

BETWEEN TRADITION AND MODERNITY: APPROACHES TO TEACHING ART HISTORY IN SECONDARY SCHOOLS IN CROATIA

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ABSTRACT

In Croatia, the teaching of art history within the framework of the grammar school subject Visual Arts began in 1960 and continues to this day. After the subject was introduced into Croatian grammar schools, there was a strong need to design its content and didactic structure. This paper provides a critical review of the methodological approaches that have shaped art history teaching in Croatian grammar schools over time. It highlights the contributions of prominent art historians, whose scholarly and, particularly, pedagogical work has helped define the main methodological coordinates for teaching and learning visual arts.

KEYWORDS:

Visual Arts, grammar school, Grgo Gamulin, Milan Prelog, Jadranka Damjanov

INTRODUCTION

One of the significant moments in the history of art history in Croatia was the introduction of *Likovna umjetnost* (Visual Arts) as a secondary school subject in grammar schools in 1960.¹ This was, among other factors, the result of the efforts of

1) "Nastavni plan i program za gimnaziju" [Teaching Plan and Programme for Grammar School], *Prosvjetni vjesnik*, 13/8 (1960): 161–201. For more details, see Josipa Alviž and Jasmina Nestić, "Učenje i poučavanje Likovne umjetnosti u srednjoškolskome odgoju i obrazovanju – kritički osvrt i mogućnosti reforme" [Teaching Visual Arts in Secondary Education – Critical Review and Possibilities for Reform], in *Institucije povijesti umjetnosti: zbornik 4. kongresa hrvatskih povjesničara umjetnosti*, eds. Ivana Mance, Martina Petrinović, Tanja Trška (Zagreb: Društvo povjesničara umjetnosti Hrvatske; Institut za povijest umjetnosti, 2019), 233. It is important to emphasize that the situation was different in classical grammar schools, where art history content had already been taught as a separate subject in the 1930s. See *Programi i metodska uputstva za rad u srednjim školama* [Programmes and Teaching-Method Instructions for Work in Secondary Schools] (Beograd: Državna štamparija Kraljevine Jugoslavije, 1936), 31, 349–350.

two of the most prominent Croatian art historians of the time: University Professor Grgo Gamulin, who served as head of the Department of Art History at the Faculty of Humanities and Social Sciences of the University of Zagreb, and Milan Prelog, who was an assistant professor in the same department.² Their key idea was to introduce art history content into Croatian grammar schools through the compulsory subject Visual Arts, independent of the subjects *Crtanje* (Drawing) and *Povijest* (History), in which such content had been integrated during the 1940s and 1950s. In doing so, Gamulin and Prelog laid the foundations for a completely new didactic approach to visual arts education at the secondary school level, with art history occupying a particularly important place.

The reforms of grammar school education in Croatia that followed in the decades after the introduction of the subject Visual Arts led to the creation of new curricular documents that defined approaches to teaching and learning visual arts. In this regard, the new subject curriculum from 2019 is particularly important, as it introduced a significant didactic shift that aligned the subject with contemporary educational guidelines. The aim of this paper is to provide insight into the changes in didactic approaches to teaching the subject Visual Arts that have taken place since its introduction into grammar schools. The paper also highlights key documents and experts who have significantly influenced their development.

2) See Josipa Alviž and Jasmina Nestić, "Uvođenje povijesti umjetnosti u općegimnazijsko obrazovanje – doprinosi Gрге Gamulina i Milana Preloga" [Introduction of Art History in High School Education – Contributions of Grgo Gamulin and Milan Prelog], *Peristil: zbornik radova za povijest umjetnosti*, no. 1 (2021): 129–139.

VISUAL ARTS PRIOR TO BECOMING AN INDEPENDENT SUBJECT – DIDACTIC SUBORDINATION TO THE SUBJECTS OF DRAWING AND HISTORY IN THE 1940S AND 1950S

Up until the mid-20th century, art history content was taught in grammar schools only to a limited extent, within the subject Drawing, which was taught from the first year of (lower-level) grammar school. However, the history of visual arts was predominantly covered in the upper years of secondary education (in the upper-level grammar school). During the 1940s and 1950s, minor changes occurred within this subject, both in its content and its name, but the focus remained on students' practical artwork, with art history topics addressed only in the higher grades. These topics were developed and presented chronologically, from Palaeolithic art to the Modern Age, including examples of national art.

In the 1944 curriculum, we find an explanation of the didactic connection between drawing and the history of art within the subject then called *Crtanje i povijest likovne umjetnosti* (Drawing and the History of Visual Arts), which emphasizes that “by developing a sense of artistic experience, the capability for and the sense of artistic expression are also developed,”³ and that it is important to teach students to properly understand artistic phenomena within their corresponding socio-historical and cultural context.⁴ Art history content was covered in the final two years of the subject (in Grades 7 and 8), and it included a general and national overview of art through a chronological approach. According to the 1945 teaching programme, the subject Drawing is taught throughout the first seven grades

3) All translations of the quotations are by the authors.

4) *Nastavni plan i program za gimnazije* [Teaching Plan and Programme for Grammar Schools] (Odjel Narodne prosvjete ZAVNOH-a, no. 803, November 1, 1944), 36.

of education, and art history content appears within the subject over the course of three years. In Grade 5, students are introduced to the characteristics of different art forms (sculpture, painting, graphic art, and architecture) along with an overview of Palaeolithic and primitive art. In Grade 6, artworks continue to be presented in chronological order (selected segments from the art of Antiquity to the Middle Ages, with references to national and Slavic art). In Grade 7, the focus is on Baroque art, the 19th century, and the contemporary era.⁵ From the succinct explanations, it is clear that the art history content is structured primarily to support the further development of students' drawing skills, as their study is conducted "through drawing and the recording of the most characteristic style features of individual groups of figures."⁶ According to the 1948 programme, Drawing was taught during the first six years, and art history content was covered within the subject in Grade 4 (10 lessons), Grade 5 (15 lessons), and Grade 6 (20 lessons), based on a chronological overview of art.⁷ In the succinct instructions for content delivery, it is stated that, among other things, students should be taken to museums and galleries for exhibitions; they should observe architecture and monuments in person, alongside their teachers; and that "lectures on art history should, whenever possible, be accompanied by images and projections."⁸ Expert confirmation of the shortcomings and inadequacy of this kind of art history content organisation within the subject Drawing can be inferred from the critical texts by

5) *Nastavni plan i program za gimnazije i klasične gimnazije: za školsku godinu 1945.–1946.* [Teaching Plan and Programme for Grammar Schools and Classical Grammar Schools: For 1945–1946 School Year] (Zagreb: Nakladni zavod Hrvatske, Ministarstvo prosvjete Federalne Hrvatske, 1945), 100–101.

