)	/	
eachactivity so that the total number of	Essay	/	Seminar essay	/	(Other)	/	
ECTS credits is equal to the ECTS	Tests	/	Oral exam	1,5	(Other)	/	
value of the course)	Written exam	/	Project	/	(Other)	/	

Grading and evaluating student work in class and at	Oral exam - 75% Class activity, participation in discussions during classes - 25% Criteria for evaluating and grading individual elements are described in the course						
the final exam	repository. 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	/				
Required literature (available in the library and via other media)	A. Milošević, Scultura ornamentale dell VII e VIII secolo nei Balcani occidentali, Hortus artium medievalium, 9, Zagreb - Motovun, 2003, str. 357-382.	1	/				
	A. Miloševć, 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	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. Sp 2009. Munuscula in honorem Željko Rapanić, zbornik povodur. M. Jurković i A. Milošević, Sveučilište u Zagrebu, Noentar za kasnu antiku i srednji vijek u Motovunu, Zagrednika specialnika spe	lom osamdese Međunarodni is	etog rođendana, straživački				
Quality assurance methods that ensure the acquisition of exit competences	centar za kasnu antiku i srednji vijek u Motovunu, Zagreb-Motovun-Split, 2012. - 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 COU	RSE		F PROCESSING IMMOV		ULTUR	AL		
Code	FFU1	0H	Year of study	3				
Course teacher	Kristir	na Babić, Lecturer	Credits (ECTS)	5	5			
Associate teachers	/		Type of instruction (number of hours)	L	S	Е	F	
Associate teachers			(Humber of flours)	30	0	15	0	
Status of the course	electiv	/e	Percentage of application of e-learning	20%				
		COURSE D	ESCRIPTION					
Course objectives	in the with the document consections	field of protection of in the methodology of pro- nenting all types of re- rivation reports and cr rivation guidelines. St	lents to acquire basic theo mmovable cultural propert ocessing immovable cultur search work on immovable reating valorization of findicudents will master the proferent in the protection of	ies. The all heritate culturate ngs with	y will be ge, mon I propert a propo I knowle	come fai itoring a iies, crea sal of dge and	miliar nd ating skills	

Course enrolment requirements and entry competences	No requirements
required for the course	
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	 Apply basic theoretical knowledge about the methodology of research and processing of immovable cultural properties. Describe and analyze the condition of immovable cultural property. Identify damage and recognize subsequent construction interventions on the cultural property. Assess the current state of immovable cultural property. Write conservation guidelines for immovable cultural property. Apply the Law on the Protection and Preservation of Cultural Property when writing conservation guidelines for immovable cultural property. Independently write a conservation report for immovable cultural property. Independently write the conservation basis for the restoration and presentation of the historical and cultural urban complex.
	Introductory lecture. Acquaintance of students with course content, learning outcomes and their obligations within the course.
	Processing of architectural heritage based on the direct study of the building or architectural ensemble.
Course content	3. Processing of architectural heritage based on the study of data from the past.
broken down in detail	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.

	N Institutes		-tianmonto					
	⊠ lectures			•	nt assignments			
Format of	⊠ seminars an	d worksno	-	☐ multimedia				
instruction	□ exercises			☐ laboratory				
mon donor.	□ <i>on line</i> in ent	-		⊠ work with n	nentor			
	□ partial e-lear	ning		\square (other)				
	☑ field work							
Student		Regular attendance and active participation in the teaching process. Attend field work.						
•				ومساورها والمساورة	المالة من المالة ا	' -! -:! -waw)		
						dual and group) ovided for in the		
	course.	Hable the	; acquisition c	on the realining	y outcomes pro	Mueu Ioi III IIIe		
	4. Write a conse	ervation re	eport for chose	en immovable	cultural property	<i>I</i> .		
						rom, during the		
	consultation witl	h the teac	her and with o	other students	<u> </u>	_		
		e time fra	mes necessar	y for carrying	out activities in t	the course.		
Screening student	Class	1	Research	,	Practical trainir	ng /		
work(name the	attendance	<u> </u>	1100001011	<u> </u>	r radiidar traiiiii	.9 /		
proportion of ECTS credits for	Experimental work	/	Report	/	(Other)	/		
eachactivity so that the total number of	Essay	/	Seminar	1	(Other)	/		
ECTS credits is	_		essay	1.				
equal to the ECTS value of the course)	Tests	/	Oral exam	/	(Other)	/		
,	Written exam	/	Project	/	(Other)	/		
Grading and evaluating student	 Written cons Active partic 				cultural propert	ty - 60%		
work in class and at					elements are de	escribed in the		
the final exam	course reposito		33mont onton	a or irrarviadar	cicincins are at	CSCIDED III IIIC		
					Number of	Availability via		
					i Number of i	Avallability via		
		-	Title		copies in	other media		
		-	Title					
	Marasović, T. (1			diteljskom	copies in			
	<i>nasljeđu.</i> Split.	1985.), <i>Akt</i>	tivni pristup gra		copies in the library			
		1985.), <i>Akt</i> J. (2007.)	tivni pristup gra		copies in the library			
Required literature	nasljeđu. Split. MARASOVIĆ,	1985.), <i>Akt</i> J. (2007.) aslijeđa. S	<i>tivni pristup gra</i> , Metodologija Split.	obrade	copies in the library /	other media / / https://narodne-		
(available in the	nasljeđu. Split. MARASOVIĆ, graditeljskog na	1985.), <i>Akt</i> J. (2007.) aslijeđa. S	<i>tivni pristup gra</i> , Metodologija Split.	obrade	copies in the library /	other media / / https://narodne-novine.nn.hr/cla		
(available in the library and via other	nasljeđu. Split. MARASOVIĆ, graditeljskog na	1985.), <i>Akt</i> J. (2007.) aslijeđa. S	<i>tivni pristup gra</i> , Metodologija Split.	obrade	copies in the library /	other media / / https://narodne-novine.nn.hr/clanci/sluzbeni/199		
(available in the	nasljeđu. Split. MARASOVIĆ, graditeljskog na	1985.), <i>Akt</i> J. (2007.) aslijeđa. S	<i>tivni pristup gra</i> , Metodologija Split.	obrade	copies in the library /	other media / / https://narodne- novine.nn.hr/cla nci/sluzbeni/199 9_07_69_1284.		
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(available in the library and via other	nasljeđu. Split. MARASOVIĆ, graditeljskog na Zakon o zaštiti i Winterfeld, D. (1985.), <i>Akt</i> J. (2007.) aslijeđa. S očuvanju ((2007.), Ut	tivni pristup gra , Metodologija Split. kulturnih dobai tvrđivanje pred	obrade ra dmeta u	copies in the library / / /	other media / / https://narodne- novine.nn.hr/cla nci/sluzbeni/199 9_07_69_1284.		
(available in the library and via other	nasljeđu. Split. MARASOVIĆ, graditeljskog na Zakon o zaštiti i Winterfeld, D. (arhitekturi, u: L	J. (2007.), aslijeđa. S očuvanju ((2007.), Ut	tivni pristup gra , Metodologija Split. kulturnih dobai tvrđivanje pred vijest umjetnos	obrade ra dmeta u	copies in the library / / /	other media / / https://narodne- novine.nn.hr/cla nci/sluzbeni/199 9_07_69_1284.		
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(available in the library and via other media) Optional literature (at the time of submission of study programme	nasljeđu. Split. MARASOVIĆ, graditeljskog na Zakon o zaštiti i Winterfeld, D. (arhitekturi, u: LH. et al.), Zagre	1985.), Akt J. (2007.), aslijeđa. S očuvanju (2007.), Ut Jvod u pov eb, str. 85 86.), Sada	tivni pristup gra , Metodologija Split. kulturnih dobai tvrđivanje pred vijest umjetnos -112 ašnjost baštino	dmeta u sti, (ur. Belting	copies in the library / / /	other media / / https://narodne- novine.nn.hr/cla nci/sluzbeni/199 9 07 69 1284. html /		
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Other (as the	1
proposer wishes to	
add)	

NAME OF THE COU	RSE	ART OF THE 17 TH	AND 18 TH CENTURIES				
Code	FFP30)7	Year of study	2.			
Course teacher	Ivana Prijatelj Pavičić, Credits (ECTS) 5 PhD, Full Professor						
Associate teachers		Prpa, PhD, ing Assistant	Type of instruction (number of hours)	L	S	Е	F
			,	60	15	0	0
Status of the course	Mand	atory	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	Prered	quisites: none.					
Course	After p	passing the exam stu	dents will be able:				
Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	18 th c - to as course - durir artistic - to re	enturies sess and evaluate from the Art of the Seventee ag class attendance so cachievements of the	fessional literature on fine arts of the 17 th and from a professional point of view the contents of the eenth And Eighteenth Centuries students will develop the ability to interpret and evaluate ne 17 th and 18 th centuries of national, regional and local artistic heritage of the 17 th				

	 Introduction. Baroque arc 			s and theo	retical issues of Baroqu	ue art.		
				d parly 18th	ີງ century in Habsburg (domains		
	 3. Architecture of the 17th century and early 18th century in Habsburg domains. 4. Architecture of the 17th century and 18th century in Spain and Central and South 							
	America.	01 1110 1.	oontary a	<i>1</i> 10 00	dry in Opain and Co	ar aria oca		
	5. The archited							
					d 18 th centur <i>ies</i> .			
Course content					enetian Dalmatia and l			
broken down in					s in the 17 th and 18 th c	enturies in		
detail by weekly			a and Dubrovr in Istria. Croa		с. I (Rijeka and Kvarner E	3av).		
class schedule (syllabus)	Baroque arc	hitecture i	in continental		aroque sculpture.			
(0)	9. Baroque scu	•	•	e desamble				
					s in the 17 th and 18 th c ire in Spain, in Central			
	America.				•			
	11. Sculptu Dubrovnik R		7 th and 18 th	centuries i	in the Venetian Dalmat	ia and		
			in Italy. Paint d Dubrovnik F		17 th and 18 th centuries	s in the		
				17 th and 18	8 th centuries in the Ve	netian		
	Dalmatia and 14. Baroque			the Croatia	n Littoral. The French I	haroque		
	painting. Bar	roque pair	nting in Spain	. Baroque p	painting in Belgium. Ba			
	painting in th		ands. Genera	al character	ristics of rococo style.			
	⊠ lectures	5111.		□ indeper	ndent assignments			
	⊠ seminars and workshops			⊠ multimedia				
Format of instruction	□ exercises			□ laboratory				
mon dono	☐ on line in ent	-		□ work with mentor				
	□ partial e-lea □ field work	rning		□ (other)				
Student	1. Active class	attendanc	 :e					
responsibilities					Attendance at the cours	se is a		
	prerequisite for 3, to be informed	_	•		sed during the consulta	ations of		
	teachers and w	ith other s	students		•			
					the activities of the cou and quality manner	ırse		
	6. two tests pa							
	7. prepare a se	minar pap	er according	to pre-esta	ablished criteria			
Screening student	8. presenting a Class			establisneu 		1		
work <i>(name the</i>	attendance	2,5	Research	/	Practical training	/		
proportion of ECTS credits for each	Experimental work	/	Report	/	(Other)	/		
activity so that the total number of ECTS credits is	Essay	/	Seminar essay	1	(Other)	/		
equal to the ECTS	Tests	1,5	Oral exam	1	(Other)	/		
value of the course)	Written exam	/	Project	/	(Other)	/		
Grading and					course and the obligat			
evaluating student work in class and at	following eleme) the course is	S lullileu w	vith regard to the realiza	Allon or the		
the final exam	- written exam,	ie succes			oquia (positive grade fro	om three		
	colloquia is equ							
	- prepared and	colloquia is equivalent to a written exam) - 70% prepared and presented seminar paper in accordance with the instructions of eachers - 20%						

	- class activity, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course repository.						
	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	/				
Required literature (available in the	AAVV, Hrvatska i Europa III. Barok i prosvjetiteljstvo, Zagreb, HAZU, Školska knjiga, 2003., ed: Ivan Supicic i Ivan Golub, str. 618-702.	1	/				
library and via other media)	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, 1972.; Ch. Norberg-Schulz, <i>Baroque Architecture</i> , Ele Ch. Norberg-Schulz, <i>Late Baroque and Rococo Archi</i> York, 1980.; E. Hempel, Baroque Art and Architecture <i>Switzerland</i> , <i>Hungary</i> , <i>Czechoslovakia</i> , <i>Poland</i> , 1966. <i>Geschichte der bildenden Kunst in Österreich</i> , zbornik München/ London/ New York 1999.; F. Blunt, Art and 1700. Yale University Press, 1999. V. Marković, Barzagreb 1995.; M. Repanić-Braun, Barokno slikarstvo provinciji sv. Ćirila i Metoda, Zagreb 2004.; R. Tomić, Dalmaciji, Zagreb 1995.; AAVV, Barok i prosvjetiteljst Zagreb 2004.; K. Horvat-Levaj, Barokna arhitektura, u i spomenici, ur. Milan Pelc, Zagreb, 2010., pp. 249 baroka u kontinentalnoj Hrvatskoj, Zagreb, 2008.; S. Kuile, Dutch Art and Architecture 1600-1800, Penguir Rococo to revolution. Major trends in eighteenth-centr Hudson, 1988., V. Bralić - N. Kudiš, Slikarska baština slikarstva od 15. do 18. stoljeća na području porečko-2006.; D. Kečkemet, Robert Adam. Dioklecijanova pa 2003.	ecta/Rizzoli, Notecture, Electae in Central Euc. (choice of ch., ur. Helmut L. Architecture in okni dvorci Hru hrvatskoj fra Barokni oltari vo, Hrvatska ur287. D. Barič Rosenberg, S. o Books, 1972 ury painting, T. Istre, Djela štepulske biskup	ew York, 1979.; k/Rizzoli, New rope: Germany, apters); Barock, orenz, n France, 1500– vatskog zagorja, injevačkoj i skulptura u Europa, 3, njetnost, povijest ević, Skulptura Slive, E. H. Ter .; M. Levy, hames and afelajnog ije, Zagreb,				
Quality assurance methods that ensure the acquisition of exit competences	 class attendance, class activity, successfully comple student questionnaire on the quality of teaching and passed exam and the fulfillment of the other obligation individual consultations students' self-assessment of the learning outcomes collaborative assessment of the implementation and process 	teachers at the cons prescribed they achieved	by the syllabus				
Other (as the proposer wishes to add)	/						

