***Syllabus***

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| **Department** | **Department of Art History** | | | | | | | | | | | | | | | **Year** | | | | | | | 2024./2025. |
| **Course** | Ancient Iconography | | | | | | | | | | | | | | | **ECTS** | | | | | | | **4** |
| **Study programme** | Single Major Undergraduate Study of Art History | | | | | | | | | | | | | | | | | | | | | | |
| **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** |  | **L**  **30** |  | **S** | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | [Class schedule](https://pum.unizd.hr/raspored-nastave) | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | Croatian | | | | | |
| **Course start date** | **7th October 2024** | | | | | | | | | **Course end date** | | | | | | | | **21st January 2025** | | | | | |
| **Enrolment requirements** | Enrolment in a programme at the University of Zadar | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Assoc. Prof. Dr. Silvia Bekavac | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | sbekavac@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | [Silvia Bekavac, Consultation hours](https://pum.unizd.hr/akademsko-osoblje/konzultacije) | | | |
| **Course instructor** | Assoc. Prof. Dr. Silvia Bekavac | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | sbekavac@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | [Silvia Bekavac, Consultation hours](https://pum.unizd.hr/akademsko-osoblje/konzultacije) | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
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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. Understand the key concepts of analysing and interpreting artworks. 2. Interpret and differentiate models of approaching artworks based on their purpose, structure, and meaning. 3. Recognise and utilise written sources in the analysis and interpretation of artworks. 4. Adopt and apply basic comparative analysis and argumentative methodology through observing and reflecting on artworks. 5. Critically define the context of the creation of artworks. 6. Analyse artworks and associate symbolic meaning with broader interpretations. | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | 1. Understand key terms essential for comprehending stylistic periods and artworks and use specialised art historical terminology in appropriate contexts. 2. Interpret and differentiate models of approaching artworks based on their purpose, structure, and meaning. 3. Recognise and utilise written sources in the analysis and interpretation of artworks and critically interpret their connections. 4. Adopt and apply basic comparative analysis and argumentative methodology through observing and reflecting on artworks. 5. Critically define the context of the creation of artworks and phenomena, recognise and draw analogies, similarities, and differences among artworks, and contextualise them within specific historical, social, and cultural frameworks. 6. Navigate the content, methods, and terminology of related disciplines at an introductory level (history, archaeology, ethnology, cultural anthropology, comparative literature, aesthetics, philology, etc.). | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | Class attendance | | | | Preparation for class | | | | | Homework | | | | | Continuous assessment | | | | | | | | Research |
| Practical work | | | | Experimental work | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Midterm exams | | | | Written exam | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** | Attendance of lectures | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** | <https://pum.unizd.hr/ispitni-termini1> | | | | | | | | | | | | | | | | | | | | | | |
| **Course description** | The course "Ancient Iconography" involves interpreting iconographic themes and iconological content in the art of Mesopotamia, Egypt, and ancient Greece and Rome, as well as exploring basic iconographic phenomena in Slavic mythology. By defining fundamental iconographic and iconological concepts, students acquire the terminology and methodology for iconographic and iconological analysis. By understanding the significance and development of iconographic norms in the visual arts across various historical and stylistic periods, the scope of study expands to contextualising artistic themes within their historical and sociological frameworks. In addition to gaining knowledge of fundamental concepts related to mythology and religious aspects, the course also explores cultural interconnections influenced by the communication networks of ancient civilisations. