***Syllabus***

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| **Department** | **Art History** | | | | | | | | | | | | | | **Year** | | | | | | | 2024./2025. |
| **Course** | Baroque Art II. (PUJ 502) | | | | | | | | | | | | | | **ECTS** | | | | | | | **7** |
| **Study programme** | Undergraduate (double-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 114 and 113 on the Department of Art History | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | english | | | | | |
| **Course start date** | **19. 02. 2025.** | | | | | | | | **Course end date** | | | | | | | | **28. 05. 2025.** | | | | | |
| **Enrolment requirements** | Minimum 30 ECTS from previous study years | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Ana Šitina Žepina, PhD, Assistant Professor | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | asitina@unizd.hr | | | | | | | | | | | **Consultation hours** | | | | | | | <https://pum.unizd.hr/akademsko-osoblje/konzultacije>  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 17th and 18th century Europe. * 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 works of art and architecture through application of knowledge and skills acquired on previous semesters of study. * Categorize material into descriptive categories. * Prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class. | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | * Be able to recognise the most significant artists and their works and to understand the features and development of stylistic periods * To classify the primary content in clear, descriptive categories relevant to the history of architecture and fine arts and then present it * 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 * To adopt and apply the basic methodology of comparative analysis and argumentation based on the observation and reflection of the work of art * 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 complete a seminar in writing (at least 12 pages of texts), and to expose it in a form of oral presentation ( 20 – 30 minutes ). | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** | https://pum.unizd.hr/ispitni-termini1 | | | | | | | |  | | | | | | | 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** | Art and Architecture in Europe in the 17th and 18th Centuries. Socio Historical Context of Europe in the 17th and 18th Century: Curt society and Collecting.  The Baroque Cityscape and Landscape Architecture: Vienna, Paris, Madrid, London. Architecture in the Seventeenth Century in Europe: Architecture in France in the Seventeenth Century (J. Lemercier, F. Mansart, L. le Vau, Versailles), Portugal, „Siglo de oro“ – The „Golden Age“of Architecture in Spain (J. Gomez de Mora). Palladianism and Neo-Palladianism in England (I. Jones, C. Wren, J. Vanbrugh, N. Hawksmoor, L. Burlington, W. Kent, R. Adam). Flemish Architecture from1600 to 1700. The Architecture of the Russian State: between East and West (1600-1760). Varieties of Late Baroque and Rococo Architecture: Architecture in France in the Eighteen Century, French Rococo interior decoration, Spain (F. de Hurtado Izquierdo, The Churriguera Family, Bourbon Court Architecture), Portugal, Latin America. Late Baroque and Rococo architecture in Central Europe: Auistria (J. B. Fischer von Erlach, J. L. von Hildebrandt, J. Prandtauer), Germany (The Asam Family, B. Neumann, D. Zimmermann, G. Bahr, M. D. Pöppelmann), The Czech Republic (The Dientzenhofer Family, J. B. Santini).  *The Bel Composto* (*Gesamtkunstwerk*): Baroque Sculpture in Germany, Austria and Great Britain. The Spanish Polychorme Sculpture (P. de Mena, G. Fernandez, J. M. Montanes, J. de Mesa, A. Cano, N. Tome, J. A. Villabrille). Church Interiors, Rococo Palace and Domestic Decor. Sculpture in France in the Seventeenth and Eighteenth Century (F. Girardon, A. Coysevox, P. Puget, Sculpture in Versaille Gardens). Eighteenth Century and Rococo Sculpture: The Asam Brothers, B. Permoser, G. R. Donner, F. X. Messerschmidt, F. I. Günther). Small Sculptures and Collections. Tapestry as Meduim. Design for Living.  French Painting and Prints of the Seventeenth Century: Georges de la Tour, Simon Vouet, The Le Nain Brothers, Nicolas Poussin, Claude Lorrain, Charles Le Brun and the Franch Academy. The Golden Age of Spanish Painting: El Greco in Toledo, Juan Sanchez Cotan, Francisco Ribera, Francisco Zurbaran, Diego Velasquez, Bartolome Esteban Murillo. Dutch Seventeenth-Century Painting: The Utrecht Followers of Caravaggio, Fran Hals, Rembrandt, Johannes Vermer, Pioneers of Dutch Genre, The Use of Optical Devices, Still Life. Flemish Painting in the Seventeenth Century: Peter Paul Rubens, Antony van Dyck, Jacob Jordaens, Genre Scenes, Still Life. German Painting in the Seventeenth Century. Reproductive Prints  French Rococo Painting: *The Fette Galante*: Antoine Watteau, Francois Boucher, Jean-Simon Chardin, Jean-Honore Fragonard. British Painting and Prints: Comic Histories, William Hogarth, Thomas Gainsborough, Richard Wilson, Joseph Wright of Derby, Sir Joshua Reynolds… Austrian and German Illusionistic Celing Fresco Painting (P. Troger, J. M. Rottmayer, D. Gran, B. Altomonte…) | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | **R. Neuman:** Baroque and Rococo Art and Architecture, London, 2013., str. 148.-432.; *Baroque: Architecture, Sculpture, Painting* (ur. **R. Toman**), Berlin, 2010.; **G. A. Bailey**, *Baroque and Rococo*, London, 2012.; **J. Brown**, *Painting in Spain 1500-1700*, London, 1998.; **S. Slive**, *Dutch painting 1500-1700*, London, 1998. | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | **C. Norberg-Schulz**, *Baroque architecture*, Milano, 2003.; **G. Bazin**, *Baroque and Rococo*, London, 1998.; **A. Blunt**, *Art and architecture in France 1500-1700*, London, 1999.; **C. Norberg-Schulz**, *Late Baroque and Rococo architecture*, Milan, 1985.; **E. Hempel**, *Baroque Art and Architecture in Central Europe*, London, 1965.; **G. Néret**, Peter Paul Rubens, Zagreb, 2007.; **N. Pevsner**, *An Outline of European Architecture*, London, 2009; **N. Schneider**, *Vermeer*, Zagreb, 2007.; **N. Wolf**, Diego Velázquez, Zagreb, 2007.; *The Triumph of Baroque. Architecture in Europe 1600-1750*., (ur. **Henry A. Milon**), New York, 1999.; *Vienna, Art and Architecture,* (ur. **R. Toman**), Potsdam, 2015.; **H. Vlieghe,** *Flemish Art and Architecture 1585-1700*, Yale Univeristy Press, 1998.; **C. White**, *Rembrandt*, Thames and Hudson, 1995.; **J. J. Martin Gonzales**: *Escultura barroca en Espana 1600-1770*., Madrid, 1983.Bases of scientific works : **JSTOR** | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** | www.wga.hu; 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** | 50% seminar paper, 25% test 1, 25% test 2 (or 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. | | | | | | | | | | | | | | | | | | | | | |