***Syllabus***

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| **Department** | **Department of Art History** | | | | | | | | | | | | | | | **Year** | | | | | | | 2024./2025. |
| **Course** | Art of Rome and Ancient Art in Croatia | | | | | | | | | | | | | | | **ECTS** | | | | | | | **4** |
| **Study programme** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | Undergraduate | | | Graduate | | | | | | Integrated | | | | | | Postgraduate | | | | | | | |
| **Type of study programme** | Single major  Double major | | | University | | | | | | Professional | | | | | | Specialized | | | | | | | |
| **Year of study** | 1 | | | 2 | | | | | 3 | | | 4 | | | | | | | | | 5 | | |
| **Semester** | Winter  Summer | | | I | | | | | | II | III | | | | | IV | | | | | | | V |
| VI | | | | | | VII | VIII | | | | | IX | | | | | | | X |
| **Status of the course** | Compulsory | | | Elective | | | | | | Elective course offered to students from other departments | | | | | | **Teaching Competencies** | | | | | | | YES  NO |
| **Workload** | **30** | **L** | **15** | **S** | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | [**UNIZD\_PUM\_raspored\_nastave**](https://pum.unizd.hr/raspored-nastave) | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | Croatian and English Language | | | | | |
| **Course start date** | [**UNIZD\_Kalendar\_nastavnih\_aktivnosti**](https://www.unizd.hr/Portals/0/docs/akkalendari/2024_25_kalendar_nastavnih_aktivnosti.pdf?ver=v3cMJ3X2y2rtMKD9fP7Zbg%3d%3d) | | | | | | | | | **Course end date** | | | | | | | | [UNIZD\_Kalendar\_nastavnih\_aktivnosti](https://www.unizd.hr/Portals/0/docs/akkalendari/2024_25_kalendar_nastavnih_aktivnosti.pdf?ver=v3cMJ3X2y2rtMKD9fP7Zbg%3d%3d) | | | | | |
| **Enrolment requirements** |  | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | *Associate Professor, Silvia Bekavac, Ph.D.* | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | sbekavac@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | [consultation](https://pum.unizd.hr/akademsko-osoblje/konzultacije) | | | |
| **Course instructor** | *Associate Professor, Silvia Bekavac, Ph.D.* | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | sbekavac@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | [consultation](https://pum.unizd.hr/akademsko-osoblje/konzultacije) | | | |
| **Assistant/**  **Associate** | Dora Štublin, mag. educ. hist. art. | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | dstublin22@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | [consultation](https://pum.unizd.hr/akademsko-osoblje/konzultacije) | | | |
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| **Mode of teaching** | Lectures | | | | Seminars and workshops | | | | | Exercises | | | | | E-learning | | | | | | | | Field work |
| Individual assignments | | | | Multimedia and network | | | | | Laboratory | | | | | Mentoring | | | | | | | | Other |
| **Learning outcomes** | | | | | 1. Acquire basic and theoretical knowledge of Etruscan art, Roman art in antiquity, and ancient art in Croatia, and recognize fundamental works of visual arts and architecture.  2. Identify the main stylistic characteristics of the period and comment on them using illustrative material.  3. Analyse visual artworks and architecture of the period by applying relevant knowledge and skills acquired in first-year courses.  4. Explain the basic visual and architectural phenomena of the period.  5. Classify the course material into clear descriptive categories defined by style and chronology.  6. Independently prepare and present a topic in written and oral form according to a predefined methodology. | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | 1. Learn to identify the fundamental stylistic characteristics in visual arts and architecture of a specific stylistic period.  2. Acquire the method of collecting relevant data from literature and sources by applying appropriate methods and techniques.  3. Critically define the context of the creation of artworks and phenomena, recognize and establish analogies, similarities, and differences between individual artworks, and place them within a specific temporal, social, and cultural context.  4. Use professional literature in Croatian and one foreign language.  5. Independently research, prepare, and present a topic in written and oral form according to an established methodology.  6. Navigate the context of content, methods, and terminology of related disciplines at a basic level (history, archaeology, ethnology, cultural anthropology, comparative literature, aesthetics, philology, etc.). | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | Class attendance | | | | Preparation for class | | | | | Homework | | | | | Continuous evaluation | | | | | | | | Research |
| Practical work | | | | Experimental work | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Test(s) | | | | Written exam | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** | Presentation held | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** |  | | | | | | | | | [UNIZD\_PUM\_ispitni\_termini](https://pum.unizd.hr/ispitni-termini1) | | | | | | | [UNIZD\_PUM\_ispitni\_termini](https://pum.unizd.hr/ispitni-termini1) | | | | | | |