NAME OF THE COUP	RSE ART OF THE 19 th CE	ENTURY – GENERAL PR UDIES	OBLEM	S AND		
Code	FFU308	Year of study	2			
Course teacher	Silva Kalčić, PhD, Assistant Professor	Number of credits allocated (ECTS)	5			
	Anđelko Mihanović,	Contact hours per	L	S	Е	F
Associates	Teaching Assistant; semester Klara Ćapalija, Teaching Assistant Semester 60 15 0					
Course status	Mandatory	Percentage of e- learning implementation	/			
	COURSE	DESCRIPTION	<u> </u>			
Course objectives	The programme is designed arts in the XIX th century. The related to fine arts (architect artistic associations, transfer European and Croatian constitutions will be encouraged approach in learning, interpretable accent on national variations.	the course will deal with sture, sculpture and paintingers of artistic influence and protect alongside some bed to use scientific and proporetation and valorisation	tylistic q g) of the d individ eyond E ofessiona of XIX th	uestions XIX th ce uality in uropear al literure century	and propertury; responding compared and so	oblems egional inantly ration. ientific
Admission prerequisites	No prerequisites.	risual-artistic reaches of the	ie XIX	century.		
Learning outcomes and competences (4-10)	 Gain insight into XIXth of the control of the contr	nce of the XIX th century or hotography, especially in l ntent	liberating	g art fron	า์	ın art
Detailed course content according to the weekly class schedule	Week 1 Introduction. Course object Basic characteristics and th social and economic aspec Seminar themes proposals. Themes**: Stylistical identi the reality of social spa advancements towards me American and French revo revolution). Development of division of stylistical periods society and Industrial Revo Week 2 Classicism in the works of	neoretical problems of the ts of the «century that did analyses and discussions ty of the 19 th century. Reflece. Continuity of historodernity in the context of Jution to World War I (European societies as a during the 19 th century (Jution).	19 th cen not prod s 1 h elation be prical id f the de rope bet underlyii Enlighter	tury. Cu uce a st etween t ea and evelopme ween re ng frame nment, E	Iture-his yle ». 2 I the facad revolute ental line estauratio ework of Empiricis	torical, de and tionary e from on and f linear m, civil
	Classicism and its author archeological excavations, David, AJ. Gros, FP. Gein the examples of the work Schadow, C. D. Rauch and Seminar themes proposals. Themes**: Winckelmann's style in sculpture. Idealism emphasis on the period up painterly iconography with a	ors (international colonie J. Winckelmann). Great Frard, PP. Prud'hon, JA. orks by A. Canova, B. T. J. Flaxmann. 3h., analyses and discussions beliefs and the consequent and rationalism in the 19th to 1830. 19th century soci	s in Rorench Cla D. Ingree Thorvalds as 1 h acces of ca the century ial myths	ome, Plassicisms. Classisen, JA	rix de la painters icism scu A. Houde delevated g with	Rome, s: J. L. ulpture on, G.
	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. Paladio and Vitruvus – 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. Gèricault, 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 contitioned 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 photographical 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 scientfic method in the paintings by G.-P. Seurat and P. Signac. P. Cézanne – synthesis of shapes using colour movements. Autenthic oeuvres by P.

Gauguin, V. van Gogh and H. de Toulouse – Lautrec and their contributions to Expressionism, Symbolism and Art Nouveau. 3h

Seminar themes proposals, analyses and discussions. 1 h

Themes**: Influence of Japanese and oriental illustrations on the artistic ouevres by V. van Gogh, H. de Toulouse – Lautrec and P. Gauguin. H Rousseau – aboriginal art and the magic of dreams.

Week 8

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

Seminar themes proposals, analyses and discussions. 1 h

Themes**: Sculpture at the turn of the century (A. Maillol, A. Bourdelle, C. Despiau). Ecclecticism in sculpture (M. Klinger). Realism in sculpture (C.-E. Meunier).

Week 9

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, Ecolle 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

Seminar themes proposals, analyses and discussions. 1 h

Themes**: 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.

Week 10

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

Seminar themes proposals, analyses and discussions. 1 h

Themes**: 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.

Collogium exam (written)* 1h

*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.

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

Week 11

Continuity of Late Baroque tradition. Classicism as a line between feudal and civil

epochs; Classicism of the nobles and the Classicism of the citizens; Bidermeier. R. Adam and his obsession with Diocletian's palace. B. Felbinger's Classicism architecture. V. Andrić – a halt in realisation. 2h

Seminar themes proposals, analyses and discussions. 1 h

Themes**: Classicism in Split. Classicism in Zadar.

Historicism – ideological, economic and culturological aspects of Neo styles emerging in Croatia. 1h

Week 12

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*

* 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.

Seminar themes proposals, analyses and discussions. 1 h

Themes**: 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. Seccesionist architecture in Slavonia and North Croatia. Seccesionist architecture in Rijeka, Croatian Littoral and Istra. Seccesionist architecture in Dalmatia.

Week 13

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 Hötzendorf, A. Waldinger); motifs from Bidermaier portraits to Romanticism and Realism landscape paintings. V. Karas and the first signs of modernity in Croatian painting. 3h

Seminar themes proposals, analyses and discussions. 1 h

Themes**: 19th century painting in Split. 19th century painting in Zadar. Classicism painting in Dubrovnik.

Week 14

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*

*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.

Seminar themes proposals, analyses and discussions. 1 h

Themes**: 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».

Week 15

Fourth generation of painterly modernity: «Medulić» artistic association in the context

	of socio-political ed (J. Račić, M. Kralj Developmental lir Frangeš-Mihanov contemporary Euro Seminar themes part of the 19 th century to picture in motion of the 19 th century to picture in moti	jević; V. Ine of the vić and ropean me proposals on the country. Development of the country are are eminar the country.	Becić, O. Her 19 th century R. Valdec novements. 2 s, analyses a vide consumptopment of physics. just some emes accordens ac	rman). 1h y painting (to I. Mešt th and discussi ption: Croat otography o sculpture. of the poss ling to the i	from trović ions. tian politian politian politian politicismi sible individuring	A. D. Fernko) in compai 1 h erintmaking in g the 19 th cer ones. It will	orn, I. Rendić, R. rison with then the second half ntury – from pose be possible to
Instruction methods:	 ☑ lectures ☑ seminars and □ exercises □ on line in entire □ partial e-learnir ☑ field work 	worksho	ops [[☐ independ ☐ multimed ☐ laboratory ☐ work with ☐ (other)	dent a ia y n mer		
Student responsibilities	1. participate in th 2. behave in acco 3. participate in ar activities that enal 4. prepare a semi 5. present a semi 6. pass the writter and achieve a mir 7. to be informed the teacher and o 8. adhere to the ti 9. perform individu 10. actively and co	ordance wind perfor ble the action paper nar paper nar paper nar exam (enimum of about the studime frame ual and g	with ethical arm teaching a cquisition of a ccording to a ccording to a cquivalent to a classes he lents es required to group tasks in	nd scientific and extracurate arrived by the condition of the extraction of the extr	e prince rriculation blished blished exam xam and durant re act	ciples in higher (individual es provided by decriteria decriteria es are 2 passed colloquia ring the constivities of the	and group) by the course ed colloquia) ultations with course
Screening student	Attendance	2,5	Research	/	Pr	ractical work	/
work (name the proportion of ECTS	Experimental work	/	Report	/	(C	Other)	/
for each activitiy so the total number of	Essay	/	Seminar paper	1	(C	Other)	/
ECTS is equal to the ECTS value of the	Colloquium exams	/	Oral examinatio	n /	(C	Other)	/
course)	Written examination	1,5	Project	/	(C	Other)	/
Grading and evaluating students work in class and at the final exam	In accordance wit student, the final of following element 1. written exam, is colloquia is equiva 2. accepted and p 3. success in solv 4. class activity, p Criteria for evaluate repository.	grade in the second sec	the course is sfully passed he written ex d seminar palidual and groon in discuss	formed with I two colloquam) - 40% per - 40% oup tasks - 2 sions during	h reguia (p 10% golassents a	ard to the reaccositive grade ses and sem	e from both inars - 10% I in the course
Required literature (available in the library and via other		Ti	tle			Number of copies in the library	Availability via other media

media)	Hauser, A., Sociology of Art 1, Školska knjiga, Zagreb, 1986., p. 229-241;	1	/
	Stephen F. Eisenman (Thomas Crow, Brian Lukacher, Linda Nochlin, David Llewellyn Phillips, and Frances K. Pohl, Nineteenth Century Art: A Critical History (Fourth Edition), Thames & Hudson, London, 2011.	1	1 pdf
	H. W. Janson, Anthony F. Janson [dopunu, pregled povijesti umjetnosti u Hrvatskoj napisao Radovan Ivančević]. (2003). Povijest umjetnosti. Stanek, Varaždin	1	/
	Babić, Ljubo, Art in Croatia, Lj. Babić's collected works/Book I, A. Velzek, Zagreb, 1943	1	/
	Bidermeier in Croatia, exhibition catalogue, Museum of Arts and Crafts, Zagreb,1997	1	/
	Historicism in Croatia, Vol. I i II, exhibition catalogue, Museum of Arts and Crafts, Zagreb, 2000.	1	/
	Babić, Ljubo, Art in Croatia, Lj. Babić's collected works/Book I, A. Velzek, Zagreb, 1943.,	1	/
	Secession in Croatia, exhibition catalogue, Museum of Arts and Crafts, Zagreb, 2003 – select themes accompanying lectures	1	/
	Gamulin, Grgo, Croatian Painting in the XIX th century, Vol. 1, Art History in Croatia edition, Naprijed, Zagreb, 1995 – select themes accompanying lectures	1	/
Additional literature	Povijest svijeta, Naprijed, Zagreb, 1990., str. 524-600.		
Quality assurance methods ensuring acquisition of predetermined learning outcomes	 class attendance, class activity, successfully completed student questionnaire on the quality of teaching and passed exam and the fulfillment of the other obligations individual consultations students' self-assessment of the learning outcomes to collaborative assessment of the implementation and process 	teachers at the ons prescribed they achieved quality of the t	by the syllabus
Other (according to the proposer's opinion)	19th century art history, some topics in art are address theories, also photography.	sed through di	fferent

NAME OF THE COU	IRSE	PROTECTION OF	CULTURAL HERITAGE						
Code	FFU30	9	Year of study	2					
Course teacher	Željko Profes:	Peković, PhD, Full sor	Credits (ECTS)	3					
Associate teachers			Type of instruction (teaching hours per	L	S	Е	F		
Associate teachers			term)	30	15	0	0		
Status of the course	Manda	tory	Application of e- learning, in percent	/					
		COURSE DESCRIPTION							

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, Course objectives 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. Through seminar essays and discussions, they will get practice for independent scientific work on valorisation, research and protection of cultural heritage. Course enrolment No requirements requirements and entry competences required for the course Having passed the exam, students will be able to: - get acquainted with the basic methodology of the protection of monuments, and Learning outcomes movable and immovable cultural heritage. expected at the - recognise and distinguish changes in approach to environmental protection in a particular historical context course level (4 to 10 learning outcomes) - valorise monumental heritage and its environment - understand and present various approaches in environmental protection 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 Course content broken down in seminar essays. detail by class 3. Field work: visit to restorers' workshops for students, and on-site introduction to schedule (syllabus) 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.). monuments. Presentation of students' seminar essays and discussion. 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. 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. 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.

	T						
	heritage, and arch Europe. Cultural a values inherited Romanticism, firs Presentation of students and arch Croatia. Cultural a preservation. Orgatof students' semin 12. Historical of heritage, and arch (from the end of 19 of the period. Entiand discussion. 13. Historical of heritage, and arch (from the end of 10 of the period. Influentiage, and arch (from the end of 10 of the period. Influentiage, and arch (from mid-20th certifiage, and arch (from mid-20th c	itectural and history from the trestoral udents' so development of the trestoral land history development of the trestoral land history of the trestory of the trest	heritage in rical context Middle Artions of from the minar essent, under the heritage in discontent, under the heritage in the herit	partition to fit	icular, sind the period. The first ed cities, and discussion and icular, sind cular, in the world and discussion docular, in the world and discussion docular, in the world and discussion docular, in the world. and properling and discape and and properling and ding, and	Besides the anticate open-air muses reconstructions sision. methods of probe Romanticism (1 od. Romanticism od. Romanticism of first institutions methods of probe period of "biologid. Cultural and historion of students' signatures. Konzervate cientific approaches ion. methods of probe period of "biologia. Cultural and historions. Konzervate cientific approaches ion. methods of probe period of "acc Cultural and historions." Cultural and historions de environment. Further those of probe productions of probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and probe in the period of "acc Cultural and historions and period of	19th century) in que values, the eum, restorers' and facsimile. Itecting cultural 19th century) in 's approach to is. Presentation tecting cultural pical protection' storical context reminar essays tecting cultural pical protection' storical context orski zavod zan in protection. Itecting cultural tive' protection orical context of in protection of Presentation of tecting cultural tive' protection of tecting cultural protection of tecting cultural context of international protection of tecting cultural cultur
	(from mid-20th cer the period. Protect methods and effor Advisory service. heritage managem	ction in C ts. Legisl Interna nent. Pre	Croatia and ation on protional coo	d in to otect perat	the world ion and pro tion and	in the context of otection services. UNESCO docur	contemporary Specialisation.
	essays and discus	ssion.		□ ir	ndenender	nt assignments	
	⊠ seminars and	worksho	ps		nultimedia	-	
Instruction format:	□ exercises		•		aboratory		
	☐ on line in entiret	ty		□ v	vork with n	nentor	
	□ partial e-learnin ☑ field work			,	other)		
Student's obligations	1. Regular attenda 2. Attending field of a participate and activities that enable. Prepare and prepare the written of the teacher and ot a control of the teacher to the time.	classes. perform to ble the accessent a second a second a second about the cher students.	teaching and control of the control	nd ex f lear per ac le / s	ctracurricul rning outco ccording to he missed	lar (individual and omes provided by o pre-established during the consu	group) the course. criteria. Itations with
Monitoring students'					1	Practical	,
performance (enter the value of ECTS	Class attendance Experimental	1,5	Research Paper		/ /	training (Other)	/
credits for each activity, so that the	work	,	Seminar			,	,
total number of ECTS credits	Essay	/	essay		0,5	(Other)	/
equals the ECTS	Tests	/	Oral examination	on	/	(Other)	/

worth of the course):	Written examination	1	Project	/	(Other)	/			
Grading and evaluating students' performance in class and at the final examination	 Class activity, p Prepared and p Criteria for evaluate 	Written exam - 60% Class activity, participation in discussions during classes and seminars - 30% Prepared and presented seminar paper in accordance with the instructions - 109 riteria for evaluating and grading dividual elements are described							
		Tit	le		Number of copies in the library	Availability via other media			
Required reading	B. M. Feilden: Uvo nasljeđa, Zagreb 1		zerviranje kultu	rnog	1	/			
(available in the library and via other	T. Marasović: Zaš 1989.	T. Marasović: Zaštita graditeljskog nasljeđa, Zagreb 1 /							
media)	T. Marasović: Akti Split 1985.	vni pristu	ıp graditeljskor	n nasljeđu,	1				
Optional reading	II. Maroević: Sada Pogledi 18, br.3/4, monuments)				o the protection	of			
Quality monitoring methods ensuring acquirement of exit competencies	- student question - passed exam an - individual consul - students' self-ass	class attendance, class activity, successfully completing tasks student questionnaire on the quality of teaching and teachers at the university leverassed exam and the fulfillment of the other obligations prescribed by the syllabuse individual consultations students' self-assessment of the learning outcomes they achieved collaborative assessment of the implementation and quality of the teaching							
Other (as proposed by the submitter)									