6) *Ibid.*, 101.

7) *Nastavni plan i program za gimnazije (od I. do VIII. razreda)* [Teaching Plan and Programme for Grammar Schools (from 1st to 8th Grade)] (Zagreb: Ministarstvo prosvjete Narodne Republike Hrvatske, 1948), 216–220.

8) *Ibid.*, 220.

Grgo Gamulin, one of the leading art history authorities in Croatia at the time. Gamulin regarded art history as a cultural-historical subject and believed it should not be tied to drawing in any way. He also criticised the fact that art history classes were taught by drawing teachers, deeming them inadequate for the role, in contrast to art historians who had completed their studies at the University of Zagreb – specifically, the Faculty of Humanities and Social Sciences, which was the only institution offering the art history programme in Croatia at the time. He further pointed out the lack of essential teaching aids and materials, with classes often being conducted without projectors or visual resources.⁹ In light of the above, it can be inferred that the aforementioned programmes did not place sufficient emphasis on the didactic specificities of teaching art history, and that the content of art history was merely an appendix to drawing, which was regarded as the essential foundational skill to be developed through the subject.

Due to the changed political, social, and economic circumstances following World War II, the 1950s in Yugoslavia, and similarly in Croatia, were, among other things, marked by significant reforms in the educational system.¹⁰ These changes also affected the position of art history within grammar school teaching programmes. Specifically, since 1954, art history content was separated from the subject Drawing and began to be taught as part of the subject *Povijest i povijest*

9) Grgo Gamulin, "Gimnazije – škole opće naobrazbe (Problemi za diskusiju)" [Grammar Schools – General Education Schools (Issues for Discussion)], *Pedagoški rad*, no. 2–3 (1951): 61–62.

10) For more details on the state of schools in Croatia after World War II, see Dragutin Franković, *Povijest školstva i pedagogije u Hrvatskoj* [History of Education and Pedagogy in Croatia] (Zagreb: Pedagoško-književni zbor, 1958), 425–453. For more details on the need for reform in grammar schools, see the titles in note no. 4 in Alviž and Nestić, "Uvođenje povijesti umjetnosti u općegimnazijsko obrazovanje," 136.

umjetnosti (History and Art History).¹¹ From 1955 onwards, it was incorporated into the subject *Historija s historijom kulture i osnovama društvenog i državnog uređenja FNRJ* (History with Cultural History and the Basics of Social and State Organisation of the Federal People's Republic of Yugoslavia),¹² which included content from history, fine arts, music, philosophy, and religion, taught from a diachronic perspective. The didactic guidelines for this teaching programme emphasised the need to move away from the previous *ex cathedra* instruction, where students were passive recipients of knowledge, towards greater student involvement in the learning process, and the use of modern teaching aids and active teaching methods. Along these lines, obligatory *Seminari iz društvenih ili prirodnih znanosti* (Seminars in Social and Natural Sciences) were introduced, in which students were guided to independently or collaboratively research specific topics and issues, read literature, engage in classroom discussions, and present the results of their problem-oriented research. The separation of art history from drawing, which occurred for the first time in the previously mentioned 1954 programme, was justified by the observed low level of aesthetic culture among students upon completing grammar school.¹³ Although the programme itself emphasized that, wherever possible, art history content would be taught by qualified professionals – specifically, art historians – this attempt at integration of the art history content into history lessons was met with disapproval from experts. In his response to this programme, Professor Gamulin argued that such an amalgamation of subjects was unjustified both

11) "Nastavni plan i program za V. razred gimnazije" [Teaching Plan and Programme for the 5th Grade of Grammar Schools], *Prosvjetni vjesnik*, no. 9 (1954): 93–106.

12) "Nacrt novog nastavnog plana i programa za više razrede gimnazije" [Draft of the New Teaching Plan and Programme for Higher Grades in Grammar Schools], *Prosvjetni vjesnik*, special edition of April 15, 1955.

13) "Nastavni plan i program za V. razred gimnazije," 95.

in terms of content and methodology. He pointed out that these are distinct fields of study with different methodological foundations: “While the methodology of history is based on providing information and understanding, the methodology of art history is rooted in experiencing.”¹⁴

In his review of the current position of art history in the grammar school teaching programmes, Professor Gamulin also presented his expert views on the didactic principles for teaching art history, uncompromisingly stating that it had to be established as a separate subject and taught by trained art historians. These didactic principles are as follows: 1. the importance of direct visual engagement with works of art through projections and other technical aids; 2. the rejection of an exclusively “verbalistic” approach, i.e., teaching “without projections or relying only on their mechanical interpretation”; 3. opposition to the accumulation of teaching content; 4. the interpretation and development of visual sensibility; 5. familiarising students with contemporary artistic production.¹⁵ In his reflections, Gamulin thus laid down very clear methodological guidelines in the early 1950s, which have become and remained the didactic foundation of visual arts education in Croatian grammar schools up to this day.

MILAN PRELOG’S VISUAL ARTS TEACHING PROGRAMME OF 1960

Gamulin’s views and efforts were crucial for the introduction of the subject Art into Croatian grammar schools in 1960. In practice, Art was an overarching term for two subjects – Visual

14) Grgo Gamulin, “Likovna kultura kod nas” [Visual Culture in Our Country], *Kulturni radnik*, no. 5–6 (1956): 13.

15) *Ibid.*, 13–14.

Arts and Music Art – each with its own separate teaching programme and taught independently, with two class sessions allocated per month for each subject.¹⁶ Despite the limited number of lessons, the inclusion of Visual Arts in the grammar school teaching programme represented a significant step in recognising and implementing the educational potential of art history at the secondary school level.

