

Course Unit Descriptor

Study Programme: Fine Arts and Applied Arts and Design		
Course Unit Title: History of Art 6		
Course Unit Code: IST6		
Name of Lecturer(s): Starodubcev A. Tatjana		
Type and Level of Studies: Bachelor Degree		
Course Status (compulsory/elective): Undergraduate academic studies		
Semester (winter/summer): Summer		
Language of instruction: English		
Mode of course unit delivery (face-to-face/distance learning): Face-to-face		
Number of ECTS Allocated: 3		
Prerequisites: None		
Course Aims: Introduction to basic postulates of medieval art in The Byzantine Empire and Serbia and to their development trends in accordance with historical circumstances, theology of holy paintings and iconographic patterns.		
Learning Outcomes: Students are able to recognize artistic works of Eastern Christian medieval societies and to understand them in the context of the time and circumstances in which they were created.		
Syllabus: Introduction to the iconography of Eastern Christian Orthodox art. Byzantine art during the reign of Emperor Justinian, the iconoclast crisis and theology of holy image. Art in the periods of specific Byzantine renaissances in the time of the Macedonian and Komnenos dynasties. Restoration of classic traditions in the epoch the Palaiologos dynasty. Serbian art from the second half of the 12 th century to the mid-15 th century. Formation of distinctive art at the time of the founding of the Nemanjić dynasty. Acknowledgement of the Kingdom and the autocephalous Church, endowments of rulers and archbishops in the 13 th century. Changes in art during the reign of King Milutin and his endowments. The interventions in the Archbishopric complex in Peć. Monasteries founded by the rulers around the mid-14 th century and endowments of nobility. Artistic activity in the state of King Vukašin's sons. Artistic trends at the time of the Lazarević dynasty.		
Required Reading:		
Primary literature:		
<ol style="list-style-type: none"> 1. H. W. Janson, <i>Istorija umetnosti</i>, Beograd (various editions), 169-183; 2. D. Talbot-Rice, <i>Umetnost vizantijskog doba</i>, ed. Svet umetnosti (=SU), Beograd 1968, uvodni deo; 3. V. J. Đurić, G. Babić-Đorđević, <i>Srpska umetnost u srednjem veku, knjiga prva, IX-XIII vek</i>, Beograd 1997, 50-64, 90-94, 97-99, 123-129, 133-152, 172-209; 4. V. J. Đurić, G. Babić-Đorđević, <i>Srpska umetnost u srednjem veku, knjiga druga, XIV-XVI vek</i>, Beograd 1997, 5-36, 48-67, 72-74, 77, 93-105, 107-111, 128-167. 		
Secondary literature:		
<ol style="list-style-type: none"> 1. Ch. Schug-Wille, C. J. De Ry, <i>Bizant i svijet Islama</i>, Umetnost u slici (=UUSL), Rijeka 1978; 2. S. Radojčić, <i>Srpska umetnost u srednjem veku</i>, Beograd-Zagreb 1982, 28-42, 43-56, 73-85, 86-120, 137-156; 3. V. J. Đurić, <i>Vizantijske freske u Jugoslaviji</i>, Beograd 1974, 27-28, 31-46, 47-53, 56-60, 63-66, 69-72, 75-76, 79-83, 86-87, 91-104. 		
Weekly Contact Hours: 3	Lectures: 3	Practical work: 0
Teaching Methods:		
Group lectures with the use of visual material.		
Knowledge Assessment (maximum of 100 points): 100		

Pre-exam obligations	points	Final exam	points
Active class participation	30	written exam	50
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.			