***Syllabus***

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| **Department**  | **Art History** | **Year** | 2023./2024. |
| **Course**  | Baroque Art, 1. (PUD 404) | **ECTS** | **4** |
| **Study programme** | Undergraduate (double-major) |
| **Level of study programme** | [x]  Undergraduate | [ ]  Graduate | [ ]  Integrated | [ ]  Postgraduate |
| **Type of study programme** | [ ]  Single major[x]  Double major  | [ ]  University | [ ]  Professional | [ ]  Specialized |
| **Year of study** | [ ]  1 | [ ]  2 | [x]  3 | [ ]  4 | [ ]  5 |
| **Semester** | [x]  Winter[ ]  Summer | [ ]  I | [ ]  II | [ ]  III | [ ]  IV | [x]  V |
| [ ]  VI | [ ]  VII | [ ]  VIII | [ ]  IX | [ ]  X |
| **Status of the course** | [x]  Compulsory | [ ] Elective | [ ]  Elective course offered to students from other departments | **Teaching Competencies** | [ ]  YES [x]  NO |
| **Workload** | **30** | **L** | **15** | **S** |  | **E** | **Internet sources for e-learning** | [x]  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. 2023.** | **Course end date** | 25. 01. 2024. |
| **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** |  |
|  |
| **Mode of teaching** | [x]  Lectures | [x]  Seminars and workshops | [ ]  Exercises | [x]  E-learning | [ ]  Field work |
| [x]  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
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| **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**  | [x]  Class attendance | [ ]  Preparation for class | [ ]  Homework | [ ]  Continuous evaluation | [ ]  Research |
| [ ]  Practical work | [ ]  Experimental work | [x]  Presentation | [ ]  Project | [x]  Seminar |
| [ ]  Test(s) | [x]  Written exam | [x]  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** | [x]  Winter | [ ]  Summer | [x]  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** | **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.) |
| **Additional reading** | *Baroque: architecture, sculpture, painting*, (ed. **Rudolph Toman)**, Koenemann, 2004.; ***Venice: Art and Architecture***, ed. G. Romanelli, H. F. Ullman, 2007. (pg.:401.-711.); **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; **B. Boucher**, *Italian Baroque Sculpture*, London, 1998.; **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.; **A. Moir**, *Caravaggio*, New York, 1982.; **R. Vodret,** *Caravaggio*, Milano, 2009.; **C. Norberg-Schulz**, *Baroque architecture*, Milano, 2003.; **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.; **C. Puglisi**, *Caravaggio*, London, 2000.; **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.;*Artemisia Gentileschi and feminism in early modern Europe* ur. Mary D. Garrard, Reaktion Books, 2020. **P. Portoghesi**, *Borromini: la vita e le opere,* Milano, Skira, 2019., **H. Voss**, *Baroque painting in Rome,* vol, I. and 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 | [x]  Final written and oral exam | [ ]  Practical work and final exam |
| [ ]  Only test/homework  | [ ]  Test/homework and final exam | [x]  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** | [x]  Student evaluations conducted by the University[ ]  Student evaluations conducted by the Department[ ]  Internal evaluation of teaching[x]  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. |