The author of the first teaching plan and programme for the subject *Visual Arts*, published on 8 July 1960, was Milan Prelog, who at the time held the position of assistant professor in the Department of Art History. Prior to developing this programme, in 1959 he had been appointed to the Expert Council of the Institute for the Development of Education of the People's Republic of Croatia, as well as to the Textbook Committee.¹⁷ The introductory section of Prelog's programme emphasises that the objectives of visual arts education are “to cultivate and further develop students' ability to feel, experience, and understand works of art, thereby influencing the development of their emotional lives,” and “to contribute to the expansion of students' general education through art history materials.”¹⁸ The programme further states that classes should aim to “harmoniously intertwine” historical data on works of art with their formal analysis, with class content divided into three main sections: introduction, historical overview, and contemporary art. However, this structure could only be fully implemented

16) Alviž and Nestić, “Uvođenje povijesti umjetnosti u opće-gimnazijsko obrazovanje,” 136.

17) Josipa Alviž, “Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost u okviru umjetničkog područja hrvatskog odgojno-obrazovnog sustava” [The Role and Place of the High School Subject Visual Arts within the Arts Education Field of the Croatian Educational System], *Peristil: zbornik radova za povijest umjetnosti*, no. 1 (2021): 204, see note 2.

18) “Nastavni plan i program za gimnaziju – Umjetnost” [Teaching Plan and Programme for Grammar School – Art], *Prosvjetni vjesnik*, no. 8 (1960): 173.

in grammar schools with a socio-linguistic focus.¹⁹ In fact, the subject was taught for all four years only in these types of grammar schools, while in grammar schools with a mathematical and scientific focus, it was taught for only two years. This division has, to a greater extent, remained in place in Croatian grammar schools to this day. The teaching content in Grade 1 was the same for both types of grammar schools, with the aim of familiarising students with the basics of architecture, sculpture, and painting. In the next two grades, students in grammar schools with a socio-linguistic curriculum were provided with a historical perspective, i.e., a comprehensive chronological overview of works of art covering periods, styles, and movements from prehistory to the 20th century. In Grade 4, the programme provided insight into modern and contemporary art. In accordance with this fundamental art history classification, the teaching content was divided into the following sections: in Grade 2, prehistoric art, the art of Antiquity, Islamic art, and the art of the Far East; in Grade 3, the art of medieval Europe, Romanesque and Gothic art, the Renaissance, the Baroque, and the 19th-century art;²⁰ and in Grade 4, modern art and heritage conservation, highlighting the importance of encouraging students' independent work, which included visits to galleries and art studios, as well as the exchange of ideas with students from art schools.²¹ In grammar schools focused on mathematics and science, the Grade 4 programme from socio-linguistic grammar schools, that is, content related to contemporary art and heritage conservation, was taught in Grade 2.²²

19) Ibid.

20) Instead of the 19th century, the document mistakenly refers to the 20th century; however, the brief description of the teaching content makes it clear that the intention was to focus on the 19th century art. Ibid., 174.

21) Ibid., 173–175.

22) Ibid., 174.

At the end of this programme, concise didactic guidelines were provided for each grade. For Grade 1, the guidelines emphasised that the proper implementation of the planned programme, which introduces students to the world of visual arts, requires the use of illustrative materials (i.e., projections) from “all time periods and all geographic areas” in order to familiarise students with “the immeasurable value and diversity of mankind’s artistic heritage,”²³ spark their interest in art, develop their visual culture, and enhance their powers of observation. The guidelines also stressed that the focus should be on helping students understand the significance of visual arts in the lives of people throughout all historical periods and encouraging their active participation in class through conversation, discussion, and commentary on works of art. The didactic guidelines for Grade 1 conclude by stating: “Only secondarily should there be an effort to help students gradually master technical terminology, thus moving closer to addressing formal issues in specific branches of human artistic activity. Given the students’ age, abstract modes of expression and a formal-morphological approach to certain issues should be avoided.”²⁴ The didactic guidelines for Grades 2 and 3 were written as a single unit, as the programme for both grades focused on a historical perspective, offering a chronological overview of visual arts. A key concern raised was the insufficient number of class hours, which hindered a “broader, monographic approach to certain ‘styles’ and individual artists.” The guidelines recommended introducing students to the basic characteristics of styles and periods in class, as well as encouraging them to explore additional literature and engage in report writing through extracurricular assignments. In Grade 4, it was considered important to introduce students to contemporary art, “with a focus on

23) Ibid., 175.

24) Ibid.

practical work,' i.e., direct contact with works of art (analysis of artworks, visits to galleries, and art workshops)." It was noted that it was preferable to associate modern and contemporary works of art with artistic achievements from the past, and that the understanding of art should not be limited solely to painting and sculpture. Rather, it is important for classes to also address issues of modern architecture, urbanism, new spatial and visual concepts, industrial aesthetics, and similar topics. In conclusion, the guidelines state: "At this level, there should be a strong emphasis on developing independent student work, stimulating reports and discussions, and enabling contacts with art workers, applied arts schools, etc."²⁵

A unique testament to the didactic features that the Visual Arts subject introduced into the education of Croatian grammar school students in the first decade of its implementation is the annual *Umjetnost i mi* (Art and Us), edited and published by students of the VII Gymnasium in Zagreb under the guidance of their teacher Jadranka Damjanov. The journal was published between the 1960–1961 and the 1968–1969 school year, and the diverse content of its nine issues gives us valuable insight into how the subject Visual Arts was perceived by grammar school students and the professional community. Choosing a journal as a medium to stimulate the activity, creativity, and productivity of grammar school students was, in itself, highly progressive and unconventional – not just at the time, but even in the contemporary educational context. In its own way, it served as a model example of the methodology Professor Jadranka Damjanov used.²⁶

25) Ibid.

26) For more information, see Josipa Alviž and Jasmina Nestić, "The Annual *Umjetnost i mi*: Jadranka Damjanov's Contribution to the Beginnings of Visual Arts Education in Croatia," *Život umjetnosti: časopis o modernoj i suvremenoj umjetnosti i arhitekturi*, no. 1 (2022): 130–153.

JADRANKA DAMJANOV'S WORKSHOP-BASED TEACHING AND LEARNING METHOD

Having held the position of the leading authority in the field of art education methodology in Croatia for nearly forty years, Professor Damjanov sought to design and promote teaching methods among teachers that primarily aimed at developing students' attention and perceptiveness through in-depth, investigative observation of works of art. Continuously exploring educational approaches focused on maximising the individualisation of teaching and fostering student interaction, Professor Damjanov advocated for a workshop-based teaching model, in which the primary role was given to methodological exercises, through which students independently, in pairs, or in groups researched individual artworks. Thus, she placed the greatest emphasis on the first methodological postulate of visual arts education: the importance of direct, visual, and even tactile experiences of works of art, as well as the development of students' artistic sensibility and visual literacy.²⁷ This methodological principle was based on the results of her research,²⁸ as she believed that the traditional approach often encountered failures in the education system of that time: "The new approach we advocate is continually inspired by the daily

27) See Marko Tokić, "Metodika Jadranke Damjanov – osviještavanje doslovnog vida osjetilnog opažaja" [Jadranka Damjanov's Pedagogical Methodology – Becoming Aware of Direct Perception], *Metodički ogleđi: časopis za filozofiju odgoja*, no. 1 (2016): 7–25.