NAME OF THE COU	IRSE	ENGLISH LANGU	IAGE IV				
Code Course teacher		E Ninčević, Senior ge Instructor	Year of study Credits (ECTS)	2			
Associate teachers	/		Type of instruction (number of hours)	L	S	Е	F
			()	15	0	15	0
Status of the course	Mandat	ory	Percentage of application of e-learning	/			
		COURSI	DESCRIPTION				
Course objectives			complex terminology in thulary, reading, writing, synt		f art hist	orical st	udies
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)	- Develo - Comp - Interpo - Develo subject	rehend and orally paret (paraphrase) cor op the skill to write a (productive skills at	using specialist texts writte araphrase texts written in E applex texts on specialist su and deliver an in-class pres a higher level).	English. ubject ar	eas.	academi	С
Course content broken down in detail by weekly class	E Introd		s, comprehension check, e structures in written forms				

schedule (syllabus)	passive, compound noun and adjective	ves, idioms)
	2 L Caravaggisti ("Caravaggesq	ues"), Ribera, Rembrandt, La Tour, Manfredi
		ension check, exercises (writting skills, text
		presentation on an artist or a period of the
	student's choice – discussion points	
	3 L Baroque in Flanders and Ho	
		ension check, exercises (writting skills, text
		presentation on an artist or a period of the
	student's choice – discussion points	
	4 L Baroque in Spain	anaina ahaak ayarsiasa (yyyittina akilla tayt
		ension check, exercises (writting skills, text presentation on an artist or a period of the
	student's choice – discussion points	bresentation on an artist of a period of the
	5 L Rococo	
		ension check, exercises (writting skills, text
		presentation on an artist or a period of the
	student's choice	
	6 L Neoclassicism: David, Ingre	S
		ension check, exercises (writting skills, text
	cohesion and coherence), short oral p	presentation on an artist or a period of the
	student's choice – discussion points	
		eynolds, Gainsborough, Constable,
		hension check, short oral presentation on an
	artist or a period of the student's choice	
	8 L Francisco de Goya and his <i>oeu</i>	vre prehension check, exercises (writting skills,
		oral presentation on an artist or a period of the
	student's choice – discussion points	oral presentation on all artist of a period of the
	9 L Romanticism in France: Gericau	It and Delaxcroix
		orehension check, exercises (writting skills,
		oral presentation on an artist or a period of the
	student's choice – discussion points	
	10 L Impressionism	
		prehension check, exercises (writting skills,
		oral presentation on an artist or a period of the
	student's choice – discussion points	
	11 L Post-Impressionism	nprehension check, exercises (writting skills,
		oral presentation on an artist or a period of the
	student's choice – discussion points	oral presentation on all artist of a period of the
	12 L Symbolism	
		prehension check, exercises (writting skills,
		oral presentation on an artist or a period of the
	student's choice – discussion points	·
	13 L Fauvism	
		nprehension check, exercises (writting skills,
		oral presentation on an artist or a period of the
	student's choice – discussion points	
	14 L Written preliminary exam E Written preliminary exam	
	15 L Assesssment and grading	
		nding activities, discussion points, Q/A
	⊠ lectures	☐ independent assignments
	☐ seminars and workshops	□ multimedia
Format of	⊠ exercises	□ laboratory
instruction	☐ on line in entirety	□ work with mentor
	□ partial e-learning	☐ (other)
	☐ field work	
Student		to in all senects of the teaching process
responsibilities		ate in all aspects of the teaching process and scientific principles in higher education
Tooporioibilities		activities that enable the acquisition of

	the teacher and 5. adhere to the	ed about to dother stue time frand vidual and	the classes he udents mes required to I group tasks in	/ she missed o perform acti	during the constituties in the court quality manner	
Screening student work (name the	Class attendance	1	Research	/	Practical training	g /
proportion of ECTS credits for each	Experimental work	/	(Other)	/		
activity so that the total number of	Essay	/	Seminar essay	/	(Other)	/
ECTS credits is equal to the ECTS	Tests	/	Oral exam	0,5	(Other)	/
value of the course)	Written exam	0.5	Project	/	(Other)	/
Grading and evaluating student work in class and at the final exam	Colloquium 30° Written exam 3 Oral exam 35% Criteria for eva repository.	55% Juating an		vidual elemen	ts are described	in the course
Required literature (available in the library and via other		,	Title		Number of copies in the library	Availability via other media
media)	McCarthy M., (in Use (Advance				1	/
	Chilvers I. (200 Artists, Oxford			ry of Art and	1	/
	Clarke M. (200 Terms, Oxford	1), The O	xford Dictiona	ry of Art	1	/
Optional literature (at the time of submission of study programme proposal)	Monographs of (www.wga.hu)	artists, th	ne Internet			
Quality assurance methods that ensure the acquisition of exit competences	 passed exam individual con students' self 	ionnaire of and the f sultations assessm	on the quality of the state of the state of the learn of the learn	of teaching and e other obligation ning outcomes		
Other (as the proposer wishes to add)	/					

NAME OF THE COU	IRSE	ITALIAN LANGUAG	GE IV				
Code	FFU3	0F	Year of study	2			
Course teacher		ta Hace-Citra, Senior uage Instructor	Credits (ECTS)	2			
Associate teachers	/		Type of instruction (number of hours)	L	S	Е	F
Associate teachers			(number of flours)	15	0	15	0
Status of the course	Mand	atory	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	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, 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)
	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 referimento.
Course content broken down in detail by weekly class schedule	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 referimento. 3 Lecture Dal realismo all'impressionismo. (Cézanne) Exercises Adoption of the content of Italian terminology with processing and
(syllabus)	translation Acquisizione dei contenuti e della terminologia specifica lavorando su testi di referimento. 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 referimento.
	5 Lecture II 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 II 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 referimento. 7 Lecture Discorso critico.
	Exercises Autore contemporaneo a selta. 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 referimento. 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 referimento.
	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

	terminologia sp 15 Riepilogo Lo Exercises Sem Comments in c	ecture ninar pres			osizione della p	oresentazione.
Format of instruction	 ☑ lectures □ seminars ar ☑ exercises □ on line in en □ partial e-lear □ field work 	tirety	ops	☐ independe ☐ multimedia ☐ laboratory ☐ work with ☐ (other)		
Student responsibilities	actively and participate ir activities and to course	n and perf asks that	form teaching enable the ac	and extracurri quisition of lea	cular (individual	provided by the
Screening student	Class	1	Research	/	Practical traini	
	attandanaa	1 -		1'		9
work(name the proportion of ECTS credits for	attendance Experimental work	/	Report	/	Presentation of essay	of 0.5
work(name the proportion of ECTS	Experimental	/	Seminar	0.5		0.5
work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is	Experimental work	/ /	•	/ 0.5 /	essay	of 0.5 /
work(name the proportion of ECTS credits for eachactivity so that the total number of	Experimental work Essay	/ / /	Seminar essay	/ 0.5 / /	essay (Other)	0.5 / / /
work(name the proportion of ECTS credits for eachactivity so that the total number of ECTS credits is equal to the ECTS	Experimental work Essay Tests Written exam Monitoring part acquisition of grammar), and 1. class activity 2. success in s 3. prepared an teachers - 80%	general land the use of the participal colving ind d present	Seminar essay Oral exam Project in teaching acinguage and the professional action in discussividual and great great seminar professional professiona	/ / ctivities with the language of literature. ssions during of oup tasks in teaper in accord	essay (Other) (Other) (Other) e purpose of che	ecking the (vocabulary and ninars - 10% structions of
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) Grading and evaluating student work in class and at the final exam	Experimental work Essay Tests Written exam Monitoring part acquisition of grammar), and 1. class activity 2. success in s 3. prepared an teachers - 80% Criteria for evaluation.	general lai the use o , participa olving ind d present d	Seminar essay Oral exam Project in teaching acinguage and the professional action in discussividual and great great seminar professional professiona	/ / ctivities with the language of literature. ssions during of oup tasks in teaper in accord	essay (Other) (Other) (Other) e purpose of chef the profession classes and seme eaching activities ance with the insertions.	ecking the (vocabulary and ninars - 10% structions of
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) Grading and evaluating student work in class and at the final exam	Experimental work Essay Tests Written exam Monitoring part acquisition of grammar), and 1. class activity 2. success in s 3. prepared an teachers - 80% Criteria for evaluation.	general lai the use of participal olving ind d present duating ar	Seminar essay Oral exam Project in teaching act of professional action in discustividual and grading industrial grading grading industrial grading gra	/ / / ctivities with the language of literature. cisions during croup tasks in teaper in accordividual elements.	essay (Other) (Other) (Other) e purpose of che find the profession classes and seme eaching activities ance with the instance with the instance of copies in	ecking the (vocabulary and ninars - 10% structions of d in the course

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) Talijanska konverzacijska gramatika, 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 COL	JRSE ART OF THE 20th C	ENTURY – FUNDAMENT Y	AL POE	BLEMS A	AND TH	E	
Code	FFU401	Year of study	3				
Course teacher	Dalibor Prančević, PhD, Assistant Professor	Number of credits allocated (ECTS)	5				
Associates	Klara Ćapalija, Teaching	Contact hours per	L	S	Е	F	
	Assistant	semester	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)	 Develop skill of evaluating modern art Ability to relate modern art and art from the previous periods outside of chronology Use of lectures, exhibitions and similar events to analyse the purpose of art in everyday life Recognise history of modern art as a history of ideas and not stylistical categories 						
Detailed course content according to the weekly class schedule	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. Enthropy of historicalness. The end of historical understanding of art and weariness in the maintenance of the old image. 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 XX th century; decades of avant garde. Convergence of painting and sculpture (Degas, Renoir, Matisse). Why Cezanne and not Rodin?						

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. 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. 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...) 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). The idea of synthesis of life and art (Seccession, 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. Russian avant-garde. Malevič and Suprematism. Examples of Russian-Ukrainian avant-garde influence. Revolutionary art or the relationship between politics and art, totalitarism and freedom. 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.) 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. Return to order and reality as a reaction to radicalism of avant-gardes (Neue Sachlichkeit, Zemlja etc.) 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...) The question of isolation, marginalisation and "self-sufficiency" of national art. Croatian Modern art after 1918. No doors opened. 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. Ivan Meštrović and national and hypernational myths. Politics and ideology in art (Meštrović before 1918).

Instruction methods:

 □ lectures **⋈** seminars and workshops □ multimedia exercises □ laboratory □ *on line* in entirety □ work with mentor □ partial e-learning □ (other) ☑ field work

Student 1. participate in the teaching process as a prerequisite for taking the exam and responsibilities 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 Attendance 2 Research 0.5 Practical work work (name the Experimental proportion of ECTS Report (Other) work for each activitiy so Seminar the total number of 0.5 1 Essay (Other) paper ECTS is equal to the ECTS value of Colloquium Oral (Other) the course) exams examination Written 1 Project (Other) examination Grading and 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 evaluating students work in class and at following elements: the final exam 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. Number of Availability via Title copies in other media the library 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 Herbert Read, Istorija modernog slikarstva, Beograd, Required literature Herbert Read, Istorija moderne skulpture, Beograd, 1 (available in the 1980. library and via other Mario De Micheli, Umjetničke avangarde XX. media) stoljeća, Nakladni zavod Matice hrvatske, Zagreb, 1990. H. H. Aranson, Povijest moderne umjetnosti: slikarstvo, kiparstvo, arhitektura, fotografija, Varaždin, Mostar, Zagreb, 2009. Grgo Gamulin, Hrvatsko slikarstvo XX stoljeća, 1 Naprijed-Ljevak, Zagreb

	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, 18981975. (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 19001950., Beogradski izdavačkografički 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)	7				

NAME OF THE COURSE CONTEMPORARY ART						
Code	FFU402	Year of study	3.			
Course teacher	Dalibor Prančević, PhD, Assistant Professor	Credits (ECTS)	4			
Associate teachers	1	Type of instruction (number of hours)	L	S	Е	F
Associate teachers		(number of nours)	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					

	After completing the course, students	will be able to: the course from a professional and scientific				
Learning outcomes	point of view;					
	- develop the ability to interpret and evaluate art works from the second half of the					
expected at the	20 th c. and today;					
level of the course		rities of the art that appears and develops in				
(4 to 10 learning outcomes)	the Croatian national cultural space with the art of the European and world co					
outoomes)	second half of the 20th c. and today.	that analyses and interprets the art of the				
	· · · · · · · · · · · · · · · · · · ·	ation of the chiestives and tasks of the source				
	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					
		ne 20 th 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					
Course content	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,					
broken down in	representatives and their artistic achievements and activities).					
detail by weekly class schedule	_	Carolina (experiment and interdisciplinary				
(syllabus)		opment in the second half of the 20 th c.).				
(=)	4. Fluxus (approach to the Fluxus iss Neodada (examples of dissemination	sue according to J. Hendricks: Fluxus Codex).				
		Realism (aspects of the appearance of the				
	readymade in France). Gorgona (context, representatives and examples of their					
	artistic activities).					
	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).					
	7. Pop Art in Britain (different aspects and representatives). Pop art in America					
	(various aspects and representatives).					
		ceptual art (the introduction of the concept of aviour in the sphere of conversation about art).				
	Conceptual art (basic settings and pro					
	9. Development of conceptual art in Croatia (New Art Practice, Group of Six).					
	10. Germano Celant and Arte Povera (poor art, representatives and examples of					
	their artistic activities).					
	11. Feminist discourse and intervention within the artistic practice.12. Postmodernism (Italian tans-avant-garde, anachronism, new baroque, new					
		sm / new wild). The art of the 80s in Croatia.				
	13. Art in Europe from 1990 to the pre					
	14. Art in Europe from 1990 to the pre15. Art in Croatia from 1990 until toda					
	⊠ lectures	y. ☑ independent assignments				
	⊠ seminars and workshops	□ multimedia				
Format of	□ exercises	□ laboratory				
instruction	☐ <i>on line</i> in entirety	⊠ work with mentor				
	□ partial e-learning	□ (other)				
	⊠ field work					
Student responsibilities	as a prerequisite for taking the exam and					
responsibilities	achieving the final grade (lectures 80%) 2. behave in accordance with ethical a	and scientific principles in higher education				
	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					
	4. write an essay according to the teacher's instructions and set criteria, all in accordance with academic, ethical and faculty principles and regulations					
	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					
	6. to be informed about the classes they missed during the consultations of teachers and other students					

