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| **Study Programme** | Single Major Undergraduate Study of Art History | | | | | |
| **Course** | Renaissance Art 2, PUJ 502 | | | | | |
| **Status of the Course** | obligatory | | | | | |
| **Year** | 3 | | **Semester** | | 5 | |
| **ECTS Credits** | 7 | | | | | |
| **Teacher** | Laris Borić, assistant professor | | | | | |
| **e-mail** | lboric@unizd.hr | | | | | |
| **consultation hours** | Tuesdays, 15.00 to 16.00 | | | | | |
| **Associate / Assistant** |  | | | | | |
| **e-mail** |  | | | | | |
| **Consultation hours** |  | | | | | |
| **Place of Teaching** | Department of History of Art; field work | | | | | |
| **Mode of Teaching** | *ex cathedra*, discussions, group and individual analysis, seminar papers, essays | | | | | |
| **Teaching Workload**  **Lectures + Seminars + Exercises** | L 30 + S 30 | | | | | |
| **Assessment Criteria & Mode of Examination** | oral or written colloquium, final written and oral exam | | | | | |
| **Start date** | Oct 1st 2019 | | **End date** | | Feb 28th 2020 | |
| **Mid-Term, End-of-Term Examinations** | **Term 1** | **Term 2** | | **Term 3** | | **Term 4** |
| according to an agreement with students |  | |  | |  |
| **Final Examinations** | **Term 1** | **Term 2** | | **Term 3** | | **Term 4** |
| according to an agreement with students |  | |  | |  |
| **Learning Outcomes** | * clear understanding and basic knowledge of the architecture and visual arts in 15th century Europe, particularly Apennine peninsula. * critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture * identification of the basic characteristics of style * verbalization of conclusions formed on the analysis of visual material * 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 * 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 * individually prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class | | | | | |
| **Enrolment Requirements** | At least 30 ECTS acquired during the previous two semesters | | | | | |
| **Course Contents** | * 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** | J. H. Beck: *Italian renaissance painting*, Köln, (p. 316–480); L. Murray: *The High Renaissance and Mannerism*, London, 1995., p. (1–285); W. Lotz, *Architecture in Italy 1500-1600*, New Haven, 1995.,(1-60, 67-129, 147-171); J. Pope-Hennessy: *An introduction to Italian sculpture*, vol. 3, str. (1-341); J. Snyder: Northern Renaissance Art, 316 – 523 (masters enlisted in the course contents) | | | | | |
| **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** | | | | | |
| **Course Evaluation Procedures** | debates, colloquium, consultations, field work | | | | | |
| **Conditions for Obtaining Signatures** | 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 ). | | | | | |
| **Mark Grading Scale** | Distribution of ECTS credits according to study requirements: lectures 1,5, seminar work/essay 1, work on literature 2, written exam 1,5, oral exam 1,5 ECTS credits. | | | | | |
| **Final Grade Calculation** | Colloqium: Written - 60% for passing  Written exam: 60% for passing; Oral exam – forming evaluation | | | | | |
| **Comments** | The basic methods of verification of knowledge and skills that students have obtained by attending courses represents a final examination in written and oral form. The question in the written exam are in type of essay or in form of the textual answers, and the need to achive at least 60°of total percentage points gain access to the oral exam. Oral examination serves the purpos of forming he final assessment.  During the semester students can access to colloqium which will cover part of the course material, and it will be held in written form with essay type question. Passing (more than 60% points) they absolve some of the questions destined for the final examination (if they accept the results achieved). | | | | | |