***Syllabus***

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| **Department** | **Department of Art History** | | | | | | | | | | | | | | | **Year** | | | | | | | 2024./2025. |
| **Course** | Renaissance Art 1, PUD 403 | | | | | | | | | | | | | | | **ECTS** | | | | | | | **4** |
| **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** | **Hall 113, field trips**  **Mondays 14 - 17** | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | Croatian | | | | | |
| **Course start date** | **Feb 17th 2025** | | | | | | | | | **Course end date** | | | | | | | | May 30th 2025 | | | | | |
| **Enrolment requirements** |  | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Laris Borić, PhD, associate professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [lboric@unizd.hr](mailto:lboric@unizd.hr) | | | | | | | | | | | | **Consultation hours** | | | | | | | * Mondays 13-14 * on MS Teams chat, when needed | | | |
| **Course instructor** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** | Nikola Zmijarević, mag. hist. art. | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | nzmijarev@gmail.com | | | | | | | | | | | | **Consultation hours** | | | | | | | Thursdays 11-12 | | | |
| **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** | | | | | 1. clear understanding and basic knowledge of the architecture and visual arts in 15th century Tuscany, particularly those of Donatello and his circle in Florence, Padua and Dalmatia. 2. critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture 3. identification of the basic characteristics of style 4. verbalization of conclusions formed on the analysis of visual material 5. 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 6. 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 7. 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** | | | | | * to identify elementary characteristics of style in chosen examples of architecture and visual arts in designated stylistic phenomena * 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 * 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** | 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 15th 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** | 15TH CENTURY ARCHITECTURE IN ITALIAN CENTERS OF HUMANIST CULTURE   * Historical and cultural circumstances of the emergence of early-renaissance in Florence. * Fifteenth-century architecture in Italy: Tuscany (**Brunelleschi, Michelozzo, Alberti**, Florentine Quattrocento palaces); Roman architecture after 1450, Urbino (L. Laurana), Venice (palaces, fifteenth-century religious architecture, **P. Lombardo, M. Codussi**), Lombardy (**Filarete**, Bramante in Milan), Aragon arch in Naples. * Some aspects of the fifteenth-century architecture in rest of Europe: Flanders, Germany, France, Spain and Portugal.   Fifteenth-century sculpture in Italy:   * Pope-Hennessy’s definition of the renaissance sculpture in its context. Social and philosophical patterns reflected in early Renaissance sculpture. Birth and development of Renaissance sculpture in Tuscany in the 15th century: **Donatello, Ghiberti, Nanni di Banco, Jacopo della Quercia**, Sweet style: **Luca della Robbia, Antonio and Bernardo Rossellino, Desiderio da Settignano, Mino da Fiesole**; **Pisanello’s medals,** **Verrocchio, Pollaiuolo brothers** and the sculpture at the end of Quattrocento; Dispersion of style in Italy: **Mino da Fiesole, Andrea** **Bregno, I. Duknović (Giovanni Dalmata) in Rome**; Benedetto da Maiano, **Antonio del Pollaiuolo**, Siena (Il Vecchietta), Marche and Umbria (**Agostino di Duccio**), Lazio, Naples and Sicily (**Francesco Laurana**, **Silvestro** **dell'Aquila**, Emilia Romagna (**Niccolò dell'Arca**, Guido Mazzoni); Lombardy (Cristoforo Solari, Il Bambaia), “small bronzes” (**Il Riccio, Antico**); Early-Renaissance sculpture in Venice: A. Rizzo, **Pietro, Tullio and Antonio Lombardo.**   Renaissance painting in Italy   * Iconographical and formal features of the early Renaissance painting in Italian countries. Commissioners and forms. * J. Beck’s categories of Italian early Renaissance painters * First generation of Italian fifteenth-century painters (**Masaccio, Filippo Lippi, Domenico Veneziano, Piero della Francesca, Andrea del Castagno, Fra Angelico, Paolo Uccello**, Antonio Pisanello, Francesco Squarcione, **Jacopo Bellin**i, Antonio i Bartolomeo Vivarini, Sassetta, Vecchietta). * Second generation of Italian Renaissance painters (**Andrea Mantegna, Giovanni Bellini, Antonello da Messina**, Melozzo da Forlì, Ercole de Roberti, Antonio Pollaiuolo, **Domenico Ghirlandaio**, Luca Signorelli, Piero di Cosimo, Andrea Verrochio, **Sandro Botticelli, Filippino Lippi**, Francesco di Giorgio Martini, **Pietro Perugino, Pinturicchio**, Cosmè Tura, Marco Zoppo, Carlo and Vittore Crivelli, **Gentile Bellini, Vittore Carpaccio**). * Fifteenth-century Flemish painting and questions of stylistic categorization (Robert Campin, **Jan van Eyck, Rogier van der Weyden, Dirk Bouts, Hugo van der Goes, Hans Memling**) * Fifteenth-century French painting (Jean Fouquet, Enguerrand Quarton) * Fifteenth-century German painting **(Martin Schongauer, Stephan Lochner, Konrad Witz, Michael Pacher, Hans Holbein Sr**.) | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | * **Peter and Linda Murray**: *The Art of the Renaissance*, London, 1963. (1-266) * **James H. Beck**: *Italian Renaissance Painting,* Koeln, 1996, 70-339 * **Peter Murray**: *The Architecture of the Italian Renaissance*, Thames and Hudson, 1981, 1-117; * **J. C. Frere**: Early Flemish Painting, Paris, 2006., 26-55, 74-101, 118-168. | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | Cultural and art-historical surveys: J. Burckhardt: ***Kultura renesanse u Italiji****,* Zagreb, 1997; A. Chastel: ***I centri del Rinascimento: arte italiana 1450-1500***, Milano, 1877; M. Levey: ***Early renaissance***, London 1967; J. T. Paoletti, G. M. Radke: ***Art in the Renaissance Italy***, NY, 1995; J. Snyder: ***Northern Renaissance Art: painting, sculpture, the graphic arts from 1350 do* 1575**; 1985;  Architecture: P. Murray: ***The Architecture of the Italian Renaissance***, Thames and Hudson, 1981 (ili bilo koje izdanje), (1-117); N. Pevsner: ***An outline of European architecture***, London 1972, (174-237); R. Wittkover: ***Architectural Principles in the Age of Humanism***, Chicheseter, 1998.; Vitruvije: ***Deset knjiga o arhitekturi***, Zagreb 1999.;  Sculpture: ***I Lombardo: Architettura e scultura a Venezia tra '400 e '500****,* (ur. A. Guerra, M. Morresi, R. Schofield), Venezia, 2006; R. Olson: ***Italian Renaissance Sculpture****,* Thames & Hudson, 1992; Ch. Avery: ***Florentine Renaissance Sculpture****,* London, 1981;  Painting: Monografije slikara 15. st. iz serije *Classici dell'arte* izdvača **Rizzoli**; J. Stear: ***Venetian painting*** , London 1995; L. Castelfranchi Vegas: ***Italia e Flandria nella pittura de Quattrocento***, Milano 1983; F. Antal: ***Die Florentinische Malerei***, Berlin 1958.; J. C. Frere: ***Early Flemish Painting***, Paris, 2006; P. Hills: ***Venetian colour***, New Haven 1999.; | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** | <http://members.efn.org/~acd/vite/VasariLives.html>, [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>;. [www.jstor.org](http://www.jstor.org), official pages of world museums | | | | | | | | | | | | | | | | | | | | | | |
| **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** | e.g. 50% test, 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 | | | | | | | | | | | | | | | | | | | | | | |