	7. adhere to the	e time fra	mes required t	o 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							
Screening student work(name the proportion of ECTS credits for eachactivity so that	10. actively and Class			ate in teaching		/		
	attendance Experimental	2	Research	/	Practical trainin	g /		
	work	/	Report	/	(Other)	1		
the total number of ECTS credits is	Essay	0,5	Seminar essay	0,5	(Other)	/		
equal to the ECTS	Tests	/	Oral exam	/	(Other)	/		
value of the course)	Written exam	1	Project	/	(Other)	1		
	written exam, ie successfully passed two colloquia (positive grade from both colloquia is equivalent to the written exam) - 50% prepared and presented seminar paper in accordance with the instructions of the teacher - 30% sessay made in accordance with the teacher's instructions - 10% class activity, participation in discussions during classes and seminars - 10% Criteria for evaluating and grading individual elements are described in the course repository.							
	Title			Number of copies in the library	Availability via other media			
	Miško Šuvakov postmoderne li 1950., Beograd	kovne um	1	/				
Required literature	David Hopkins University Pres	ss, 2000.		/				
(available in the library and via other	Nicolas Bourriaud, Relational Aesthetics, Les presses du réel, Pariz, 2002.				1	/		
media)	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 1 Maraniello), Sk		1	/				
	Socijalizam i m 19501974., (u suvremene um umjetnosti, 201	nodernost: urednica: l ijetnosti, l	1	/				
	Jerko Denegri, Umjetnost konstruktivnog pristupa: 1 EXAT '51 i Nove tendencije, Horetzky, Zagreb, 2000.					/		
	Gorgona, katalog izložbe (koncepcija kataloga i izložbe: Nena Dimitrijević), Galerija suvremene umjetnosti, Zagreb, 1977.					/		
	Inovacije u hrv godina, katalog Susovski), Gal Muzej savreme	atskoj um g izložbe (erija suvre	jetnosti sedam urednik katalo emene umjetno	ga: Marijan osti, Zagreb,	, 1 /			
	Nova umjetničl (urednik katalo suvremene um	ka praksa ga: Marija	1966-1978., k an Susovski), (atalog izložbe	pe 1 /			

Optional literature (at the time of submission of study programme proposal)	- Edward Lucie-Smith: Movements in art since 1945 new edition, Thames & Hudson, London, 2001 Concepts of modern art, from fauvism to postmodernism, (urednik: Nikos Stangos), Thames & Hudson, London, 1981/1994/2001 - Tony Godfrey: Conceptual Art, Phaidon Press, 1998/1999/2001 - Lucy R. Lippard et al.: POP ART, Beograd, 1977 Jon Hendricks: FLUXUS CODEX, Harry N. Abrams, Inc., Publishers, 1995 R. Flood, F. Morris et al.: Zero to Infinity: Arte Povera 1962-1972, Walker art Center, Minneapolis, Tate Modern, London, 2001 Pedesete godine u hrvatskoj umjetnosti, katalog izložbe (urednici: Zvonko Maković, Iva Radmila Janković, Numen), Dom hrvatskih likovnih umjetnosti, Zagreb, 2004 Hrvatska likovna kritika 50ih, Izabrani tekstovi, (urednica: Ljiljana Kolešnik) Društvo povjesničara umjetnosti Hrvatske, Zagreb - Marija Gattin et al.: Gorgona: monografija, Zagreb, 2002 Grupa šestorice autora, katalog izložbe (urednica: Janka Vukmir), SCCA, Zagreb, 1998 Život umjetnosti, br. 33/34, Institut za povijest umjetnosti Zagreb, 1982 Ljiljana Kolešnik, Između Istoka i Zapada: hrvatska umjetnost i likovna kritika 50-ih godina, Institut za povijest umjetnosti, Zagreb, 2006 Primary documents: A Sourcebook for Eastern and Central European Art Since the 1950s, (urednici: Laura Hoptman, Tomaž Pospiszyl), Cambridge Mass: MIT Press, 2002 East Art Map: Contemporary Art and Eastern Europe (urednici: IRWIN), An Afterall Book, Central Saint Martin College of Art and Design, University of the Arts, London, 2006.
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 THEORY AND HISTORY OF DESIGN							
Code	FFU	403	Study year	3			
Course teacher		a Kalčić, PhD, ociate Professor	Credits (ECTS)	4			
		rijela Matić,	Presentation of	L	S	Е	F
Associate teachers	Tea	ching Assistant	lectures (hours per semester)	45	15	0	0
Status of the course	Man	Mandatory percent of e-learning 20 %					
		COURS	E DESCRIPTION				
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	N/A				
requirements and					
entry competences required for the					
course					
00000	Upon completion of the course, the s	students will be able to:			
	1. understand and explain the main	universal terms and historical classification			
l	of design style periods,	The second secon			
Learning outcomes expected at the level	 classify and compare historical an recognize and distinguish the eler 				
of the course (4 to 10	4. critically observe design trough in				
learning outcomes)	5. develop independent critical expre	ession trough preparing, composing,			
		d argumenting of their seminar work by using			
		pendently chosen scientific and professional etencies trough interpretation of design			
	works,	etericles trough interpretation of design			
	6. use the main methodology in writing	ng of articles and scientific papers.			
		Aims and tasks of the course. Introduction to			
		ction to design. Compendium of design history.			
	work, how to use literature, how t	anation of methodology how to write a seminar			
		f the Modern Movement. Arts & Crafts,			
	Wiener Werkstatte. Loos: Ornam				
Course content	3. De Stijl. Constructivism.	to Food of the Twentiath Contury			
broken down in detail by weekly	 Bauhaus. Film: Frank Whitford: Th The echo of Bauhaus. Croatian re 	· · · · · · · · · · · · · · · · · · ·			
class schedule	Tomljenović Meller.	prodomativos ota Borgo, and Italia			
(syllabus)	6. Architects/designers of Modernism				
	Scandinavian design: Alvar Aalto				
	 Modernism and design, ideology a presentations. 	and style. Design and modernity. Seminar			
	8. Design after Modernism and crisis	s of Functionalism. Seminar presentations.			
	9. Graphic design, visual communica	ations and society struggles. Seminar			
	presentations. 10.Typography. Seminar presentation	· · · ·			
		reb: Gallery Klovićevi dvori and Museum of			
	Contemporary art.	·			
		sign. Object dematerialization. Seminar			
	presentations. 13.Theoretical explanations of mater	rial world. Saminar presentations			
		ign in 20. Century. Seminar presentations.			
		sign in USA and Europe. Conclusion: design in			
	Croatia and City of Split. Final ev				
	⊠ lectures	☐ independent assignments			
Format of instruction	☑ seminars and workshops☐ exercises	□ multimedia			
	☐ on line in entirety	☐ laboratory ☐ work with mentor			
	□ partial e-learning	☐ (other)			
	☑ field work	(outer)			
Student	1. participate in the teaching process				
responsibilities		and scientific principles in higher education			
	continue 3 participate and perform teaching a	and extracurricular activities (individual and			
	group)	THE OMITAGE TOURS AND A STATE OF THE OWNER AND A STATE OWNER AND			
	activities that enable the acquisition	of learning outcomes envisaged by the course			
	4. prepare a seminar paper according5. present a seminar paper according				
		to the written exam are 2 passed colloquia)			
	and	to the mitter exam are 2 passes consequia,			
	achieve a minimum of 50% accuracy				
	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	Class attendance	2	Research	/ /	Practical training	/	
proportion of ECTS credits for	Experimental work	/	Report	/	(Other)	/	
eachactivity so that the total number of	Essay	/	Seminar essay	1	(Other)	/	
ECTS credits is equal to the ECTS value of the course)	Tests	/	Oral exam	/	(Other)	/	
value of the course)	Written exam	1	Project	/	(Other)	/	
evaluating student work in class and at the final exam	following elemental numbers of the colloquia is equal to the colloquia is elemental to the colloquia is equal to the colloquia is	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					
	Title				Number of copies in the library	Availability via other media	
	1. Loos, Adolph		9	/			
Required literature (available in the	2. Pevsner, Nik modern design Gropius, Pengu	colaus (197 : from Willi	4	/			
library and via other media)	3. Keller, Goros Vjesnik, Zagret		2	/			
mediay	4. Heskett, Joh Thames and H		2	/			
	5. Vukić, Feđa dizajna, Meand	•	1	/			
	6. Penny Sparke (2004.), An introduction to 1 / design and culture: 1900 to present, Routledge, London						
Additional literature	 Horvat Pintarić, Vera (1979.), <i>Od kiča do vječnosti</i>, Biblioteka Pitanja, CDD, Zagreb Tatomir, Zrinka (1993.), <i>111 godina naše škole</i>, <i>Od Obrtne škole do Škole primijenjene umjetnosti i dizajna 1882-1993</i>, Zagreb Kavurić, Lada (1999.), <i>Hrvatski plakat do 1940. godine</i>, <i>Horetzky</i>, <i>Zagreb</i> Denegri, Ješa (2000.), <i>Umjetnost konstruktivnog pristupa: Exat 51 I Nove tendencije</i> Vukić, Feđa (2003.), <i>Od oblikovanja do dizajna - teorija i kritika projektiranja za industrijsku proizvodnju</i>, UPI-2M Plus, Zagreb Šverko, Ivana (2003.), <i>Splitska škola za dizajn</i>, Književni krug, Split Galjer, Jasna (2004.), <i>Dizajn pedesetih u Hrvatskoj: od utopije do stvarnosti</i>, Horetzky, Zagreb (2006., 2009. and 2009.), <i>Design Classics, Pioneers, Mass Design</i> (part no 1, no 2 and no 3), Phaidon Press, London 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.), Osnove industrijskog dizajna, Arhitektonski fakultet, Zagreb Trough Lectures students will become acquainted with professional books, studies and articles related to lectures, seminars, discussions or those that are
Quality monitoring methods nsuring 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)	1

NAME OF THE COU	NAME OF THE COURSE MONUMENTS: SPACE, FORM, MEANING						
Code	FFU5		Year of study	3			
Course teacher		or Prančević, PhD, tant Professor	Number of credits allocated (ECTS)	2			
	/		Contact hours per	L.	S	Е	F
Associates			semester	30	0	0	0
Course status	Electi	ve	Percentage of e- learning implementation	/			
		COURS	EDESCRIPTION				
Course objectives	Progr	amme involves matte	r providing insight into und	erstandi	ng the m	nultifacet	ted
		ment culture of the 20	O 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						

	Modernist project and ideological co	Croatia in the last two decades. Modernist projections of monumental sculpture. Abstract morphology of monuments and ideological context (examples: Vojin Bakić, Dušan Džamonja).						
	Monument and conceptual art. Anti-monument. Monuments to the victims of Holocaust. Problematic and modes of commemorating collective human suffering. Victor or everyone: Victors and the defeated? Monument and fate – devastation of memory as a project of 'new ideology'. Monument in the middle of the socio-political paradigm shift. History and now. Memento Park (Statue Park) near Budapest. Fallen Monument Park in Moscow. Visibility of 'ideology of revenge' through devastation of 3000 monuments to the National Liberation War and the Wall of Pain. 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. Articulation of specific sculptural problematics in the context of platforms provided by sculpture workshops and sculpture symposiums. Examples in Croatia and worldwide. (Mediterannean symposium of sculpture, 1969-2010). Presentation of seminar papers. Discussion and comments. Presentation of seminar papers. Discussion and comments.							
	⊠ lectures	•			ndent assignments			
la atministica		worksh	ops	☐ multime	dia			
Instruction methods:	□ exercises			□ laborato	,			
THOUSE OF	☐ <i>on line</i> in entire	•		□ work wi	th mentor			
	☐ partial e-learnir	ng		□ (other)				
Student	☑ field work1. participate in th	o toochir	og process:	loctures 90	10/			
responsibilities	2. behave in acco	rdance v	vith ethical a	and scientif	ic principles in high			
	3. participate in and perform teaching and extracurricular (individual and group) activities that enable the acquisition of learning outcomes provided by the course							
	4. pass the oral ex	xam		_	ed during the cons			
	teacher and other				_			
	6. actively and co	nstructive	ely participa	te in teachi	ng			
Screening student	Attendance	1	Research	/	Practical work	/		
work (name the proportion of ECTS	Experimental work	/	Report	/	(Other)	/		
for each activitiy so the total number of	Essay	/	Seminar paper	/	(Other)	/		
ECTS is equal to the ECTS value of	Colloquium exams	/	Oral examinati	on 1	(Other)	/		
the course)	Written examination	/	Project	/	(Other)	/		
Grading and evaluating students work in class and at the final exam	final oral exam (80%) active participation in teaching (20%). Criteria for evaluating and grading individual elements are described in the course repository.							
		Ti	Number of copies in the library	Availability via other media				
Required literature (available in the	Lewis Mumford, 7 Harcourt Brace & London, 1970					1		
library and via other media)	Sergiusz Michalsl Political Bondage				998	/		
	Ljiljana Kolešn Deconstruction.		and 1 rarv	1				

	Monuments to the Victims of Holocaust, Anali Galerije Antuna Augustinčića, nr. 26., Klanjec 2007		
	Ljiljana Kolešnik, Social Realist Iconography in the Works by Antun Augustinčić, Peristil nr. 37., Zagreb, 1994	/	On line
	Ljiljana Kolešnik, Social Realist Iconography in the Post-War Works by Antun Augustinčić (II), 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 Kolešnik, <i>Ivan Meštrović's Unfinished Monument to Jozef Plisudski in Warsaw,</i> Radovi Instituta za povijest umjetnosti 19, 1995.		On line
	Antoaneta Pasinović, <i>Spatial Analysis of Monuments</i> , Život umjetnosti, nr. 2, 1966	/	On line
	Zdenko Kolacio, On Spaces, Monuments, Origins, Art, Forum: časopis za suvremenu književnost Jugoslavenske akademije znanosti i umjetnosti, book 29, nr. 4-5., 1975		/
	Zdenko Kolacio, <i>Sculpture and Space in the City:</i> (<i>Reflections</i>), Forum: časopis Razreda za suvremenu književnost Jugoslavenske akademije znanosti i umjetnosti, book 41, nr. 6., 1981	1	/
	Peter Carrier, Fixating memories, Memorial to the murdered Jews of Europe, Život umjetnosti 64, 2001	1	On line
	Georg Schöllhammer, Lady Rosa of Luxemburg, Život umjetnosti 65-66, 2002	1	On line
	Pierre Stiwer, A Woman's Story, 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)		/
Additional literature	Art and Power, Europe under Dictators (1930-1945), Gallery, London, 1995/96. Referent dictionaries and lexicons. Students will be provided with additional literature on each class.		
Quality assurance methods ensuring acquisition of predetermined learning outcomes	 class attendance, class activity, successfully comple student questionnaire on the quality of teaching and passed exam and the fulfillment of the other obligation individual consultations students' self-assessment of the learning outcomes collaborative assessment of the implementation and process 	teachers at thons prescribed they achieved	by the syllabus
Other (as proposed by the submitter)			