28) In this context, it is important to highlight Professor Damjanov's research on tracking the eye movements of different participants while observing selected works of art using electronystagmography, as well as her research *Kulturni sadržaji u obrazovanju*. For more information, see Jadranka Damjanov, *Pogled i slika/ Eye movements* (Zagreb: Hermes izdavaštvo, 1996); Jadranka Damjanov, Dubravka Janda, Velibor Jerbić, *Kulturni sadržaji u obrazovanju: problemi umjetničkog obrazovanja djece i omladine, I* [Cultural Content in Education: Issues in Art Education for Children and Youth, I] (Zagreb: Zavod za kulturu SR Hrvatske, 1977); Jadranka Damjanov, Dubravka Janda, Velibor Jerbić, *Kulturni sadržaji u obrazovanju: problemi umjetničkog obrazovanja djece i omladine, II* [Cultural Content in Education: Issues in Art Education for Children and Youth, II] (Zagreb: Zavod za kulturu SR Hrvatske, 1977).

failures of the traditional approach. It is also grounded in our scientific research. The research results suggest that education should be nothing more than the process of becoming aware of what one observes, with the teacher's role being to find ways and means to achieve this effortlessly and effectively through lesson planning."²⁹ She upheld and presented the same principles in a series of her publications, including the secondary school textbooks *Likovna umjetnost I. dio: Uvod* (Visual Arts, Part I: Introduction; 1971) and *Likovna umjetnost II. dio* (Visual Arts, Part II; 1972),³⁰ the methodology textbook *Vizualna umjetnost i likovni govor* (Visual Arts and Visual Language; 1991),³¹ and the book *Umjetnost Avantura* (Art Adventure; 1998).³² The latter comprises eighty workshops that were held at the then Centre for Culture and Education in Zagreb, which Professor Damjanov began conducting in 1992 as a free, workshop-type school for a comprehensive introduction to visual art works.³³

Professor Damjanov also designed the online didactic platform *Metodičke sintagme i paradigme* (Methodic Syntagms and Paradigms),³⁴ where volunteer members of the group called *Avant-garde* collaborated. The group was composed mostly of secondary school art teachers with shared views

29) Jadranka Damjanov, "Novi pristupi obrazovanju" [New Approaches to Education], *CARNet – Časopis Edupoint*, no. 2 (2002); 1.

30) Jadranka Damjanov, *Likovna umjetnost I. dio: Uvod* [Visual Arts, Part I: Introduction] (Zagreb: Školska knjiga, 1971), Jadranka Damjanov, *Likovna umjetnost II. dio* [Visual Arts, Part II] (Zagreb: Školska knjiga, 1972). For further information about the textbooks, see Josipa Alviž, "Ad honorem et in memoriam Jadranka Damjanov," *Kvartal: kronika povijesti umjetnosti u Hrvatskoj*, no. 1–2 (2016): 87.

31) Jadranka Damjanov, *Vizualna umjetnost i likovni govor: uvod u likovno obrazovanje* [Visual Arts and Visual Language: An Introduction to Visual Arts Education] (Zagreb: Školska knjiga, 1991).

32) Jadranka Damjanov, *Umjetnost Avantura / Art Adventure* (Zagreb: Hermes izdavaštvo, 1998).

33) *Ibid.*, XIV, XX.

34) *Methodic syntagms and paradigms* were initially hosted on the website <http://msp.fsb.hr>, and later moved to <http://infoz.ffzg.hr/msp>. Unfortunately, they are no longer available. For more information about the website, see Damjanov, "Novi pristupi obrazovanju," 6.

on art education.³⁵ The website offered around 500 prepared methodological exercises, along with execution descriptions, worksheets, and visual materials for teachers and students, organised by stylistic periods and years of study. It also included interactive games that enabled students to explore works of art more thoroughly across several levels and through specific problematisations.³⁶

In terms of the didactic education of future visual arts teachers, the engagement and contributions of Professor Damjanov are also noteworthy. At the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb, the oldest faculty in Croatia where this teacher profile was trained, the course *Metodika povijesti umjetnosti* (Methodology of Teaching Art History) was introduced in 1965, thus marking the beginning of systematic training for secondary school visual arts teachers in Croatia, which continues to this day. This course was taught by Professor Damjanov until her retirement in 2002.³⁷

35) The members of the *Avant-garde* group, who were also the authors of the *Methodic Syntagms and Paradigms* website, along with the methodological exercises and games available on it, were: Jadranka Damjanov, Ivan Bogavčić, Vera Čuže-Abramović, Anastazija Debelli, Danica Franić, Dubravka Gruber, Gordana Koščec, Davor Krelja, Ira Mardešić, Ida Mati, Kristina Rismondo, Jasna Salamon, and Zrinka Tatomir. See Josipa Alviž and Jasmina Nestić, "Likovno djelo u srednjoškolskom obrazovanju – novi doprinosi" [Artwork in Secondary Education – New Contributions], in *Umjetničko djelo u likovnom odgoju i obrazovanju. Zbornik umjetničko znanstvenih skupova 2009.–2011.*, ed. Antonija Balić Šimrak (Zagreb: Europski centar za sustavna i napredna istraživanja, Učiteljski fakultet Sveučilišta u Zagrebu, 2011), 189.

36) For more information about the organization of the website, see Miroslav Huzjak "Obrazovanje na distancu i e-učenje u Likovnoj kulturi" [Distance Learning and E-learning in Art Education], *Metodika* Vol. 11, No. 1 (2010): 15–16; Screenshots of the website can be viewed in Božica Breber, "E-učenje likovne umjetnosti: analiza alata za učenje likovne umjetnosti i moguća primjena tih alata u nastavi informatike" [E-Learning in Visual Arts: An Analysis of Tools for Teaching Visual Arts and the Potential Application of These Tools in Computer Science Classes] (Master's thesis, University of Zagreb, 2018), 23–27, accessed November 30, 2023, <https://core.ac.uk/reader/299375310>.

