***Syllabus***

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| **Department** | **Art History** | | | | | | | | | | | | | | | **Year** | | | | | | | 2023./2024. |
| **Course** | Baroque Art, 1. (PUJ 404) | | | | | | | | | | | | | | | **ECTS** | | | | | | | **7** |
| **Study programme** | Undergraduate (single major) | | | | | | | | | | | | | | | | | | | | | | |
| **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** | **30** | **S** | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | Hall 113 on the Department of Art History | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | english | | | | | |
| **Course start date** | 5. 10. 2022. | | | | | | | | | **Course end date** | | | | | | | | 25. 01. 2023. | | | | | |
| **Enrolment requirements** | Minimum 30 ECTS from previous study years | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Ana Mišković, PhD, associate professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | amiskovi@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | <https://pum.unizd.hr/nastavnici/ana-miskovic> | | | |
| **Course instructor** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **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** | | | | | * clear understanding and basic knowledge of the architecture and visual arts in Italy after the Council of Trent and critical understanding of all relevant phenomena * identification of the basic characteristics of baroque style and verbalization of conclusions formed on the analysis of visual material * analysis and critical assessment of baroque works of art and architecture through application of knowledge and skills acquired on previous semesters of study * being able to explain and contextualize key concepts of architecture and visual language of post-Tridentine period and understand the formal and stylistic features of the most significant artists * individually prepare a chosen topic of seminar paper by use of the previously determined methodology | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | * Acquire the basic factual and theoretical knowledge about the visual art and art of building space with a critical understanding of relevant phenomena and familiarizing with the key works * Describe, interpret, and connect events and processes in the artistic development | | | | | | | | | | | | | | | | | | |
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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** | Students are required to attend at least 70 % of lectures, participate in the work and in the discussion of at least 70 % of seminars (in case of colision 40% lectures and seminars). Students are required to complete a seminar in writing (at least 6 pages of texts), and to expose it in a form of oral presentation (at least 15 minutes ). | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** | https://pum.unizd.hr/ispitni-termini1 | | | | | | | | |  | | | | | | |  | | | | | | |
| **Course description** | Architecture and visual arts in Italy after the Council of Trent and critical understanding of relevant phenomena. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | *1. Introduction, explanation of the teaching curriculums. The Reformation and Counter-Reformation*  *2.Baroque urbanism of Rome*  *3.Early baroque architecutre in Rome:* (C. Maderno)  *4.High baroque architecture in Italy - classical aspects*  *5.G. L. Bernini as architect*  *6.High baroque architecture in Rome – baroque aspects: F. Borromini*  *7.Late baroque architecture in Piemonte:*  *8.G. Guarini, F. Juvarra*  *9.Baroque architecture of Venice*  *10.Early and high baroque sculpture in Rome: Sculptural work fo Bernini*  *11.High and late baroque sculpture in Italy*  *12.The foundations of baroque paintings in Italy: Carracci family. The Carracci followers in Bologna and Rome*  *13.The foundations of baroque paintings in Italy II: Caravaggio, Caravaggists*  *14.High baroque paintings currents in Italy: Baroque classicism, arhaic classsicism*  *15.Late baroque paintings in Italy: G. B. Tiepolo, genre paintings* | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | **B. Boucher**, *Italian Baroque Sculpture*, London, 1998.; **C. Norberg-Schulz**, *Baroque architecture*, Milano, 2003.; **R. Wittkower**, *Art and Architecture in Italy, 1600-1750,vol. 1-3*, London, 1999.; **R. Neuman**, *Baroque and Rococo Art and Architecture,* Pearson Education, 2013. (pg.:1-147.; 432-449.); ***Venice: Art and Architecture***, ed. G. Romanelli, H. F. Ullman, 2007. (pg.:401.-711.) | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | *Baroque : architecture, sculpture, painting*, ed. **R. Toman**, Koenemann, 2004.; **G. A. Bailey**, *Baroque and Rococo*, London, 2012.; **G. A. Bailey,** *Between Renaissance and Baroque. Jesuit Art in Rome***,** University of Toronto Press, 2003.; **G. Bazin**, *Barok i rokoko,* Beograd, 1975.; **G. Bazin**, *Baroque and Rococo*, London, 1998. 11-48, 167-184; **F. Haskell,** *Patrons and Painters. Art and Society in Baroque Italy*, New Haven, London, Yale University Press, 1980.; **R. E. Spear, F. Sohm,** *Painting for Profit. The Economic Lives of Seventeenth-century Italian Painters*, Bologna, Florence, 2010.; *The Triumph of Baroque.* *Architecture in Europe* *1600-1750.*, (ed. **H. A. Milon**), New York, 1999.; **C. Puglisi**, *Caravaggio*, London, 2000.; **R. Vodret,** *Caravaggio*, Milano, 2009., **A. Moir**, *Caravaggio*, New York, 1982.; **N. Pevsner**, *An Outline of European Architecture*, London, 2009.; **J. Pope-Hennessy:** *An introduction to Italian sculpture, vol. 3 - Italian High Renaissance and Baroque Sculpture*, London, 1996.; **J. Summerson**, *The Classical Language of Architecture*, London, 1980**; R. Wittkower**, *Bernini: The Sculptor of the Roman Baroque*, London, 1997., *La pittura nel Veneto****,*** *Il Seicento I****.***, (ed. **Carlo Pirovano, Mauro Lucca**), Milano, 2000*.; La pittura nel Veneto, Il Seicento II.,* (**ed. C. Pirovano, M. Lucca**), Milano, 2001.; **H. Woelfflin**, *Temeljni pojmovi povijesti umjetnosti: problem razvoja stila u novijoj umjetnosti* (Milan Pelc), Zagreb, 1998.; ***Artemisia Gentileschi and feminism in early modern Europe*** ed. Mary D. Garrard, Reaktion Books, 2020. **P. Portoghesi**, *Borromini: la vita e le opere,* Milano, Skira, 2019., **H. Voss**, *Baroque painting in Rome, Caravaggio, Carracci, Domenichino and their followers : 1585-1640.,* vol. I. San Francisco : Alan Worfsy Fine Arts, 1997.; **H. Voss**, *Baroque painting in Rome, The high and late baroque, rococo and early neoclassicism : 1620-1790.,* vol. II., San Francisco : Alan Worfsy Fine Arts, 1997. | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** | www.wga.hu; www.hrcak.hr; www.jstor.org | | | | | | | | | | | | | | | | | | | | | | |
| **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** | 25% seminar paper, 25% test, 50% final exam | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | < 60% | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
| 60-70 % | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
| 70-80 % | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
| 80-90 % | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
| > od 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. | | | | | | | | | | | | | | | | | | | | | | |