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

Associate toochers	Type of instruction (teaching hours per		L	S	Е	F			
Associate teachers			term)		45	15	0	0	
Status of the course	Mandatory		Application		/				
		001100		in percent					
			E DESCRI						
Course objectives		ntroduction to basic theoretical concepts applied to the field of fine arts. Competence in interpreting and writing critical texts.							
Course enrolment	N/A								
requirements and									
entry competences required for the									
course									
Learning outcomes	1. gain insight into							since	
expected at the	the 1960s, as well							_	
course level (4 to10	2. Review the histo								
learning outcomes)	Adopt critical that approaches, semice								
	4. Apply topics and	0,	•	· ·					
	reviews, prefaces					, you. o	0004	,,	
	The course is taug			nours each.					
	1. Introduction to F		Theory						
	2. The concept of a3. Speech on art	art							
	4. Beauty history a	ind fine a	rts theory						
	5. Psychological a			sis of fine arts	;				
Course content	6. Phenomenologi								
broken down in	7. A sociological a	pproach	to the analy	ysis and interp	retation of	the visu	ual arts		
detail by class schedule (syllabus)	8. Semiology 9. Structuralism, p	oototruoti	ıraliam						
scriedule (syllabus)	10. Feminism	osisiiucii	uransiii						
	11. Postcolonial Th	neories							
	12. Criticism, theor								
	13. The End of Art		(Belting, D	anto)					
	14. Institutional crit								
	⊠ lectures				nt assigr	nments			
la atmostica formati	Seminars and Sem	worksho	ps	$\ \square \ multimedia$					
Instruction format:	☐ exercises			☐ laboratory					
	☐ <i>on line</i> in entiret	-		⊠ work with	mentor				
	☐ partial e-learnin	g		☐ (other)					
	☐ field work					000/			
	1. participate in the						educatio	nn -	
	2. behave in accordance with ethical and scientific principles in higher education3. participate and perform teaching and extracurricular (individual and group)								
	activities that enable the acquisition of learning outcomes envisaged by the course								
	4. prepare a semir								
	5. present a semin							-> 1	
Student's obligations	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							a) and	
otudent a obligations									
	college 9. perform individu	ıal and a	roup tacks	in a timely and	quality m	anner			
	10. Participate act				quanty III	aillei			
Monitoring students'	·			,	Practical		,		
performance (enter	Class attendance	2	Research	/	training		/		

1			_	1	T			
the value of ECTS credits for each	Experimental work	/	Paper	/	(Other)	/		
activity, so that the total number of	Essay	1	Seminar essay	/	(Other)	/		
ECTS credits equals the ECTS	Tests	/	Oral examination	/	(Other)	/		
worth of the course):	Written examination	2	Project	/	(Other)	/		
Grading and evaluating students' performance in class and at the final examination	student, the final of following elements 1. written exam, is colloquia is equiva 2. research and program 3. success in solvid 4. teaching activity	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		Tit	tle		Number of copies in the library	Availability via other media		
library and via other	V. Tatarkjevič, Isto	orija šest	pojmova, Beo	grad 1990.	1	/		
media)	M. Suvakovic, Poj Horetzky, Zagreb,		suvremene um	jetnosti,	1	/		
	Art in Theory 1900 Blackwell publishing			ood),	1	/		
	Aristotel, O pjesničkom umijeću, Školska knjiga, Zagreb, 2005. Platon, Država, Naklada Juričić, Zagreb, 2001. Hans Georg Gadamer, Ogledi o filozofiji umjetnosti, AGM, Zagreb 2003. Wladyslav Tatarkievitz, Istorija šest pojmova, Nolit, Beograd, 1990. Katherine Everett Gilbert, Helmut Kuhn, Istorija estetike, Kultura, Beograd 1969. Umberto Eco, Povijest Ijepote, Hena, Zagreb, 2004. Umberto Eco, Istorija ružnoće, Plato, Beograd, 2007. Ernesto Grassi, Teorija o lepom u antici, Srpska književna zadruga, Beograd 1974. Assunto, Rosario: Teorija o lepom u srednjem veku, Kniževna misao, Beograd 1975. Vitruvije, Deset knjiga o arhitekturi / De architectura libri decem, IGH, Zagreb 1997. Umberto Eco, Umjetnost i Ijepota u srednjovjekovnoj estetici, Institut za povijest umjetnosti, Zagreb, 2007 Lionello Venturi, Istorija umetničke kritike, Kultura, Beograd 1963. Ideal, forma, simbol, Povijesnoumjetničke teorije Winckelmana, Wölfflina i Warbura, (priredio M. Pelc), IPU, Zagreb 1995. Erwin Panofsky, Idea, Prilog povijesti pojma starije teorije umjetnosti, Golden marketing, Zagreb 2002. Leon Batista Alberti, O slikarstvu / De pictura, O kiparstvu / De Statua, IPU, Zagreb 2008. Michel Foucalt, Riječi i stvari, Golden marketing, Zagreb 2002. Nelson Goodman, Jezici umjetnosti, Pristup teoriji simbola, Kruzak, Zagreb, 1997. Ernest Bloch, O umjetnosti: izabrani tekstovi, Školska knjiga, Zagreb, 1981. Duh apstrakcije; W. Woringer, Apstrakcija i uživljavanje, V. Kandinski, O duhovnom u umjetnosti, (ur. Marcel Bačić), Zagreb, 1999. Theory in Contemporary Art since 1985, (ur. Simon Leung, Zoya Kocur), Blackwell, London, 2004. (R. Krauss) Walter Benjamin, Estetički ogledi, Školska knjiga, Zagreb, 1986. Bendetto Croce, Brevijar estetike, Naklada Ljevak, Zagreb, 2003. Feministička likovna kritika i teorija likovnih umjetnosti, (ur. Ljiljana Kolešnik), Centar za ženske studije, Zagreb, 1999. Umjetničko djelo kao društvena činjenica: kritičke perspektive povijesti umjetnosti,							

Quality monitoring methods ensuring acquirement of exit competencies	Wilhelm Windelband, Povijest filozofije, Naprijed, Zagreb, 1990. Miško Šuvaković, Diskurzivna analiza, Univerzitet umetnosti, Beograd, 2006. Lyotard, Jean-Francois, Postmoderno stanje: izvještaj o znanju, Ibis – grafika, Zagreb, 2005. Baudrillard, Jean, Simulacija i zbilja, Naklada Jesenski i Turk, Zagreb, 2001. Marina Gržinić, Estetika kibersvijeta i učinci derealizacije, Multimedijalni Institut, Košnica, Zagreb/Sarajevo, 2005. Nova filozofija umjetnosti (antologija tekstova), ur. Danilo Pejović, Nakladni zavod Matice - 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 Course teacher		02 Kalčić, PhD, tant Professor	Year of study Credits (ECTS)	3 4			
Associate teachers	, 10100001		Type of instruction (number of hours)	L 45	S 15	E 0	F 0
Status of the course	Mand	atory	Percentage of application of e-learning	/			
		COURSI	E 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)	program). The concept of visual communication: definition, classification, be concepts. 2. Introduction to the history of visual communication; brief overview from prehistory to the old civilizations of Mesopotamia, Egypt, China, India and Eur (pictogram, letter, papyrus, invention of paper, rotulus, books) 3. Development of visual communication in the Middle Ages: manuscrilluminations, relics, seals, crests, invention of the printing press. The new a development of science and art; printing (folders, maps, newspapers, first post guides and pamphlets, design of different types of letters) 4. Visual communication in the 19 th c.: international exhibitions, movement Art Craft, invention of photography. The development of visual communication in the 2 c.: Art Nouveau, avant-garde, Bauhaus, De Stijl, Constructivism, etc. 5. Verification of knowledge. 6. Visual communication and graphic design. Basic concepts of graphic design: poster, comic, illustration, typography, sign, logo, layout, lettering 7. Poster: history of posters, commercial and artistic poster. 8. Photograph: history, types and use of photography. The historical developmenthe film. 9. Verification of knowledge. 10. Semiology and semiotics. Fundamental concepts in the field of semiotics: structural meaning, character, arbitrary and motivated signs lconic turn and three theoretical approaches to image. Gottfried Boehm immanent logic of image beyond art. Hans Belting and the anthropology of ima Klaus Sachs-Hombach and general theory of the science of painting with the leadide of image as a communicative medium. 12. Analyses of theoretical texts in the field of visual culture. Jonathan Ha Structure and meaning in art and society. Svetlana Alpers: Looking at words: representation of texts in Dutch art. 13. Analyses of theoretical texts in the field of visual culture. Norman Brys Gericault and "masculinity". Mieke Bal: Reading art? 14. Analyses of theoretical texts in the field of visual culture. Griselda Pollock: aesthetics of difference. Marc					ew from the and Europe manuscripts, he new age: first posters, ement Arts & on in the 20th c design: velopment of miotics: Boehm and agy of image. h the leading athan Harris: at words: the man Bryson: Pollock: The
	Verification of k ☑ lectures	mowieage) .	□ independe	nt assignments	1
Format of	⊠ seminars ar	nd works	hops	□ multimedia		
Format of instruction	□ exercises			□ laboratory		
	□ on line in ent	•		⊠ work with mentor		
	□ partial e-lear☑ field work	ning		□ (other)		
Student	1. participate in					
responsibilities		cordance	with ethical a	ınd scientific p	rinciples in higher e	ducation
	continue	nd parform	n toaching an	d ovtracurricu	lar (individual and g	roup)
					omes envisaged by	
	4. prepare a se					110 000100
	5. present a se					
	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					
					during the teacher's	S
	consultations a					
	other students	timo fra	noe required	to norform and	ivitios on	
	8. adhere to the college	tune nar	nes required	io p e nonn act	IVIUES UH	
		idual and	group tasks	in a timely and	d quality manner	
	10. actively and					,
Screening student	Class	2	Research	/	Practical training	/
work(name the	attendance			1	· · · · · · · · · · · · · · · · ·	

		1	T	1	T	
proportion of ECTS credits for	Experimental work	/	Report	/	(Other)	/
the total number of	Essay	/	Seminar essay	0,5	(Other)	/
ECTS credits is equal to the ECTS	Tests	1,5	Oral exam	/	(Other)	/
value of the course)	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.					
	Title Number of copies in the library					
	Žarko Paić: Vizualne komunikacije (uvod), Centar za vizualne studije, Zagreb, 2008.					/
Required literature (available in the	Walter Benjamin: Umjetničko djelo u doba njegove 1 / tehničke reproduktivnosti (Prošlost i budućnost 20. stoljeća: kulturološke teme epohe; urednik zbornika: Viktor Žmegač). Matica hrvatska, Zagreb, 2010.					
library and via other media)						/
Optional literature (at the time of submission of study programme proposal)	 - Umberto Eco, Estetika i teorija informacija, Prosveta, Beograd 1977. - Josef Müller-Brockmann, A History of Visual Communications, Verlag Gerd Hatje, Teufen 1971. - Umberto Eco, Kultura informacija komunikacija, Nolit, Beograd 1973. - Vizualni studiji – umjetnost i medij u doba slikovnog obrata (ur. Krešimir Purgar), Centar za vizualne studoje, Zagreb, 2009. - Vizualna konstrukcija kulture (ur. Žarko Paić, Krešimir Purgar), Zagreb, 2009. - Vizualna kultura (ur. Chris Jenks), Zagreb, 2002. - Abraham Moles, Information Theory and Esthetic Perception, University of Illinois Press, London 1966. - William Huggins, Iconic Communication, Johns Hopkins University Press, Baltimore 1974. - Miščević, Zinaić, Plastički znak, zbornik radova iz teorije vizualnih umjetnosti, Izdavački centar, Rijeka 1982. 					
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 					
Other (as the proposer wishes to add)	/	process /				

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 0	S 30	V 40	T 80
Status of the course	Percentage of application of e-learning 20%					
	COURSE DESCRIF	PTION				
Course objectives	Introduce students to specific pract them to independently identify and senvironment.					
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)	 Learning outcomes: 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; preparing a professional practice report to explain the tasks performed; relevant documents should be attached to the report. Individual learning outcomes - upon the completion of professional practice, students will be able to: describe the structure of the selected teaching base; recognize the challenges posed by the work environment and explain the processes for dealing with specific challenges; analyze concrete practical situations based on recent scientific sources; monitor, document, and evaluate processes at the teaching base; describe problems arising from specific work assignments at the teaching base and explain the procedures for solving them; 					
Course content broken down in detail by weekly class schedule (syllabus)	6. document personal practice and evaluate it reflexively. 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	□ lectures ☑ seminars and workshops ☑ exercises □ on line in entirety □ partial e-learning □ independent assignments ☑ multimedia □ laboratory ☑ work with mentors □ other					
Student responsibilities	■ field work - 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. - 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.					

			s required to perfor				
	Faculty during	 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. 					
	- Develop and o	defend a Re	i e	al Pract	rice. Practical		
Caraania a atudant	attendance	1	Literature research	0,5	training	3	
Screening student work (name the proportion of ECTS credits for each activity so that the	Experimental work	/	Preparation and defense of professional practice Report	0,5	Consultat ns with mentors	io /	
total number of ECTS credits is equal to the	Essay	/	Seminar essay	/	(Other)	/	
ECTS value of the course)	Tests	/	Oral exam	/	(Other)	/	
	Written exam	/	Project	/	(Other)	/	
Grading and evaluating student work in class and at the final exam	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. At the end of the internship, the mentor assigns one of the following two descriptive grades to the student: The student has successfully completed a professional internship The student did not successfully complete the internship. 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". 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: The student has successfully prepared and defended the Internship Report The student did not successfully prepare and defend the Professional Practice Report. 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. 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 have confirmed the successful well and the descriptive grades of both mentors are positive, the mentor from the Faculty enters the descriptive grade "Passed" in the student index. 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: 1. Achieved practical work, - 60% 2. Prepared and presented Report, in accordance with the instructions of mentors - 20% 3.						
Required literature		Tit	le		Number of copies in	Availability via other media	
(available in the library and via other media)			ned by the mentor fr	rom	the library	/	
Optional literature	the teaching ba		ed by the mentor fr	rom the	teaching has	Se.	
Sphorial morature	Specialist litera	tare is defil	iod by the inclitor in	J (110	.ouoming bas		

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 m2	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	Silva Kalčić, PhD, Assistant Professor
and Comparative Studies	Anđelko Mihanović, Teaching Assistant
Aut of the AFth and ACth Continues	Klara Ćapalija, 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	Dalibor Prančević, PhD, Assistant Professor
Problems and the End of Modernity	Klara Ćapalija, 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
Gottile Art	Professor
Iconology	Ivana Čapeta Rakić, PhD, Assistant
	Professor
	Klara Ćapalija, 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
Dalibor Prančević, PhD, Assistant Professor
Željko Peković, PhD, Full Professor
Ivana Čapeta Rakić, PhD, Assistant Professor
Kristina Babić, Lecturer
Ana Torlak, PhD, PhD, Assistant Professor Frane Prpa, PhD, Teaching Assistant
Ana Torlak, PhD, Assistant Professor Frane Prpa, PhD, Teaching Assistant
Željko Peković, PhD, Full Professor
Silva Kalčić, PhD, Assistant Professor Gabrijela Matić, Teaching Assistant
Silva Kalčić, PhD, Assistant Professor
Silva Kalčić, PhD, Assistant Professor