37) Before that, the methodology of art history classes was taught as part of the Pedagogical Seminar at the Faculty of Humanities and Social Sciences, and at one point, it was taught by Antun Kuman, an academic painter and, at the time, a teacher at the IX Gymnasium in Zagreb. For more information, see Jasmina

Despite Professor Damjanov's efforts, the concept of workshop-based teaching grounded in methodological exercises did not fully take hold in secondary school Visual Arts classes. While some teachers wholeheartedly embraced and sought to implement Professor Damjanov's methods in their teaching, a certain number of teachers were not as receptive to this kind of practice, remaining more loyal to the traditional (classical) art history approach that focused on the stylistic and iconographic analysis of artworks, as well as their socio-historical contextualisation.

BETWEEN THE CHRONOLOGICAL AND THE FORMAL APPROACH TO THE WORK OF ART – VISUAL ARTS IN THE TEACHING PROGRAMMES OF THE 1970S AND 1980S

After the introduction of the subject Visual Arts in grammar schools in 1960, the Croatian education system underwent several educational reforms. During the so-called Šušteršič Educational Reform,³⁸ which began in 1974, the subject

Nestić, "Povijest metodičke izobrazbe na Odsjeku za povijest umjetnosti i poveznice s nastavom Likovne umjetnosti u hrvatskom srednjoškolskom obrazovanju" [History of Teacher Education at the Department of Art History and Relations to Teaching Visual Arts in Croatian Secondary Education], in *Zbornik radova sa skupa 140 godina podučavanja povijesti umjetnosti na Sveučilištu u Zagrebu*, eds. Miljenko Jurković, Dubravka Botica (Zagreb: FFpress, 2022), 186–187. For more information about Kuman, see Ive Šimat Banov, "Nastavnici i kolegiji na Akademiji likovnih umjetnosti 1907.–1997." [Faculty and Courses at the Academy of Fine Arts 1907–1997], in *Akademija likovnih umjetnosti 1907.–1997.*, ed. Dubravka Babić (Zagreb: Akademija likovnih umjetnosti, 2002), 634.

38) Stipe Šušteršič was a Croatian sociologist and politician who served as the Minister of Education and Culture between 1974 and 1982. He initiated, designed, and implemented the educational reform which came to be known as the Šušteršič Education Reform. One of the key features of this reform was the abolition of grammar schools and the introduction of the so-called vocational secondary education. The aim was to create a vocationally-oriented education system that would better connect education with the labour market and the needs of the economy. Secondary vocational education lasted a minimum of three years, during which all students were to have equal access to education and general culture. Grammar schools and vocational schools were integrated into a new type of school whose goal was to prepare all students for both further studies at university and for a profession upon

Art, which still included the subjects Visual Arts and Music, was allocated a total of 70 teaching hours throughout the entire secondary education. The explanation of the teaching timetable stated that Art would be taught either as a separate subject or integrated into Croatian and Serbian language classes and history classes. The teaching schedule was evenly divided between the two subjects, so in practice, each subject was allotted 35 lessons.³⁹ In terms of content and structure, the Visual Arts programme from 1974, developed with the participation of Professor Jadranka Damjanov, was almost identical to the 1960 programme. It followed the same three-part division: an approach to the artwork, a historical overview from prehistory to the 19th century, and modern art, i.e., the art of the 20th century.⁴⁰ With regard to the implementation possibilities of this programme, the explanation states that, depending on the number of teaching hours and the type of school, it could be developed into either a “minimal” or a “maximal” programme without losing its three-part structure. In the “minimal programme,” reducing the syllabus to examples illustrating the “main spatial-plastic frameworks of human

graduation. See Stipe Šuvar, *Škola i tvornica: u susret reformi odgoja i obrazovanja* [School and Factory: Towards the Education Reform] (Zagreb: Školska knjiga, 1977); Vladimir Podrebar ed., *Socijalistički i samoupravni preobražaj odgoja i obrazovanja u SR Hrvatskoj 1974–1984* [The Socialist and Self-Management Transformation of Education in the Socialist Republic of Croatia 1974–1984] (Zagreb: Školske novine, 1985); Helena Perišić, *Reforma srednjoškolskog obrazovanja u Hrvatskoj sedamdesetih godina 20. stoljeća* [The Reform of Secondary Education in Croatia during the 1970s] (Master’s thesis, University of Zagreb, 2019).

39) For more information on the subject Visual Arts within the context of Šuvar’s educational reform, see Alviž, “Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost,” 205–206, note 29; Jasmina Nestić, “Visual Arts Subject in High School Education in Croatia in the Context of Educational Changes and Reforms from the Mid-20th Century to the Present Day,” *Croatian Journal of Education: Hrvatski časopis za odgoj i obrazovanje*, Special Edition no. 2 (2021): 175–177.

40) About the 1974 Visual Arts teaching programme, see Ante Marjanović ed., *Osnove nastavnog plana i programa za srednjoškolsko obrazovanje u SR Hrvatskoj* [Fundamentals of the Teaching Plan and Programme in Secondary Education in the Socialist Republic of Croatia] (Zagreb: Školska knjiga, 1974), 61–62.

life” and design was recommended, while in the “maximal programme,” the content was to be expanded with examples of painting and sculpture.⁴¹

In terms of content and didactics, the only significant attempt to change the Visual Arts teaching programme since its introduction in secondary schools was the 1984 teaching plan developed by Jadranka Damjanov.⁴² It marks a shift from a chronological to an explicitly formal approach to works of art, focusing on visual language. The examples prescribed or suggested by the programme promote their synchronic understanding, in contrast to the previously dominant diachronic approach to content delivery. This teaching programme placed emphasis on the formal aspects of art, such as colour, surface, line, and volume, along with their various manifestations in works of art, while the chronological overview of art history was relegated to a secondary role.

The content for Grade 1 comprised the first teaching unit, titled *Formal Unity of Visual Media*. This unit was divided into the following lesson topics: A. *Fundamental problems of visual perception (elements of the visual language)* and B. *Fundamental types of organisation of visual language elements*. Lesson topic A was subdivided into six lesson units: 1. *Black-and-white dynamics, tonal contrast, characteristics, and functions*; 2. *Colour as a substitute for tone*; 3. *Colour*; 4. *Colour as hue*; 5. *Boundaries between tonal and colouristic phenomena*; 6. *Line*. Lesson topic B was divided into four lesson units, numbered sequentially following lesson topic A:

41) Ibid., 62.

