

Course Unit Descriptor

<b>Study Programme:</b> Fine Arts and Applied Arts and Design			
<b>Course Unit Title:</b> History of Art 4			
<b>Course Unit Code:</b> IST4			
<b>Name of Lecturer(s):</b> Starodubcev A. Tatjana			
<b>Type and Level of Studies:</b> Undergraduate academic studies			
<b>Course Status (compulsory/elective):</b> Compulsory			
<b>Semester (winter/summer):</b> Summer			
<b>Language of instruction:</b> English			
<b>Mode of course unit delivery (face-to-face/distance learning):</b> Face-to-face			
<b>Number of ECTS Allocated:</b> 3			
<b>Prerequisites:</b> None			
<b>Course Aims:</b> Introduction to basic postulates of art in Greece during the classical and Hellenistic periods, in Etruria and in ancient Rome, as well as to the trends of the development in accordance with social systems and religious rituals of the time.			
<b>Learning Outcomes:</b> Students are able to recognize artistic works of various Antique cultures, to determine the place and time of their creation and to understand them in the context of the epoch and circumstances in which they were made.			
<b>Syllabus:</b> A brief introduction to Greek beliefs and the development of democracy. The 5 <sup>th</sup> -century BC sculptors. Mausoleums and the 4 <sup>th</sup> -century BC sculptors. Local Hellenistic art centres and new aesthetics. The Etruscans, their origin, culture, social system and beliefs observed through the prism of extant sepulchral and religious monuments. The origins and foundations of Roman art and its birth in the Republican period. Imperial art in the making during the reign of the Julio-Claudian and Flavian dynasties and the so-called 'Five Good Emperors'. Art at the time of the 'Barracks Emperors' and in the period of tetrarchy and of Emperor Constantine and the emergence of new capitals as art centres.			
<b>Required Reading:</b>			
Primary literature:			
1. H. W. Janson, <i>Istorija umetnosti</i> , Beograd (various editions), 102-156;			
2. G. Hafner, <i>Kreta i Helada</i> , ed. Umetnost u slici (=UUSL), Rijeka 1969, 8-12, 127-252;			
3. B. Gavela, <i>Istorija umetnosti antičke Grčke</i> , Beograd 1982, 157-324;			
4. <i>Rimska umetnost</i> , KPU, Beograd 1980;			
5. H. Keler, <i>Rimsko carstvo</i> , ed. Umetnost u svetu (=UUSV), Novi Sad 1970.			
Secondary literature:			
1. G. Hafner, <i>Klasična razdoblja antike</i> , UUSL, Rijeka 1987;			
2. K. Šefold, <i>Klasična Grčka</i> , UUSV, Novi Sad 1973;			
3. G. M. A. Richter, <i>A Handbook of Greek Art</i> , ed. Phaidon, London 1987;			
4. J. Boardman, <i>Greek Art</i> , ed. Thames and Hudson (=TH), London 1987;			
5. J. Boardman, <i>Greek Sculpture. The Classical Period</i> , TH, London 1985.			
<b>Weekly Contact Hours:</b> 3	<b>Lectures:</b> 3	<b>Practical work:</b> 0	
<b>Teaching Methods:</b>			
Group lectures with the use of visual material.			
<b>Knowledge Assessment (maximum of 100 points):</b> 100			
<b>Pre-exam obligations</b>	points	<b>Final exam</b>	points
Active class	30	written exam	50

participation			
Practical work		oral exam	
Preliminary exam(s)	20	.....	
Seminar(s)			
The methods of knowledge assessment may differ; the table presents only some of the options: written exam, oral exam, project presentation, seminars, etc.			