| **Course description** | The course covers several thematic and chronological units. The first unit focuses on Etruscan and Roman civilization and art on the Apennine Peninsula, explored through architecture (temples, tombs), metallurgy, ceramic production, sculpture, funerary reliefs, grave goods, mosaics, and wall painting. The second unit examines the eastern Adriatic coast from the earliest Greek influences and Hellenistic art to Roman colonization and urbanization, with particular emphasis on the establishment of Roman institutions and the organization of colonies and municipia. Artistic achievements are studied through the architecture of urban centres with fortifications, military architectural and construction solutions, as well as individual building complexes and elements. Special emphasis is placed on the phenomenon of the imperial cult and state propaganda in Rome and the provinces, reflected in social structure and stone-carving production, shaping various identities and presenting so-called "Romans" or the proper Roman way of life. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | **1**. **Etruscan Civilization and the Italian Iron Age** (The problem of Etruscan origins, temple and tomb architecture, sculpture, metalwork, funerary reliefs, wall painting)  **2**. **A City Born in Legend – From a Village on the Tiber to a Kingdom, Republic, and Empire**  **3**. **Art on the Apennine Peninsula I** (Imperial forums in Rome)  **4**. **Art on the Apennine Peninsula II** (The most important Roman monuments)  **5.** **Greeks on the Eastern Adriatic Coast** (Urbanism, architecture, sculpture, and artistic production in Greek colonies on the Adriatic – Issa, Pharos, Tragurion, Epetion, Siculi, Narona, and Ošanići)  **6. The Roman Period in the Province of Dalmatia** (Urbanism – city planning of Roman towns on the eastern Adriatic coast)  **7.** **Ancient Jader – Urbanism and Architecture**  **8. Ancient Salona – Urbanism and Architecture**  **9.** **Architecture** (Temples, triumphal arches, theatres, amphitheatres, baths, fortifications, residential architecture – villa rustica)  **10**. **Local Cultic Sculpture** (Depictions of Silvanus and Diana, comparison with classical models)  **11. Portraiture in the Late Republic and Augustan Portrait Types**  **12.** **The Narona Imperial Group**  **13.** **The Aenona Imperial Group**  **14.** **Reception of Imperial Portraits in Civic Art**  **15**. **Funerary Sculpture** (Altars, stelae, and sarcophagi) | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | 1. N. Spivey, **Etruscan Art**, 1994. (str. 25-182); 2. D. Strong, Roman Art, London, 1998.; 3. N. Cambi, **Umjetnost antike u hrvatskim krajevima**, Split-Zagreb, 2020., (str. 31-318); 4. N. Cambi, **Kiparstvo rimske Dalmacije**, Split, 2005. (str. 11-23, 28-38, 48-55, 64-71, 78-82, 87-100, 108-124, 131-142, 146-158, 160-161, 186-187); 5. **Stari Rim. Velika ilustrirana povijest**, Školska knjiga, Slovačka, 2024. | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | A.M. Liberati / F. Bourbon, Drevni Rim. Povijest civilizacije koja je vladala svijetom, Zagreb, 2000.; S. L. Tuck, A History of Roman Art, Wiley Blackwell Publishing, 2015.; H. Keler, Rimsko Carstvo, Novi Sad, 1970; G. Hafner, Atena i Rim, Rijeka, 1970.; J. B. Ward-Perkins, Roman Imperial Architecture, Yale, 1994. (str. 21-134, 157-165, 223-233, 268-271, 384-391); D. E. E. Kleiner, Roman Sculpture, Yale,1992. (str. 22-47, 58-78, 90-102, 122-141, 166-194, 206-229, 237-247, 266-300, 316-345, 350-351, 356-392); O. Rossini, Ara Pacis, Milano, 2009.; Hrvatska umjetnost. Povijest i spomenici, Zagreb, 2010., (N. Cambi: str. 31-45, 49-57); N. Cambi, Imago animi – antički portret u Hrvatskoj, Split, 2000. (str. 31-76);M. Kolega, Rimska portretna plastika iz zbirke Danielli, Zadar, 1989. M. Suić, Antički grad na istočnom Jadranu, Zagreb, 2003. | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | |  | |
| Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | | Test/homework and final exam | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | e.g. 50% test, 50% final exam | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | 0-59 | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
| 60-70 | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
| 71-80 | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
| 81-90 | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
| 91-100 | | | | % Excellent (5) | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | Student evaluations conducted by the University  Student evaluations conducted by the Department  Internal evaluation of teaching  Department meetings discussing quality of teaching and results of student evaluations  Other | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to. | | | | | | | | | | | | | | | | | | | | | | |