42) “Zajedničke programske osnove srednjeg usmjerenoga obrazovanja. Jezično-umjetničko područje. Likovna kultura” [Common Programme Basics for Vocation-Oriented Secondary Education. Linguistic and Artistic Domain. Visual Culture], *Vjesnik Republičkog komiteta za prosvjetu, kulturu, fizičku i tehničku kulturu SR Hrvatske*, no. 13 (1984): 4–8.

7. *The correlation of size and quantity, ratio, and proportion*; 8. *Proportion and perspective* (including examples of artworks illustrating various types of perspective); 9. *Composition*; 10. *Depiction as a determinant of composition (fundamentals of iconography)*. For each lesson unit, art examples and correlations with other subjects were provided. In some cases, the units included implementation guidelines in the form of visual language concepts, as well as suggestions for practical exercises. The chronological approach was retained only through recommendations, i.e., a list of artworks for analysis in historical sequence, based on which students were meant to gain a better understanding of the “treatment of colour and form,” as well as “issues of representation throughout history,” using examples that illustrate the artistic treatment of form in prehistory and the depiction of space, ranging from ancient Egyptian art to the avant-garde movements of the first half of the 20th century. The didactic guideline for lesson implementation states:

When covering lesson units, the artwork is not yet considered as a whole. Instead, its compositional structure is examined — that is, the way its elements are organised, regardless of whether the work is a painting, sculpture, building, or settlement, in analogy to musical compositions, literary works, or biological structures. The work of art is regarded as a structural whole, not as a medium-specific entity.⁴³

The Grade 2 syllabus comprised the second teaching unit, titled *Media, Technical and Historical Differences in Artworks*. It was divided into the following lesson topics: A. *Treatment of the surface (in painting, sculpture and architecture)*, B. *Treatment of volume*, and C. *Treatment of space*. Lesson topic A was divided into 10 lesson units: 1. *Affirmation and negation*

43) Ibid., 8.

of the surface, 2. Affirmation of the surface in painting, 3. Affirmation of the surface in sculpture, 4. Affirmation of the surface in architecture, 5. Negation of the surface in painting, 6. Negation of the surface in sculpture, 7. Negation of the surface in architecture, 8. Treatment of the edges, 9. Non-autonomous and autonomous painting (types of painting), 10. Most common themes in painting—analyses. Just like in Grade 1, lesson topic B was divided into four lesson units, numbered sequentially after lesson topic A: 11. Affirmation and negation of volume in sculpture, 12. Affirmation and negation of volume in architecture, 13. Tectonics and atectonics, balance, 14. Attached and freestanding sculpture. Lesson topic C was also divided into four lesson units: 15. Affirmation of space, 16. Negation of space, 17. Space design – architectural constructions, and 18. The space-volume relation in urbanism.

In Grade 3, with an annual allocation of 10 teaching hours, students were to become familiarised with the *Aspects of the 20th-century visual culture* through the following themes: *The modern city, its historical layers, and their treatment* (a. *Planned and unplanned urban expansion*, b. *Urban conservation issues*), *Contemporary architecture* (a. *The housing problem*, b. *Function and design*), *The dismantling of barriers between traditional art forms*; and *The affirmation and negation of science in the visual arts*.

In line with the new focus on visual language, the subject was renamed *Likovna kultura* (Visual Culture). It was no longer associated with a group of historical and social subjects but with the group of subjects from the linguistic and artistic domain — Croatian or Serbian language, literature, theatre and film arts, foreign languages, and Music Culture, with which it continued to share its syllabus. The total number of teaching hours per year was 34, with 17 hours allocated to each subject in Grades

1 and 2. In Grades 3 and 4, instruction in these subjects was conducted “according to the requirements of the profession and developmental needs.”⁴⁴ In order to sustain continuity in the higher grades regardless of the professional requirements, 20 hours were allocated to content from visual and music culture in Grade 3, following the 10 plus 10 model, as part of the Croatian or the Serbian Language and Literature programme.⁴⁵

In line with the changes made to the teaching programme, Professor Damjanov developed a corresponding methodological approach, which she elaborated on in the book *Vizualni jezik i likovna umjetnost: uvod u likovno obrazovanje* (Visual Language and Visual Arts: An Introduction to Visual Arts Education; 1991).⁴⁶ Compiled as a university textbook for students in the course Methodology of Teaching Art History at the Faculty of Humanities and Social Sciences in Zagreb, the book was published during a period of significant socio-political changes that marked the early 1990s in Croatia. These changes had repercussions on the educational system and, consequently, on the teaching of Visual Arts. The new policies introduced during Šušteršič's educational reform were annulled, and new teaching plans and programmes were devised.

THE 1994 VISUAL ARTS TEACHING PLAN AND PROGRAMME

The 1994 Visual Arts teaching plan and programme for grammar schools reaffirmed the content of the 1960 teaching plan and programme. This included a return to a three-part structure for

44) Ibid., 2.

45) Ibid. For more information on the 1984 teaching programme, see Alviž, “Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost,” 205–206.

46) Jadranka Damjanov, *Vizualni jezik i likovna umjetnost: uvod u likovno obrazovanje* [Visual Language and Visual Arts: An Introduction to Visual Arts Education] (Zagreb: Školska knjiga, 1991).

organising the teaching content, which was once again divided into an introduction to the world of visual arts, a chronological overview from prehistory to the 19th century, and modern and contemporary art.⁴⁷ This framework could be fully implemented only within the four-year programme, which was taught in general, classical and language grammar schools, while natural sciences and mathematics grammar schools followed a two-year programme. In this programme, the Grade 1 syllabus mirrored that of the four-year programme, while in Grade 2, the syllabus covered the “principal human settlements (village, town, convent, fortress-castle, metropolis), which were significant for both historical periods and the contemporary world.”⁴⁸ Unlike previous teaching programmes, the didactic instructions in this programme were far more detailed, guiding teachers to move away from factual learning when covering content and instead focus on cognitive processes and the changes in art. In terms of teaching methods and principles, emphasis was placed on interdisciplinarity, the mandatory use of visual aids (teaching through reproductions, slides or original artworks), and the continuous exposure of students to art, which was highlighted as the most important didactic aspect.⁴⁹ In outlining the objectives of the subject, it is stated that, alongside familiarising students with the most prominent works of art, the subject should also enrich students’ emotional lives, develop their “manual dexterity” motivate them to engage in social and cultural activism in their surroundings, encourage visits to museums and galleries, and foster a proactive approach to the preservation of cultural heritage and the environment. This teaching plan also increased the number of teaching hours allocated to Visual Arts, as it was

47) “Nastavni programi za gimnazije – Likovna umjetnost” [Teaching Programmes for Grammar Schools – Visual Arts], *Glasnik Ministarstva kulture i prosvjete Republike Hrvatske*, no. 1 (1994): 90–97.