3.3. Curriculum vitae of the course teacher

First and last name and title of	Kristina Babić, Lecturer
teacher	Kristilla Dabic, Lecturer
The course he/she teaches in	Introduction to Fine Art
the proposed study	introduction to Fine Art
programme	
GENERAL INFORMATION ON	
Address	Poljička cesta 35, 21000 Split
Telephone number	021/545-579
E-mail address	kbabic@ffst.hr
Personal web page Year of birth	
	CROSBI Profil: 37097
Scientist ID	CROSDI PIOIII. 37097
Research or art rank, and date of last rank appointment	
Research-and-teaching, art-	Lecturer teaching title, May 29th 2019
and-teaching or teaching rank,	Lecturer teaching title, May 29th 2019
and date of last rank	
appointment	
Area and field of election into	Humanities, Art History, branch of Art History and Fine Arts theory,
research or art rank	architecture, urban planning and visual communication
INFORMATION ON CURRENT	
Institution where employed	Faculty of Philosophy, University of Split, Department of Art History
Date of employment	October 3rd 2019
Name of position (professor,	Lecturer
researcher, associate teacher,	Lecturer
etc.)	
Field of research	Teaching at the undergraduate and graduate level of Art History
Function	1 oddining at the undergraduate and graduate level of Art Helery
INFORMATION ON EDUCATIO	N – Highest degree earned
Degree	Masters degree in Art History and masters degree in Croatian
2 39.33	language and literature
Institution	
Institution Place	Faculty of Philosophy, University of Split
Institution Place Date	Faculty of Philosophy, University of Split Split
Place	Faculty of Philosophy, University of Split Split March, 2013
Place Date INFORMATION ON ADDITIONA	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING
Place Date INFORMATION ON ADDITIONA Year	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015
Place Date INFORMATION ON ADDITIONA Year Place	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb
Place Date INFORMATION ON ADDITIONA Year Place Institution	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center
Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator
Place Date INFORMATION ON ADDITIONA Year Place Institution	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES
Place Date INFORMATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION OF PLACE Institution Field of training MOTHER TONGUE AND FORE	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator
Place Date INFORMATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION OF ADDITIONATION OF ADDITIONATION ON ADDITIONATION OF ADDITIONATION	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES
Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language
Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and command of foreign language	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language
Place Date INFORMATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION OF ADDITIONATION	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language
Place Date INFORMATION ON ADDITIONATE Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) Foreign language and command of foreign language	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language
Place Date INFORMATION ON ADDITIONATE Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4)
Place Date INFORMATION ON ADDITIONATE Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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)	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4)
Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) Foreign language and	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4)
Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) Foreign language and command of foreign language	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4)
Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4)
Place Date INFORMATION ON ADDITIONATE Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and 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)	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4) Italian language (3)
Place Date INFORMATION ON ADDITIONATE Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and 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) COMPETENCES FOR THE CO	Faculty of Philosophy, University of Split Split March, 2013 LTRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4) Italian language (3)
Place Date INFORMATION ON ADDITIONATE Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and 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) COMPETENCES FOR THE CO Earlier experience as course	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4) Italian language (3) URSE Seminar classes in the course (status of external expert associate at
Place Date INFORMATION ON ADDITIONATE Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and 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) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4) Italian language (3) URSE Seminar classes in the course (status of external expert associate at the Faculty of Philosophy, University of Split):
Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and 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) COMPETENCES FOR THE CO Earlier experience as course	Faculty of Philosophy, University of Split Split March, 2013 L TRAINING June 16th 2015 Zagreb Museum Documentation Center Professional exam for curator IGN LANGUAGES Croatian language English language (4) Italian language (3) URSE Seminar classes in the course (status of external expert associate at

programme where it is/was	Drotacting of cultural haritage
programme where it is/was	Protecting of cultural heritage Methodology, of topology along in the history of Socred Art
offered, and level of study programme)	Methodology of teaching classes in the history of Sacred Art Architecture from the 4th until the 12th century within the teaching of
programme)	fine arts
	APPROACHES TO THE INTERPRETATION OF THE
	RELATIONSHIP BETWEEN SACRAL HERITAGE AND SPACE IN
	THE TEACHING OF FINE ART
Authorship of university/faculty	THE TEACHING OF FINE ART
textbooks in the field of the	
course	
Professional, scholarly and	1. BABIĆ, K. – MILOŠEVIĆ, A. – PEKOVIĆ, Ž., Zrinski u Pounju /
artistic articles published in the	The Croatian noble house of Zrinski in the region of Pounje.
last five years in the field of the	Dubrovnik – Split, 2020.
course (5 works at most)	2. K. BABIĆ, Kako je rimski običaj blagovanja utjecao na formiranje
Course (o works at most)	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), Zbornik I. skup hrvatske ranokršćanske
	arheologije (HRRANA), 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.), Fortifications, defence systems, structures and features in the
	past, Proceedings of the 4th International Scientific Conference on
	Mediaeval Archaeology of the Institute of Archaeology, Zagreb, 7th
	- 9th June 2017, Zbornik Instituta za arheologiju, knj. 13, Zagreb,
	2019., pp. 299-314.
	4. Ž. PEKOVIĆ – K. BABIĆ, Predgrađe dubrovačke <i>civitas</i> / The
	Suburb of the Civitas of Dubrovnik, <i>Anali Zavoda za povijesne</i>
	znanosti Hrvatske akademije znanosti i umjetnosti u Dubrovniku
	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, Prostor 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)	l w l l
The name of the programme	Workshop
and the volume in which the	Alignment of learning outcomes with teaching methods, student
main teacher passed exams	obligations and learning outcome evaluation, as well as other course
in/acquired the	activities (September 2020, Faculty of Philosophy, University of Split)
methodological-psychological-	Graduate study in Art History. Croatian language and literature-
didactic-pedagogical group of	teaching direction
competences	ENT EVALUATION
PRIZES AND AWARDS, STUDI	/ 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
the proposed study	

programme		
GENERAL INFORMATION ON		
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	Scientific associate, 21.2.2013.	
date of last rank appointment	, and the second	
Research-and-teaching, art-	Assistant professor, 3.12.2015.	
and-teaching or teaching		
rank, and date of last rank		
appointment		
Area and field of election into	Humanities, archaeology	
research or art rank	•	
INFORMATION ON CURRENT	EMPLOYMENT	
Institution where employed	Faculty of Humanities and Social Sciences	
Date of employment	3.12.2015.	
Name of position (professor,	Professor	
researcher, associate teacher,		
etc.)		
Field of research	Teaching and research	
Function	Vice-dean for finances and business affairs	
INFORMATION ON EDUCATION		
Degree	PhD	
Institution	Filozofski fakultet u Zagrebu	
Place	Zagreb	
Date	20.12.2011.	
INFORMATION ON ADDITIONAL TRAINING		
	AL TRAINING	
Year	AL TRAINING /	
Year Place	AL TRAINING /	
Year Place Institution	AL TRAINING / / /	
Year Place Institution Field of training	/ / /	
Year Place Institution Field of training MOTHER TONGUE AND FORE	/ / / / IGN LANGUAGES	
Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue	/ / / / IGN LANGUAGES Croatian	
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	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 Sacral heritage of the Island of Brač (2015; 2019.), Tourist bord 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, STUD	ENT 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	Iconology
the proposed study	Romanesque art
programme	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-	Assistant professor, from 2 April 2016.
and-teaching or teaching rank, and date of last rank	
appointment	
Area and field of election into	Scientific Area in Humanities, field of Art History, a branch of the
research or art rank	history and theory of art, architecture, urban planning and visual
research of art fank	communications
INFORMATION ON CURRENT	
Institution where employed	Faculty of Humanities and Social sciences
Date of employment	1.10.2007.
Name of position (professor,	Assistant professor
researcher, associate	7 toolotant profession
teacher, etc.)	
Field of research	Art of the late Middle Ages and early modern period, iconography
	and iconology
Function	Head of the Department
INFORMATION ON EDUCATION	
Degree	PhD
Institution	Faculty of Humanities and Social sciences
Place	Zagreb

Date	8 March 2011.
INFORMATION ON ADDITION	
Year	2018
Place	Granada
Institution	Facultad de Filosofía y Letras
Field of training	Art History
MOTHER TONGUE AND FOR	
Mother tongue	Croatian
Foreign language and	English 4
command of foreign language	Linghon
on a scale from 2 (sufficient)	
to 5 (excellent)	
Foreign language and	Italian 4
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	
COMPETENCES FOR THE CO	DURSE
Earlier experience as course	assistant at the Course: Art of the XVth and XVIth centuries /
teacher of similar courses	undergraduate study of art history
(name title of course, study	,
programme where it is/was	assistant at the Course: Art of the XVIIth and XVIIIth centuries /
offered, and level of study	undergraduate study of art history
programme)	
	assistant at the Course: Iconology / undergraduate study of art
	history
Authorship of	
university/faculty textbooks in	
the field of the course	Y .
Professional, scholarly and	Ivana Čapeta Rakić, Islamic Rugs in the Painting of the Eastern
artistic articles published in	Adriatic: Use and Iconography in the Early Modern Period. U: Jews
the last five years in the field	and Muslims Made Visible in Christian Iberia and Beyond, 14th to
of the course (5 works at	18th Centuries. Another Image. Borja Franco Llopis – Antonio
most)	Urquisar-Herrera (ur.), Leiden-Boston: Brill, 2019., 213-231.
	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, IKON, journal of Iconographic Studies 12
	(00.60)
	(2019.)
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	lvana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz
	Ivana Čapeta Rakić, <i>O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite</i> , Peristil: zbornik radova za povijest
	lvana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz
	Ivana Čapeta Rakić, <i>O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite</i> , Peristil: zbornik radova za povijest
	Ivana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite, Peristil: zbornik radova za povijest umjetnosti, 42 (2018.), str. 9-20.
	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. Ivana Čapeta Rakić, <i>Ponzonijevih deset slika u svodu glavnog oltara</i>
	Ivana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite, Peristil: zbornik radova za povijest umjetnosti, 42 (2018.), str. 9-20. Ivana Čapeta Rakić, Ponzonijevih deset slika u svodu glavnog oltara splitske katedrale: razmatranja o stilsko-oblikovnim svojstvima,
	Ivana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite, Peristil: zbornik radova za povijest umjetnosti, 42 (2018.), str. 9-20. Ivana Čapeta Rakić, Ponzonijevih deset slika u svodu glavnog oltara splitske katedrale: razmatranja o stilsko-oblikovnim svojstvima, izvornoj funkciji i ikonografsko-ikonološkom aspektu, Radovi instituta za povijest umjetnosti 42 (2018.), 125-140.
	Ivana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite, Peristil: zbornik radova za povijest umjetnosti, 42 (2018.), str. 9-20. Ivana Čapeta Rakić, Ponzonijevih deset slika u svodu glavnog oltara splitske katedrale: razmatranja o stilsko-oblikovnim svojstvima, izvornoj funkciji i ikonografsko-ikonološkom aspektu, Radovi instituta za povijest umjetnosti 42 (2018.), 125-140. Ivana Čapeta Rakić, Distinctive features attributed to an infidel. The
	Ivana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite, Peristil: zbornik radova za povijest umjetnosti, 42 (2018.), str. 9-20. Ivana Čapeta Rakić, Ponzonijevih deset slika u svodu glavnog oltara splitske katedrale: razmatranja o stilsko-oblikovnim svojstvima, izvornoj funkciji i ikonografsko-ikonološkom aspektu, Radovi instituta za povijest umjetnosti 42 (2018.), 125-140. Ivana Čapeta Rakić, Distinctive features attributed to an infidel. The political propaganda, religious enemies and the iconography of visual
	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. 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. 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
	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. 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. 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
	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. 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. 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
	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. 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. 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.,
	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. 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. 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
Professional and scholarly	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. 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. 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.,
articles published in the last	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. 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. 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.,
articles published in the last five years in subjects of	Ivana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite, Peristil: zbornik radova za povijest umjetnosti, 42 (2018.), str. 9-20. Ivana Čapeta Rakić, Ponzonijevih deset slika u svodu glavnog oltara splitske katedrale: razmatranja o stilsko-oblikovnim svojstvima, izvornoj funkciji i ikonografsko-ikonološkom aspektu, Radovi instituta za povijest umjetnosti 42 (2018.), 125-140. Ivana Čapeta Rakić, Distinctive features attributed to an infidel. The political propaganda, religious enemies and the iconography of visual narratives in the Renaissance Venice, 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.,
articles published in the last five years in subjects of teaching methodology and	Ivana Čapeta Rakić, O podrijetlu i značenju ilustracija otisnutih uz četvrto izdanje Marulićeve Judite, Peristil: zbornik radova za povijest umjetnosti, 42 (2018.), str. 9-20. Ivana Čapeta Rakić, Ponzonijevih deset slika u svodu glavnog oltara splitske katedrale: razmatranja o stilsko-oblikovnim svojstvima, izvornoj funkciji i ikonografsko-ikonološkom aspektu, Radovi instituta za povijest umjetnosti 42 (2018.), 125-140. Ivana Čapeta Rakić, Distinctive features attributed to an infidel. The political propaganda, religious enemies and the iconography of visual narratives in the Renaissance Venice, 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.,
articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at	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. 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. 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.,
articles published in the last five years in subjects of teaching methodology and	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. 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. 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.,

artistic projects in the field of the course carried out in the last five years (5 at most)	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)
	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 Urquisar Herrera (UNED, Madrid)
	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)
	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)
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, STUD	ENT 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	1
Year of birth	1
Scientist ID	263153
Research or art rank, and	/
date of last rank appointment Research-and-teaching, art-	Full Professor, October 26 th 2016
and-teaching or teaching rank,	Full Floressor, October 2010
and date of last rank	
appointment	
Area and field of election into	Humanistic sciences, philology, theory and history of literature
research or art rank	σ, π. σ.
INFORMATION ON CURRENT	EMPLOYMENT
Institution where employed	University of Split, Faculty of Philosophy
Date of employment	October 2 nd 2005
Name of position (professor,	Full Professor
researcher, associate teacher, etc.)	
Field of research	Theory and history of literature i

Γ=	
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	1 0)
Degree	PhD.
Institution	University of Zagreb, Faculty of Philosophy
Place	Zagreb
Date	July 18 th 2000
INFORMATION ON ADDITION	
Year	/
Place	
Institution	1
Field of training	1
MOTHER TONGUE AND FOR	EIGN LANGUAGES
Mother tongue	Croatian
Foreign language and	Russian (4)
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	Clavanian (4)
Foreign language and command of foreign language	Slovenian (4)
on a scale from 2 (sufficient)	
to 5 (excellent)	
Foreign language and	Latin (4)
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	
COMPETENCES FOR THE CO	
Earlier experience as course	I have been lecturing at the University of Split since year 2003.
teacher of similar courses	
(name title of course, study	
programme where it is/was offered, and level of study	
programme)	
Authorship of	1. Dragić, M. (2006). Hrvatska književnost katoličke obnove i prvog
university/faculty textbooks in	prosvjetiteljstva (Hrvatska barokna književnost) (sveučilišni
the field of the course	priručnik). Split: Filozofski fakultet Sveučilišta u Splitu.
Professional, scholarly and	1. Dragić, M. (2020). Štovanje sv. Josipa u hrvatskoj crkveno-
artistic articles published in	pučkoj baštini. Nova prisutnost: časopis za intelektualna i
the last five years in the field	duhovna pitanja, XVIIII (2), Kršćanski akademski krug (KRAK).
of the course (5 works at	Zagreb. 145-170.
most)	2. Dragić, M. (2019). Tijelovo u hrvatskoj katoličkoj crkveno-pučkoj
	kulturnoj baštini. Crkva u svijetu 54 (1). Katolički bogoslovni
	fakultet Sveučilišta u Snlitu Snlit 50-81
	fakultet Sveučilišta u Splitu. Split. 59-81. 3 Dragić M (2019) Suzaštitnik Splita sv. Arnir u kulturnoj baštini
	3. Dragić, M. (2019). Suzaštitnik Splita sv. Arnir u kulturnoj baštini
	· ·
	3. Dragić, M. (2019). Suzaštitnik Splita sv. Arnir u kulturnoj baštini Splita i okolice, Kulturna baština, časopis za pitanja prošlosti
	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj
	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za
	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329.
	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329. Dragić, M. (2018). Hrvatski i crnogorski mitovi o Ilirima i
	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329. Dragić, M. (2018). Hrvatski i crnogorski mitovi o Ilirima i tradicijske predaje o ilirskom kralju Agronu i kraljici Teuti,
	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329. 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
Professional and scholarly	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329. 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	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329. 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
articles published in the last	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329. 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.
	 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. Dragić, M.; Dragić, H. (2019). Sveti Ivan Krstitelj u hrvatskoj tradicijskoj baštini, Croatica et Slavica ladertina 15 (1). Odjel za kroatistiku i slavistiku, Sveučilište u Zadru. 275-329. 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.

