***Syllabus***

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| **Department** | **Department of Art History** | | | | | | | | | | | | | | | **Year** | | | | | | | 2023./2024. |
| **Course** | Renaissance Art 2, PUD 502 | | | | | | | | | | | | | | | **ECTS** | | | | | | | **5** |
| **Study programme** | Double 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 15** | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | **department premises, field trips** | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | Croatian | | | | | |
| **Course start date** | **Oct 3rd 2023** | | | | | | | | | **Course end date** | | | | | | | | Jan 26th 2024 | | | | | |
| **Enrolment requirements** |  | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Laris Borić, PhD, associate professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [laris.boric@gmail.com](mailto:laris.boric@gmail.com) | | | | | | | | | | | | **Consultation hours** | | | | | | | * Mondays 13-14 * on MS Teams chat, when needed | | | |
| **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 15th century Europe, particularly Apennine peninsula.  1. critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture 2. identification of the basic characteristics of style 3. verbalization of conclusions formed on the analysis of visual material 4. analysis and critical assessment of the early renaissance works of art and architecture through application of knowledge and skills acquired on previous semesters of study 5. being able to explain and contextualize key concepts of architecture and visual language of early-modern period through application of both traditional and some contemporary methodological tools of art history 6. individually prepare a chosen topic of seminar paper by use of the previously determined combination of methodologies and its presentation in front of the class | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | 1. to identify elementary characteristics of style in chosen examples of architecture and visual arts in designated stylistic phenomena 2. to analyse and interpret particular phenomena of architecture and visual culture, and to draw conclusions through use of the elementary tools of art historical methodology and classification 3. to gain skills in recognition, analysis, and interpretation of chosen phenomena of architecture and art and to apply the acquired knowledge in solving of basic research problems in professional works of adequate complexity | | | | | | | | | | | | | | | | | | |
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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** | Positively evaluated written and oral presentation of the seminar paper, and the class attendance according to the Department’s regulations. | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** |  | | | | | | | | |  | | | | | | |  | | | | | | |
| **Course description** | The course will provide the clear insight into the phenomena of European architecture and visual arts of the 16th century, as well as the skills of the critical assessment of visual culture and the interpretation of crucial artworks related to temporal and spatial frames of the course. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | * Stylistic transformations in the work of Leonardo, Raphael and his school, and Michelangelo / * Bramante and Roman Architectural Circles: forming and dissemination of the Classical language of architecture (Bramante and Raphael, A. Sangallo Jr., B. Peruzzi, G. Romano, Michelangelo’s architecture) / Cinquecento Roman villas and palaces / Late Cinquecento Roman architecture and solution to the crisis: D. Fontana, G. della Porta and Vignola. * Venetian formation of new self-image in Cinquecento: adoption of the Classical architectural language in works of J. Sansovino, M. Sanmichelli and Palladio. * Florentine High Renaissance: del Sarto and Fra Bartolomeo.Tuscan first (Rosso and Pontormo) and second (Bronzino and Vasari) Mannerist generation / Examples of Mannerist Genesis elsewhere (Correggio and Parmigianino) * Venetian 16th century painting: Giorgione, Titian, Tintoretto, Veronese. Their Venetian contemporaries: S. del Piombo, L. Lotto, Palma il Vecchio, Schiavone, L. Sustris, El Greco in Venice. Roman Mannerism and its dissemination/ * Venetian High Renaissance and Mannerist Sculpture: J. Sansovino, A. Vittoria, D. Cattaneo. * Tuscan Mannerist sculpture: Bandinelli, Cellini, Giambologna. * Flemish 16th century painting, stylistic influences and transformations. Bosch, Breughel the Elder, Mabuse, Q. Metsys * Visual arts elsewhere in Europe: France (Fauntainebleau school, G. Pilon), Germany (Duerer, Baldung Grien, Cranach the Elder, Altdorfer, Patinir, Holbein the younger), Spain, England, Bohemia. | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | * L. Murray: The High Renaissance and Mannerism, London, 1995., pp. 1–285 * J. H. Beck: Italian renaissance painting, Köln, (pp. 316–480) * P. Murray: The Architecture of Italian Renaissance, London, 1961., (pp. 121-236); * M. Friedlaender: From Van Eyck to Bruegel, Oxford, 1981, pp. 65-77; 135-143. | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | *Manirizam*, (ur. M. Dvorak), Zagreb, 2000.; H. Belting, Wolfgang Kemp: „Tumačenje predmeta“, *Uvod u povijest umjetnosti*, (ur. H. Belting i dr.), Zagreb, 2008., (str. 141-225); A. Blunt: *Artistic Theory in Italy*, 1450-1600; A. Blunt: *Art and architecture in France 1500-1700*, New Haven, 1999; S. J. Freedberg: *Painting in Italy 1500-1600*, Penguin books, 1990; D. Franklin: *Painting in renaissance Florence 1500-1550*, New Haven, 2001; G. R. Hocke: *Svijet kao labirint*, Zagreb, 1991; M. Levey: *High Renaissance*, London, 1967; P. Murray: *The Architecture of Italian Renaissance*, Penguin books, (str. 121-236); J. Summerson: *Architecture in Britain 1530-1830*, London, 1955; L. Venturi: *Le sezieme siecle de Leonardo au Greco*, Paris; J. Alazard: *L'art Italien au XVIe siecle*, 1955.; G. van der Osten, H. Vey: *Painting and sculpture in Germany and Netherlands 1500-1600*, Harmondsworth, 1969.; G. Vasari: *Životi slavnih slikara, kipara, arhitekata*, Zagreb, 2007. (skraćeno izdanje, bolja su opcija integralna izdanja na svjetskim jezicima, npr. *The Lives of the Artists, Oxford*, 1991.); H. Wölfflin: *Klasična umjetnost*, Zagreb, 1969; F. Zoellner: *Leonardo da Vinci, The Complete Paintings and Drawings*, Taschen, 2003.; F. Zoellner; *Michelangelo, complete works*, Taschen, 2007.; Monografije umjetnika izdavača Rizzoli, Taschen i sl.; | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** | <http://members.efn.org/~acd/vite/VasariLives.html>, [www.jstor.org](http://www.jstor.org), [www.wga.hu](http://www.wga.hu), <http://www.metmuseum.org/learn/for-college-students>, <http://www.nationalgallery.org.uk/>, <https://www.museodelprado.es/en/>, <http://www.louvre.fr/en>, <http://www.polomuseale.firenze.it/>, <http://galleriaborghese.beniculturali.it/index.php?it/23/capolavori>; official pages of the museums; [**www.jstor.org**](http://www.jstor.org)**; www. treccani. it** | | | | | | | | | | | | | | | | | | | | | | |
| **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** | 50% half-term exam, 50% final 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.  This course uses the MS Teams platform, so students are required to have an AAI account | | | | | | | | | | | | | | | | | | | | | | |