48) *Ibid.*, 90.

49) *Ibid.*

no longer shared with the school subject Music Art. Thus, from 1994 onwards, both subjects were taught for one hour per week, over the four-year or the two-year teaching cycle, depending on the type of grammar school programme.

The author of the 1994 teaching programme was Radovan Ivančević, a university professor and, alongside Professor Jadranka Damjanov, one of Croatia's leading authorities in visual arts education and visual communications. In 1963, he co-authored a school lexicon on visual arts with Professor Prelog and Professor Damjanov,⁵⁰ and popularised the profession through his work as a screenwriter and director of numerous educational documentary and animated films on visual arts.⁵¹ In addition to the previously mentioned textbooks by Jadranka Damjanov, which remained relevant even after the new teaching programme was introduced in 1994, from the second half of the 1990s, notable contributions to the field were also made by Professor Ivančević as the author of four textbooks for the subject Visual Arts.⁵²

50) Milan Prelog, Jadranka Damjanov and Radovan Ivančević, *Likovne umjetnosti* [Visual Arts] (Zagreb: Privreda, 1963).

51) See Frano Dulibić and Željka Cipek, "Pojmovni film Radovana Ivančevića" [The Conceptual Film of Radovan Ivančević], in *Radovan Ivančević (1931–2004): zbornik radova/Znanstveno-stručni skup Hrvatski povjesničari umjetnosti Zagreb, 9–10 June 2014*, Đurđa Kovačić and Martina Petrinović, eds. (Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016), 259–272; Antonija Badurina Žakan and Petra Batelja, "Filmsko stvaralaštvo u službi umjetnosti – obrazovna komponenta u dokumentarnim i element-filmovima Radovana Ivančevića" [Filmmaking in the Service of Art – The Educational Component in Documentary and Single Concept Films of Radovan Ivančević], in *Radovan Ivančević (1931–2004.)*, 275–284.

52) Radovan Ivančević, *Likovni govor. Uvod u svijet likovnih umjetnosti* [Visual Language. An Introduction to the World of Visual Arts] (Zagreb: Profil, 1997); Radovan Ivančević, *Stilovi, razdoblja, život I. Od paleolita do predromanike. Udžbenik za II. razred gimnazije* [Styles, Periods, Life I: From the Palaeolithic to Pre-Romanesque. Textbook for Grade 2 of Grammar School] (Zagreb: Profil, 1998); Radovan Ivančević, *Stilovi, razdoblja, život II. Od romanike do secesije. Udžbenik za III. razred gimnazije* [Styles, Periods, Life II: From Romanesque to Art Nouveau. Textbook for Grade 3 of Grammar School] (Zagreb: Profil, 1998); Radovan Ivančević, *Stilovi, razdoblja, život III. Umjetnost i vizualna kultura 20. stoljeća. Udžbenik za IV. razred gimnazije* [Styles, Periods, Life III: Art and Visual Culture of the 20th Century. Textbook for Grade 4 of Grammar School] (Zagreb: Profil, 1998).

THE PARADIGM SHIFT IN TEACHING VISUAL ARTS – THE 2019 SUBJECT CURRICULUM

In the early 2000s, educational discourse began to shift towards competency-based education and the definition of clear educational objectives and outcomes. In line with this, Croatia developed a series of curricular documents aimed at modernising the Croatian education system and aligning it with global and European trends.⁵³ In 2015, the commencement of the *Cjelovita kurikularna reforma* (Comprehensive Curricular Reform) led to the creation of a total of 55 documents, including 52 curricula and three methodological manuals.⁵⁴ One of these was also the *Kurikulum za nastavni predmet Likovna kultura za osnovne škole i Likovna umjetnost za gimnazije u Republici Hrvatskoj* (Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools in the Republic of Croatia).⁵⁵ After being officially approved in January 2019, this curriculum entirely replaced the 1994 teaching plan and programme, remaining in effect until the 2021–2022 school year.

53) For example, one of such curricular documents was *Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje* [National Framework Curriculum for Preschool Education and General Compulsory and Secondary Education] (Zagreb: Ministarstvo znanosti, obrazovanja i sporta, 2011).

54) For more information, visit the website *Cjelovita kurikularna reforma*, accessed December 1, 2024, <http://www.kurikulum.hr>.

55) *Kurikulum za nastavni predmet Likovna kultura za osnovne škole i Likovna umjetnost za gimnazije u Republici Hrvatskoj* [Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools in the Republic of Croatia] (Zagreb: Ministarstvo znanosti i obrazovanja, 2019), accessed November 30, 2023, https://skolazazivot.hr/wp-content/uploads/2020/06/LKLU_kurikulum.pdf. The following experts contributed to the Curriculum for Visual Culture in Elementary Schools: Miroslav Huzjak, PhD (Faculty of Teacher Education, Zagreb), Gordana Koščec Bousfield (SUVAG Polyclinic Primary School, Zagreb); Ida Loher, PhD (Academy of Fine Arts, Zagreb); Sonja Vuk, PhD (Academy of Fine Arts, Zagreb) and Dunja Pivac, PhD (Arts Academy, Split). The Curriculum for Visual Arts in Grammar Schools was designed by Josipa Alviž, PhD (Faculty of Humanities and Social Sciences, Zagreb); Maja Ferček, MA (I Gymnasium, Zagreb); Lana Skender, PhD (Academy of Arts and Culture, Osijek) and Elen Zubek (Velika Gorica Gymnasium, Velika Gorica).

Although the number of hours allocated to Visual Arts classes in grammar schools remained the same (one class per week over two or four years), the curriculum introduced a series of innovations aimed at addressing the shortcomings identified in the existing teaching programme, such as a focus on the prescribed curriculum content, content overload, low teacher autonomy, insufficient contemporary relevance for students, the inability to effectively apply modern teaching methods and strategies in regular classes, and a low level of horizontal and vertical subject integration.