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	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 II. 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).
PRIZES AND AWARDS, STUD	
Prizes and awards for teaching and scholarly/artistic work	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.

First and last name and title of teacher	Renata Hace-Citra, Senior Language Instructor
The course he/she teaches in	Italian Language I
the proposed study	Italian Language II
programme	Italian Language III
	Italian Language IV
GENERAL INFORMATION ON (COURSE TEACHER
Address	Poljička 35, 21000 Split
Telephone number	021545564
E-mail address	rhcitra@ffst.hr
Personal web page	1
Year of birth	1
Scientist ID	1
Research or art rank, and date	1
of last rank appointment	
Research-and-teaching, art-	Senior Language Instructor
and-teaching or teaching rank,	12/12/2018
and date of last rank	Faculty of Humanities and Social Sciences, University of Split
appointment	Department of Italian Language and Literature
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,	1
researcher, associate teacher,	
etc.)	
Field of research	Philology, Italian studies (language), teaching

T. matian	Longuage instructor
Function ON EDUCATION	Language instructor
INFORMATION ON EDUCATION	
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 ADDITIONA	L TRAINING
Year	1988/1989
Place	Triest
Institution	Faculty of Humanities and Social Sciences University of Triest
Field of training	Italian literature
MOTHER TONGUE AND FORE	IGN LANGUAGES
Mother tongue	Croatian language
Foreign language and	Italian language 5
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)	English language 3
COMPETENCES FOR THE COL	JRSE
Earlier experience as course teacher of similar courses (name title of course, study	2006-2008 Department of Italian, Faculty of Philosophy University of Zagreb, Senior Lecturer: Italian Language I.1; Italian Language II.2; Italian Language II.1; Italian Language II.2
programme where it is/was offered, and level of study programme)	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
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 Dalmazia Centrale, Il cuore dell'Adriatico. Guida turistica, Split, TZ, 2014 "Tragovima napuljskog slikarstva u Hrvatskoj" (di Mario Alberto Pavone) in Sveto i profano (catalogo) Zagreb, 2015, pp. 61-82. Outdoor Nel segno dell'avventura, Diventa attivo! pedala: cammina: scala: esplora, 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 juezici" 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	Regular university study
and the volume in which the	
main teacher passed exams	
in/acquired the	
methodological-psychological-	
didactic-pedagogical group of	
competences	
PRIZES AND AWARDS, STUDE	ENT EVALUATION
Prizes and awards for teaching	
and scholarly/artistic work	

First and last name and title of	Silva Kalčić, PhD, Assistant Professor
teacher	
The course he/she teaches in	XIX century art – general problems and comparative studies
the proposed study	Visual communications
programme	The theory of visual arts,
	Theory and history of design
GENERAL INFORMATION ON (
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	Appointed into the scientific research grade of expert associate in
of last rank appointment	the area of humanities, art history (2017), and into the scientific
	research grade of research associate in the interdisciplinary area of
Decearch and teaching art	science, art history/ architecture and urbanism (2016) Assistant Professor, 2018
Research-and-teaching, art- and-teaching or teaching rank,	ASSISTANT Professor, 2018
and date of last rank	
appointment	
Area and field of election into	Humanities, art history
research or art rank	Trumanities, art history
INFORMATION ON CURRENT	I FMPLOYMENT
Institution where employed	University of Split, Faculty of Humanities and Social Sciences
Date of employment	October 31, 2018
Name of position (professor,	Assistant Professor
researcher, associate teacher,	710010tant 1 10100001
etc.)	
Field of research	art theory, contemporary art, architecture and design
Function	Lecturer, mentor
INFORMATION ON EDUCATION	,
Degree	doctor of science
Institution	University of Zagreb, Faculty of Architecture
Place	Zagreb
Date	March 18, 2015
INFORMATION ON ADDITIONA	
Year	2001
Year Place	Zagreb
Place	Zagreb
Place Institution	Zagreb University of Zagreb, Faculty of Textile Technology Fashion Design/Fashion Designer
Place Institution Field of training	Zagreb University of Zagreb, Faculty of Textile Technology Fashion Design/Fashion Designer
Place Institution Field of training MOTHER TONGUE AND FORE	Zagreb University of Zagreb, Faculty of Textile Technology Fashion Design/Fashion Designer IGN LANGUAGES Croatian
Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue	Zagreb University of Zagreb, Faculty of Textile Technology Fashion Design/Fashion Designer IGN LANGUAGES
Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and	Zagreb University of Zagreb, Faculty of Textile Technology Fashion Design/Fashion Designer IGN LANGUAGES Croatian
Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and command of foreign language	Zagreb University of Zagreb, Faculty of Textile Technology Fashion Design/Fashion Designer IGN LANGUAGES Croatian

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) 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) where it is/was offered, and level of study programme where it is/was soffered, and level of study programme) with the course of similar courses (name title of course, study programme) with the course of similar courses of similar courses (some title of course, study programme) with the course of similar course (some similar course) with the course of similar course (some similar course) with the course of similar course (some similar course) with the course of similar course (some similar course) with the similar course (some similar co		
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) 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 where it is/was offered, and level of study programme where it is/was offered, and level of study programme where it is/was offered, and level of study programme. Authorship of university/faculty textbooks in the field of the course 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) Professional for the course (5 works at most) Artificial for the course (5 works at most) Artificial for the course (5 works at most) Professional for the course (5 works at most) Artificial for the course (5 works at most) Professional for the course (5 works at most) Artificial for the course (5 works at most) Artificial for the course (5 works at most) Artificial for the course (5 works at most) Professional and scholarly artificial for the course (5 works at most) Professional and scholarly artificial for the course artificial for the last five years in the field of the course artificial for the course of the first for the first for the first for the first for the first first for the first fi		
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artistic projects in the field of the course carried out in the aspects, organiser: University of Zagreb, Faculty of Textile	,	Team member on the project financed by The University of Zagreb
the course carried out in the aspects, organiser: University of Zagreb, Faculty of Textile		

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	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 Study of Art History (title: professor of Art History)
PRIZES AND AWARDS, STUDE Prizes and awards for teaching	2009 The City of Zagreb Annual Prize (art, architecture)
and scholarly/artistic work	2009 The City of Zagreb Affiliar Ffize (art, architecture)

First and last name and title of	Siniša Ninčević, Senior Language Instructor
teacher	Department of Art History Fundah Laurus and A. Fundah Laurus an
The course he/she teaches in	Department of Art History: English Language 1, English Language
the proposed study	2, English Language 3, English Language 4.
programme	OOLIDOE TEAOLIED
GENERAL INFORMATION ON	
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-	Senior Language Instructor, June 26, 2018
and-teaching or teaching	
rank, and date of last rank	
appointment	
Area and field of election into	Field of philology, area of English studies
research or art rank	
INFORMATION ON CURRENT	
Institution where employed	Faculty of Humanities and Social Sciences, University of Split
Date of employment	October 1, 2008
Name of position (professor,	Senior Language Instructor
researcher, associate teacher,	
etc.)	
Field of research	Humanities, field of philology, area of English studies
Function	Teacher
INFORMATION ON EDUCATION	
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 ADDITIONA	AL TRAINING
Year	1
Place	1
Institution	1

Field of training	1
MOTHER TONGUE AND FORE	
Mother tongue	Croatian
Foreign language and	Italian (4)
command of foreign language	
on a scale from 2 (sufficient) to 5 (excellent)	
Foreign language and	Englisc (5)
command of foreign language	Liigiist (5)
on a scale from 2 (sufficient)	
to 5 (excellent)	
COMPETENCES FOR THE CO	URSE
Earlier experience as course	Department of Teacher Education – Integrated Teacher Education
teacher of similar courses	Programme
(name title of course, study	Courses: English Language1, English Language 2,
programme where it is/was	Module 1 (Department of Teacher Education): Language Exercises
offered, and level of study	1 (Reading Skills), Language Exercises 2 (Writing Skills),
programme)	Language Exercises 3 (Speaking Skills)
	Department of Art Lieton, (and are directed at the last and a lieton).
	Department of Art History (pregraduate studies): English Language 1, English Language 4.
	1, English Language 2, English Language 3, English Language 4.
	Department of Croatian Language and Literature; English for
	Academic Purpose
	Classroom experience: primary education (PE), secondary
	education (SE), higher education (HE) – from 1991 to date.
Authorship of	1
university/faculty textbooks in	
the field of the course	Lastronia Dia VII Dia an Olas VII Tantida - Facilita Occation
Professional, scholarly and artistic articles published in	Lexicography: Plančić, Bisera; Skračić, Tomislav, English- <i>Croatian Maritime Dictionary</i> peer-reviewed [], proofread [], Ninčević,
the last five years in the field	Siniša; Faculty of Maritime Studies, Split, 2017.
of the course (5 works at	Review papers published in international peer-reviewed journals:
most)	Plančić, Bisera: Ninčević, Siniša. 2014: <i>Transition Words in</i>
,	Academic Writing, Transactions on Maritime Science 3: 61-68.
	Research papers in domestic peer-reviewed journals: Laco,
	Gordana; Ninčević, Siniša. Institute of Etnology and Folklore: On
	Tellings and Folk Tales Nowadays, 2015; Place, Time, and
D ()	Persons in Croatian Folk Tales; 233-259.
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	1
artistic projects in the field of	
the course carried out in the	
last five years (5 at most)	
The name of the programme	Faculty of Humanities and Social Sciences, Zadar.
and the volume in which the	Courses: Methodology of English Language, Psychology,
main teacher passed exams	Pedagogy, Sociology of Education.
in/acquired the	Beginning Teacher Mentoring Programme: Induction 1992
methodological-psychological-didactic-pedagogical group of	Completion 1994 (English Teacher Competency Test, 1994)
competences	Completion 1994 (English reacher Competency 1881, 1994)
PRIZES AND AWARDS, STUD	ENT EVALUATION
Prizes and awards for	/
teaching and scholarly/artistic	
work	

Electrical Heat conservation of	Žirio Dalas II Die D. Esti Darkas au
First and last name and title of	Željko Peković, Ph. D., Full Professor
teacher The course he/she teaches in	Basics of architecture and urban planning, The urbanism of the
the proposed study	medieval communes, Urban planning topics, Protection of cultural
programme	heritage
GENERAL INFORMATION ON	*
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	Scientific Adviser, 2007.
of last rank appointment	Goldman Advisor, 20011
Research-and-teaching, art-	full university professor in permanent position, 2012.
and-teaching or teaching rank,	, ,, ,
and date of last rank	
appointment	
Area and field of election into	technical science, architecture and urbanism
research or art rank	
INFORMATION ON CURRENT	
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,	full university professor in permanent position,
researcher, associate teacher,	
etc.)	
Field of research	teaching in undergraduate and graduate study of art history
Function	
INFORMATION ON EDUCATIO	
Degree	Ph. D.
Degree Institution	Ph. D. Faculty of Architecture, University of Zagreb
Degree Institution Place	Ph. D. Faculty of Architecture, University of Zagreb Zagreb
Degree Institution Place Date	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995.
Degree Institution Place Date INFORMATION ON ADDITIONA	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995.
Degree Institution Place Date INFORMATION ON ADDITIONA Year	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995.
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995.
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995.
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Degree Institution Place Date INFORMATION ON ADDITIONATION OF ADDITIONATIO	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian
Degree Institution Place Date INFORMATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION ON ADDITIONATION OF ADDITIONATION OF ADDITIONATION ON ADDITIONATIO	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and command of foreign language	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and command of foreign language on a scale from 2 (sufficient) to	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian Franch 3
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) Foreign language and	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian Franch 3
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Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and 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) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian Franch 3 Italian 2 English 2 URSE 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
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and 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) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian Franch 3 Italian 2 English 2 URSE In the field of art history and art culture of the Academy of Arts of
Degree Institution Place Date INFORMATION ON ADDITIONA Year Place Institution Field of training MOTHER TONGUE AND FORE Mother tongue Foreign language and 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) Foreign language and 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) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses	Ph. D. Faculty of Architecture, University of Zagreb Zagreb 27. november 1995. L TRAINING / / / / IGN LANGUAGES Croatian Franch 3 Italian 2 English 2 URSE 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

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 ISLAD 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
Professional and scholarly articles published in the last five years in subjects of teaching methodology and teaching quality (5 works at most)	review, article, scholarly) /
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, STUDE	NT 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	Art of the 20th Century - Fundamental Problems and the End of
the proposed study	Modernity
programme	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-	Assistant Professor (2016.)
	ASSISTANT FIDIESSUI (2010.)
and-teaching or teaching rank, and date of last rank	
appointment	December Associate in the exicutific area of the Universities
Area and field of election into	Research Associate in the scientific area of the Humanities,
research or art rank	scientific area of Art History, branch of the history and theory of
	visual arts, architecture, urbanism, and visual communication
INFORMATION ON CURRENT	
Institution where employed	University of Split, Faculty of Humanities and Social Sciences
Date of employment	2008
Name of position (professor,	Researcher, professor
researcher, associate teacher,	
etc.)	
Field of research	Art history (art of the 20th century and contemporary art; issues
	related to exhibition practices and the mediation of art)
Function	Associate Professor
INFORMATION ON EDUCATION	
Degree	Doctor of Philosophy (PhD)
Institution	University of Zagreb, Faculty of Humanities and Social Sciences
Place	Zagreb
Date	2012
INFORMATION ON ADDITIONA	
Year	2018
Place	Syracuse (NY, USA)
Institution	Syracuse University
Field of training	Fulbright postdoctoral research grant (Humanities: Art History)
MOTHER TONGUE AND FORE	
Mother tongue	Croatian
Foreign language and	Italian (4)
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	
Foreign language and	English (4)
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	
COMPETENCES FOR THE CO	
Earlier experience as course	As a Junior Researcher, and later Assistant Professor, he has
teacher of similar courses	taken part in several college courses on the undergraduate and
(name title of course, study	graduate study programmes of the Art History department of the
programme where it is/was	Faculty of Humanities and Social Sciences in Split (Art of the 20th
offered, and level of study	Century - Fundamental Problems and the End of Modernity,
programme)	Contemporary Art, Pedagogy and Mediation In Art Through
	Museum and Gallery Spaces and Extrainstitutional Initiatives of the
	20th and 21st Century, The History of Exhibiting and Art Through
	Contemporary Exhibition Practices, Visual Communications).
Authorship of	1
university/faculty textbooks in	
the field of the course	
Professional, scholarly and	"Frano Missia. Lutajući slikar: kronopis jednoga umjetničkog puta"
artistic articles published in	(unofficial translation: Frano Missia. The Wandering Painter: A
the last five years in the field	Chronography of One Artist's Path) Faculty of Humanities and
of the course (5 works at	Social Sciences in Split and the Split City Museum, 2019, 384 pp.
most)	(Dalibor Prančević, author and book editor)
,	,
	"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: Modern and Contemporary Artists'
	Networks. An Inquiry into Digital History of Art and Architecture
	(ed. Ljiljana Kolešnik, Sanja Kolešnik), İnstitute of Art History,

	Zagreb, 2018, pp. 38–63.
	"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.
	"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.
	"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"), Anali Galerije Antuna Augustinčića (The Annals of the Antun Augustinčić Gallery), Klanjec, 2015, pp. 143–158. (coauthor: Božo Kesić)
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 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 Kolešnik, PhD, Institute of Art History in Zagreb)
	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"
The name of the programme and the volume in which the main teacher passed exams in/acquired the	Art History and Italian Language and Literature (teacher education specialisation), Faculty of Humanities and Social Sciences in Zagreb. Postgraduate study programme of Art History, Faculty of
methodological-psychological- didactic-pedagogical group of competences	Humanities and Social Sciences in Zagreb.
PRIZES AND AWARDS, STUD	ENT EVALUATION
Prizes and awards for teaching and scholarly/artistic work	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.