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. Iconography and Iconology (Introductory lecture: course content and objectives, definition of iconography and iconology, differentiation between iconography and iconology, stages of iconographic research.) 2. Iconography and Iconology (Cesare Ripa, Aby Warburg, Erwin Panofsky – fundamental ideas and works. ICONCLASS – basic concept and categorisation, personification, allegory, symbol, attribute, symbolic depiction, new theoretical aspects following A. Huxley's ideas.) 3. Mythology and Iconography of Mesopotamian Art (Basic understanding of myths and their iconographic depictions, the Sumerian creation myth and its iconography, the Sumerian flood myth, the Sumerian myth of death and the underworld, the Epic of Gilgamesh, Babylonian deities.) 4. Egyptian Mythology and Iconography (Cosmogony – creation and understanding of the world, supreme deities.) 5. Mythology and Iconography of Ancient Greece and Rome (Cosmogony: Uranus, Gaia, Cronus, Zeus’s birth and overthrow of Cronus, Titanomachy, Gigantomachy.) 6. Mythology and Iconography of Ancient Greece and Rome (Zeus (Jupiter) and Hera (Juno), attributes and iconographic depictions in the visual arts of various stylistic periods, specificities in Roman iconography.) 7. Mythology and Iconography of Ancient Greece and Rome (Athena (Minerva), Hades (Pluto) and inhabitants of the underworld, Demeter (Ceres), attributes and iconographic depictions, specificities in Roman mythology.) 8. Mythology and Iconography of Ancient Greece and Rome (Poseidon (Neptune), Dionysus (Bacchus) and his journey to India, attributes and iconographic depictions in the visual arts of various stylistic periods, specificities in Roman iconography.) 9. Mythology and Iconography of Ancient Greece and Rome (Ares (Mars), Aphrodite (Venus), Hephaestus (Vulcan), Apollo and Artemis (Diana), Hermes (Mercury), attributes and iconographic depictions in the visual arts of various stylistic periods, specificities in Roman iconography.) 10. Greek Heroes: Heracles, Theseus, and Perseus (Birth and youth, Heracles’ Twelve Labours, Heracles’ life after the Labours, heroic deeds, astral projection according to Ptolemy's identification of constellations.) 11. Iconography of Homeric Characters and the Trojan War (The Argonauts, the judgement of Paris, Agamemnon, Menelaus, Achilles, Priam, Paris, Helen, Hector, the Trojan Horse, Laocoön, Odysseus.) 12. Iconography of Characters from Roman Legends (Aeneas and Dido, Romulus and Remus, Lucretia.) 13. Slavic Mythology (Visualisation of iconographic elements based on oral traditions (The Tale of Igor’s Campaign) and records by ancient historians, perception of the world – Yav, Prav, and Nav, Slavic symbolism, syncretism, and assimilation with Christian saints.) 14. Slavic Pantheon (Perun and Veles, Jarilo and Morana, Svarog, Svarožič and Dabog, Svantevit and Triglav, Zora and Danica.) 15. Slavic Pantheon (Jarovit, Stribor, Vesna, Lada, Živa; supernatural beings: Mokosh, Baba Yaga, Rusalka nymphs, domovoi...) | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | 1. R. v. Straten, ***Uvod u ikonografiju,*** Zagreb, 2003.  2. J. Gray, ***Mitologija Bliskog istoka,*** Ljubljana, 1988.  3. I. Uranić, ***Sinovi Sunca,*** Zagreb, 1997.  4. J. Pinsent, ***Grčka mitologija,*** Ljubljana, 1988.  5. S. Perown, ***Rimska mitologija,*** Ljubljana, 1988.  6. R. Katičić, **Božanski boj: Tragovima svetih pjesama naše pretkršćanske starine**, Zagreb, 2008.  7. R. Katičić, **Naša stara vjera**, Zagreb, 2017. | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | 1. A. Huxley, **The Doors of Perception**, London,1954 (2004).  2. N. Hathaway, ***Vodič kroz mitologiju,*** Zagreb, 2006., str.3-5;15-19;30-33;55-60;72-82;117-137;140-225;248-261;265-271.  3. V. Zamarovsky, ***Bogovi i junaci antičkih mitova,*** Zagreb, 2004.  4. J. Hall, ***Rječnik tema i simbola u umjetnosti,*** Zagreb, 1991.  5. V. Ions, ***Egipatska mitologija***, Ljubljana, 1988. | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | | Midterm exams  / assignments  and final exam | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | (%): 25% first midterm, 25% second midterm, 50% final oral exam or 100% final oral exam | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | up to 60% | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
| 60-70% | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
| 70-80% | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
| 80-90% | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
| above 90% | | | | % 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. | | | | | | | | | | | | | | | | | | | | | | |