As the title of the curriculum indicates, for the first time, the curricula for the primary school subject Visual Culture and the secondary school subject Visual Arts have been consolidated into a single educational document. This consolidation aims to strengthen the vertical connection between the two subjects, which was facilitated, among other things, by defining shared educational objectives and common domains, i.e., the conceptual framework for the subjects, within which the educational outcomes for the subject were delineated. The domains in question are *Creativity and productivity*, *Experience and critical stance*, and *Art in context*. This curriculum design seeks to maximise student engagement in the learning process through active learning and teaching methods. Thus, the achievement of educational outcomes defined in the *Creativity and productivity* domain is based on students' research work and the presentation of their research findings in a chosen medium. In the *Experience and critical stance* domain, the emphasis is on a reflective, analytical, and critical approach to works of art and visual arts problems. The outcomes within this domain aim to develop students' perception, visual literacy, and critical thinking. This is fostered through the analysis of works of art, discussions on various aspects of visuality, sensitising

students to the value of national artistic heritage, and their direct engagement with artworks. Through the *Art in context* domain, students are encouraged to understand the socio-historical, cultural-artistic, philosophical-ideological, and other contextual frameworks that are crucial for art production.

The greatest innovation introduced by the Visual Arts curriculum is an overhaul from a chronological approach to a thematic approach to the subject matter, which has opened up space for addressing works of art from various standpoints (philosophical, cultural, sociological, anthropological, ideological, technological, etc.), with the stylistic perspective being just one of them. This has created additional opportunities for interdisciplinarity, cross-curricular correlation and integration, as well as for the critical examination of visual phenomena. Chronology is still present, and teachers are given autonomy in choosing between a diachronic and a synchronic approach to the teaching content. The thematic concept in Grade 1 is *Art and man*, which encompasses two themes – *The human body in art* and *A worldview*. The theme *The human body in art* is developed through three subthemes – *The body as an object* (i.e., as an object of representation), *The body as a subject* or the bearer of artistic activity, and *The body in traces*, through examples of the deconstruction and simplification of corporeality. The theme *A worldview* is explored through four subthemes: *Different approaches to form*, *The selection and representation of themes characteristic of specific periods*, *Types of perspective*, and *The representation of visual reality in photography, film, and video*. The thematic concept in Grade 2 is *Man and space*, and it is realised through the following subthemes: *Fundamentals of architecture*, *Buildings specific to particular periods and styles*, *Urbanism and residential architecture*, and *The relationship between architecture, sculpture, and painting*. The thematic

concept in Grade 3 is *Art and the interpretation of the world*, which is explored through the themes *Art and spirituality* and *Art and science*. In Grade 4, the curriculum prescribes two thematic concepts. Within the concept of *Art and power*, the following themes are explored: *Art and propaganda*; *Art as a social commentary*; *Social status and the role of the artist*; *Art and censorship*; *Art and popular culture*; and *Institutionalisation, commercialisation, and exploitation of art*. Within the concept of *Art and the creative process*, students explore the development of an artistic idea from a sketch to final realisation within an individual artist's oeuvre. Although at first glance, it may seem that the new curriculum represents a major departure from previous teaching plans and programmes, it still respects tradition in the teaching and learning of visual arts. This is reflected in the choice of themes in Grade 1, intended to introduce students to the world of visuality (building upon the "introductory" Grade 1 themes in the teaching programmes of 1960, 1974, and 1994), as well as in the Grade 2 themes, in which the focus on architecture and urbanism mirrors the two-year programme from 1994.

The curriculum encourages significant teacher autonomy and enables the individualisation of the teaching process through the selection of teaching content (development of themes, selection of artwork examples, and visual culture content); the design and planning of teaching methods (choosing the order in which themes/subthemes are addressed, achieving outcomes, combining outcomes and linking them to specific themes, determining the number of hours allocated to each theme/subtheme); defining outcomes at the level of themes and lessons; selecting teaching activities; choosing teaching strategies, methods and forms of work; selecting teaching materials and aids; and selecting cross-curricular correlations.

CONCLUSION

When the subject Visual Arts was introduced to Croatian grammar schools in 1960, it earned the title of the youngest grammar school subject. The aim of teaching and learning this subject was to familiarise grammar school students with key examples of architecture, urbanism, painting, and sculpture, thereby fostering their general knowledge and cultural education. It also sought to sensitise students to the experience of various visual phenomena, develop their capacity for analytical observation, and encourage a critical attitude towards their immediate surroundings, particularly when addressing issues of contemporary architecture and urbanism. Some of the changes within the subject Visual Arts over the following decades are evident from the subject teaching programmes, which, in addition to subject content, also provide didactic guidelines for implementation. An analysis of these programmes reveals the desire of their authors, often distinguished university professors of art history, for continuous innovation in the approaches to teaching art history at the secondary school level. In the process, two main tendencies were noticed, which at times intertwined harmoniously, and at other times competed with each other. One tendency was to place emphasis on a chronological, or rather, a diachronic approach to teaching content, in which works of art and artistic phenomena were viewed within their respective time periods, art styles, or art movements. This “historical approach” dominated the Visual Arts teaching programmes from 1960, 1974, and 1994. On the other hand, some experts were more inclined to focus on students’ research of the formal elements of artwork, specifically on familiarising students with visual language as its key determinant. This approach prevailed in the 1984 teaching programme. In this programme, the diachronic approach was minimised and substituted with the

synchronic approach, which compared artworks from different time periods based on their “visual language” similarities or differences. The most recent curriculum from 2019, however, marks a shift from a chronological to a thematic approach, with teachers being given significant freedom to choose between synchronic or diachronic approaches when addressing specific teaching topics. The new curriculum places equal emphasis on familiarising students with visual language as a fundamental tool for analysing artworks, as well as on their interpretation and understanding within the relevant socio-historical, cultural, artistic, and ideological context.⁵⁶

56) This paper was funded by the research project *Umjetnička baština u razdoblju digitalne reprodukcije – pristupi istraživanju, očuvanju, prezentaciji i poučavanju* [Artistic Heritage in the Age of Digital Reproduction – Approaches to Research, Preservation, Presentation and Teaching] (Faculty of Humanities and Social Sciences, Zagreb, 2024). The paper was translated by Ivana Koruga.