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

	D ""
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=u9W3hEes6gCDZuiTLX2CODdQv1z92l8yUD9QLAk-II_dR7EcgRs5bCwQFT9p-
	3izH3mIiq3_LJErCdaEUqfBmK9nzrRmeTOBazcDVTkNdqH5pTh
	R&_lid=54856#profile_edit_54856
Year of birth	
Scientist ID	171125
Research or art rank, and date	2012, Full Professor
of last rank appointment	
Research-and-teaching, art-	2012 Full Professor
and-teaching or teaching rank,	
and date of last rank	
appointment	
Area and field of election into	Humanities, Art history (branch of the history and theory of visual
research or art rank	arts, architecture, urbanism, and visual communication)
INFORMATION ON CURRENT	
Institution where employed	University of Split, Faculty of Humanities and Social Sciences
Date of employment	2007
Name of position (professor,	Professor
researcher, associate teacher,	
etc.)	
Field of research	Art History of Eastern Mediterranean from 14th to the 19 th century
Function	
INFORMATION ON EDUCATIO	
Degree	Doctor of Philosophy (PhD)
Institution	University of Zadar, Faculty of Humanities and Social Sciences
Place	Zadar
Date	1994
INFORMATION ON ADDITIONA	
Year	1990 and 1992
Place	Venice, Italy
Institution	Fondazione Giorgio Cini
Field of training	Art History (International Course of High Culture)
MOTHER TONGUE AND FORE	IGN LANGUAGES
	Croatian
Foreign language and	
Foreign language and command of foreign language	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Croatian Italian (3)
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) Foreign language and	Croatian
Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) Foreign language and command of foreign language	Croatian Italian (3)
Foreign language and 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	Croatian Italian (3)
Foreign language and 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)	Croatian Italian (3) English (3)
Foreign language and 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) Foreign language and	Croatian Italian (3)
Foreign language and 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) Foreign language and command of foreign language	Croatian Italian (3) English (3)
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to	Croatian Italian (3) English (3)
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent)	Croatian Italian (3) English (3) Latin (3)
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO	Croatian Italian (3) English (3) Latin (3)
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course	Croatian Italian (3) English (3) Latin (3) URSE As an Associate Professor, she has held the courses of
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses	Croatian Italian (3) English (3) Latin (3) URSE As an Associate Professor, she has held the courses of Renaissance and Baroque Art and Renaissance and Baroque Art
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study	Croatian Italian (3) English (3) Latin (3) URSE As an Associate Professor, she has held the courses of Renaissance and Baroque Art in Croatia on the Arts Academy in Split from the 7 th of February,
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was	Croatian Italian (3) English (3) Latin (3) URSE 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.
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study	Croatian Italian (3) English (3) Latin (3) Latin (3) 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 7 th of February, 2001 until 2007. From 2007 until 2011/2012, at the Arts Academy in Split, she held
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was	Croatian Italian (3) English (3) Latin (3) Latin (3) 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 7 th of February, 2001 until 2007. From 2007 until 2011/2012, at the Arts Academy in Split, she held the courses of the Art of the 15 th and 16 th Century and Art of the
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study	Croatian Italian (3) English (3) Latin (3) Latin (3) 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 7 th of February, 2001 until 2007. From 2007 until 2011/2012, at the Arts Academy in Split, she held the courses of the Art of the 15 th and 16 th Century and Art of the 17 th and 18 th Century at the Visual Culture and Fine Arts
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study	Croatian Italian (3) English (3) Latin (3) Latin (3) 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. 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
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study	Croatian Italian (3) English (3) Latin (3) Latin (3) URSE 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. 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-
Foreign language and 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) Foreign language and command of foreign language on a scale from 2 (sufficient) to 5 (excellent) COMPETENCES FOR THE CO Earlier experience as course teacher of similar courses (name title of course, study programme where it is/was offered, and level of study	Croatian Italian (3) English (3) Latin (3) Latin (3) URSE 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. 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

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.

From 2007 until 2020 she has held at the Faculty of Humanities and Social Sciences in Split, she held the courses of the Dallmatian 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.

Authorship of university/faculty textbooks in the field of the course

Prijatelj Pavičić, Ivana (1998). Kroz Marijin ružičnjak. Zapadna marijanska ikonografija u dalmatinskome slikarstvu od 14. do 18. stoljeća, Književni krug Split. (unofficial translation: Through Mary's Rose Garden. Western Marian Iconography in Dalmatian Painting from the 14the to 18th Centuries);

Prijatelj Pavičić, Ivana. (2013). *U potrazi za izgubljenim* slikarstvom. O majstoru Lovru iz Kotora i slikarstvu na prostoru od Dubrovnika do Kotora tijekom druge polovice XV. stoljeća, Dubrovnik, Matica hrvatska – ogranak Dubrovnik. (unofficial translation: *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)*

Prijatelj Pavičić, Ivana. (2018). *Schiavoni. Umjetnost i ideologija*. Zagreb: Jesenski i Turk. (unofficial translation: *Schiavoni. Art and Ideology*)

Professional, scholarly and artistic articles published in the last five years in the field of the course (5 works at most)

"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"), *Prilozi povijesti umjetnosti u Dalmaciji*, 43/2016., pp. 213–231.

"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"), *Ars Adriatica* 7/2017., pp. 167–180.

"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"), *Ars Adriatica*, 8 (2018): 105-128.

"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: *Ivan Duknović i krugovi njegove djelatnosti / Giovanni Dalmata e le opere della sua cerchia*, conference proceedings of the international scientific conference (Split, 2010), ed. Radoslav Bužančić, Igor Fisković,

	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, 6th – 8th 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 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 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, STUDE Prizes and awards for teaching	ENT EVALUATION
and scholarly/artistic work	

First and last name and title of	Ivan Šimat, PhD, Full Professor	
teacher		
The course he/she teaches in	Monuments: Space, Form, Meaning	
the proposed study		
programme		
GENERAL INFORMATION ABO	UT THE LECTURER	
Address	Poljička cesta 35, 21000 Split	
Telephone number	1	
E-mail address	ivebanov@gmail.com	
Personal web page	1	
Year of birth	1	
Scientist ID	261825	
Research or art rank, and date	2009	
of last rank appointment		
Research-and-teaching, art-	Full professor, 2016	
and-teaching or teaching rank,		
and date of last rank		
appointment		
Area and field of election into	Humanistics, Art History	
research or art rank		
INFORMATION ABOUT CURRE	INFORMATION ABOUT CURRENT EMPLOYMENT	
Institution where employed	Retirement	
Date of employment	1	
Name of position (professor,	1	
researcher, associate teacher,		
etc.)		
Field of research	1	

Function	
INFORMATION ON EDUCATION	
Qualification	PhD
Institution	Faculty of Philosphy
Place	Zagreb
Date	1994
PROFESSIONAL DEVELOPME	NT INFORMATION
Year	1
Place	
Institution	1
Field of professional	1
development	
MOTHER TONGUE AND FORE	IGN LANGUAGE
Mother tongue	Croatian
Foreign language and	Italian (4)
command of foreign language	, ,
on a scale from 2 (sufficient) to	
5 (excellent)	
Foreign language and	English (2)
command of foreign language	
on a scale from 2 (sufficient) to	
5 (excellent)	
Foreign language and	Russian (2)
command of foreign language	German (2)
on a scale from 2 (sufficient) to	
5 (excellent)	
COMPETENCES FOR THE COL	JRSE
Earlier experience as course	Art of 19th Century – General Problems and Comparative Studies,
teacher of similar courses	Art of 20th Century – Fundamental Problems and the End of
(name title of course, study	Modernity, Monuments: Space, Form, Meaning
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	Kažimir Hraste – Monography
artistic articles published in the	Croatian Sculpture from 1950 to Present, Ljevak, Zagreb 2013
last five years in the field of the	
course (5 works at most)	
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	1
artistic projects in the field of	
the course carried out in the	
last five years (5 at most)	
The name of the programme	1
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, STUDE	NT EVALUATION
Prizes and awards for teaching	Society of Art Historians yearly award for the book Croatian
and scholarly/artistic work	Sculpture from 1950 to Present, Ljevak, Zagreb, 2013
J	, , , , , , , , , , , , , , , , , , , ,

First and last name and title	Ana Torlak, PhD, Assistant Professor
of teacher	The History of the Aut of the Augustaut Manual
The course he/she teaches in	The History of the Art of the Ancient World,
the proposed study	The Art of the Roman Empire in Croatia
programme	COURCE TEACHER
GENERAL INFORMATION ON	
Address	Poljička cesta 35, 21000 Split
Telephone number	021545599
E-mail address	atorlak@ffst.hr
Personal web page Year of birth	https://ffst.academia.edu/AnaTorlak
Scientist ID	224622
	331632 Research associate, 13.10.2017.
Research or art rank, and date of last rank appointment	Research associate, 13.10.2017.
Research-and-teaching, art-	Assistant professor, 14.2.2019.
and-teaching or teaching	ASSISTANT PROFESSOR, 14.2.2019.
rank, and date of last rank	
appointment	
Area and field of election into	Research Associate in the scientific area of the Humanities,
research or art rank	scientific area of Art History, branch of the history and theory of
- 133ai oi oi ait iaiit	visual arts, architecture, urbanism, and visual communication
INFORMATION ON CURRENT	
Institution where employed	Faculty of Humanities and Social Sciences
Date of employment	8. July 2011.
Name of position (professor,	professor
researcher, associate	F. 5. 5550
teacher, etc.)	
Field of research	Scientific teaching
Function	/
INFORMATION ON EDUCATION	DN – Highest degree earned
Degree	Ph. D.
Institution	Faculty of Humanities and Social Sciences
Place	Zagreb
Date	30. June 2015.
INFORMATION ON ADDITION	AL TRAINING
Year	1
Place	1
Institution	1
Field of training	1
MOTHER TONGUE AND FOR	EIGN LANGUAGES
Mother tongue	Croatian
Foreign language and	English 5
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	
Foreign language and	German 3
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	
COMPETENCES FOR THE COURSE	
Earlier experience as course	The History of the Art of the Ancient World, undergraduate study of
teacher of similar courses	art history
(name title of course, study	The Art of the Roman Empire in Croatia, undergraduate study of
programme where it is/was	LOTT DIGTORY
	art history
offered, and level of study	Ancient mythology and iconography, graduate study of art history
programme)	
programme) Authorship of	Ancient mythology and iconography, graduate study of art history
programme) Authorship of university/faculty textbooks in	Ancient mythology and iconography, graduate study of art history
programme) Authorship of	Ancient mythology and iconography, graduate study of art history

artistic articles published in	Split 2019., 331-344.
the last five years in the field of the course (5 works at most)	Torlak, Ana. Salonitanski spomenici u privatnim zbirkama na početku XIX. stoljeća, IV. kongres hrvatskih povjesničara umjetnosti, 2629.11.2016, Zagreb, 9-19.
	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.
	Torlak, Ana. Prilog poznavanju zbirke antičkih spomenika Carla i Francesca Lanze, Zbornik Filozofskog fakulteta u Splitu, br. 9., 2017., 153-163.
	Torlak, Ana. Ancient Salona Sculpture and Baron Carnea von Steffaneo, SGEM 2016 3rd International Multidisciplinary Scientific Conference on Social Sciences and Arts, 6 - 9 April, 2016, 11-17.
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	During the regular study of teacher orientation, courses that provide methodological-psychological-didactic-pedagogical
main teacher passed exams	competencies are passed
in/acquired the	
methodological-	
psychological-didactic- pedagogical group of	
competences	
PRIZES AND AWARDS, STUD	ENT 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	
Institution where employed	Faculty of Humanities and Social Sciences
Date of employment	1. April 2023.
Name of position (professor, researcher, associate	Assistant
teacher, etc.)	
Field of research	Teaching Assistant
Tield of Tesearch	Teaching Assistant
Function	Teaching at the undergraduate and graduate level of Art History
INFORMATION ON EDUCATION	DN – 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 ADDITION	,
Year	academic year 2019/20.
Place	Split
Institution	Conservation Department in Split
Field of training	archival work in institutions
MOTHER TONGUE AND FORI	
Mother tongue	Croatian
Foreign language and	English language (4)
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	
Foreign language and	Italian language (2)
command of foreign language	
on a scale from 2 (sufficient)	
to 5 (excellent)	
COMPETENCES FOR THE CO	DURSE
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	Dakić Kuistina i Fuana Dona IIO-lumba alahadi at ad X 1
Professional, scholarly and	Babić, Kristina i Frane Prpa. "Sakralna slojevitost položaja
artistic articles published in	Pravoslavne Crkve Uspenja Presvete Bogorodice u
the last five years in the field	Drnišu." Croatica Christiana periodica, vol. 47, br. 91, 2023, str. 109-
of the course (5 works at	129.
most)	Due Force Dilector 10 71 11 87 Dill (80 / 17 / 17
	Prpa, Frane. "Prikaz zbornika "Zbornik Šime Pilića". <i>Školski vjesnik</i>
	: časopis za pedagogijsku teoriju i praksu, vol. 72, br. 1, 2023., str.
	251-256.
	Prpa, Frane. "Ubikacija osmanskog šarampova u Drnišu". <i>Zbornik</i>
	Odsjeka za povijest Filozofskog fakulteta u Splitu, Split, 2024. (u
	procesu objave)
Professional and scholarly	1
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, STUD	ENT 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:

- 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	Student survey at the end of the
	and part-time teachers	semester (CIRCO,
		https://www.ffst.hr/centri/circo)
		Counselling at the level of Department (and broader)
		during the semester (teachers who teach related
		subjects cooperate and jointly take care of the quality

	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