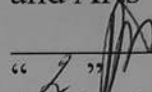


Educational Establishment  
“Belarusian State University of Culture and Arts”

APPROVED

Vice-Rector for Research of  
Educational Establishment  
“Belarusian State University of Culture  
and Arts”

 V. R. Yazykovich  
“ 2 ” 06 2020  
REGISTRATION № УД-211/эуч.

**COMPARATIVE ART HISTORY  
AND PRACTICE OF RESEARCH ACTIVITY**

*The syllabus of the academic discipline for the specialty  
of the II stage of higher education 1-21 80 14 Art History*

The syllabus is completed in accordance with the educational standard of the II stage of higher education OCBO 1-21 80 14-2019 Art History and the curriculum in the specialty of the II stage of higher education 1-21 80 14 Art History, reg. № D 21-2-18/уч., April 18, 2019.

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### **RECOMMENDED TO APPROVAL**

*The Department* of Belarusian and World Culture, educational establishment “Belarusian State University of Culture and Arts” (minutes № 14 of 17.03.2020);

*The Presidium* of the Scientific and Methodological Council of the Educational Establishment “Belarusian State University of Culture and Arts” (minutes № 3 of 08.04.2020)

Responsible for the editorship: A. N. Sharoika

## EXPLANATORY NOTE

The academic discipline “Comparative Art History and Practice of Research Activity” is the leading discipline for master students in the named specialty of the II stage of higher education 1-21 80 14 Art History. The syllabus of the named discipline is a complex one and includes two units in accordance with different art-technological platforms. The discipline “Comparative Art History and Practice of Research Activity” is taught simultaneously with the disciplines “Methodological Foundations of Contemporary Art History”, “Topical Issues of Contemporary Art and Art History”, “Issues of Modern Art History” and practical work.

The academic discipline “Comparative Art History and the practice of research” acts as a single corpus of subjects aimed at understanding the artistic processes of the modern world and Russian art and art history. The discipline is intended to form a deeper understanding among students of internal integrating processes in art, to understand the connections and mutual influences of expressive means of various types of art, and to develop skills for conducting an extended theoretical analysis of a literary text.

The aim of the discipline is the organization of the educational process to strengthen the knowledge of masters in the system of professional training of scientists whose activities are associated with the application of the comparative approach to the analysis of art, with the help of which the relationship between different types and genres of art is confirmed or refuted both on theoretical and at practical levels.

According to the educational standard of higher education ESHE 1-21 80 14 in specialty “Art History” and in the process of studying the academic discipline “Comparative Art History and Practice of Research Activity” a master-student is to develop the following competences.

*Special Competencie:*

SC-1. Be able to develop and design scientific texts on the problems of Comparative Art History;

SC-2. Be able to analyze contemporary art, identify the problem field of Art History and solve its current issues;

SC-6. Be capable of independent author's work, editorial preparation of scientific publications, work in scientific and editorial teams.

As a result of studying the discipline, undergraduates should know:

- specifics of the dialogue of means of artistic expression through the prism of comparative Art History;

- main directions of the development of artistic thought in the field of comparative studies;

- features of a comparative approach to the study of art;

- main stages of the organization and conduct of research activities, registration and protection of the results of scientific research;

- actual problems of scientific understanding of the practice of research activities.

As a result of studying the discipline, undergraduates should be able to:

- to determine the features of the dialogue of means of artistic expressiveness through the prism of comparativism in the theory of art;

- to use the knowledge gained in research activities;

- independently and correctly plan, organize and conduct research activities;

- to own the terminology apparatus of the discipline.

The main methods (technologies) of teaching realizing the aim of learning the named discipline are a problem solving (a research method) and communicative technologies (a discussion, problem debates, round tables and others).

Studies are accompanied by audio and visual demonstrations.

The syllabus in the speciality 1-21 80 14 Art History is featured of 98 hours for practical training the academic discipline “Comparative Art History and Practice of Research Activity”. The approximate distribution of hours is 48 hours of class room activities, lectures – 18 hours and practical studies – 30 hours. The recommended form of knowledge control is an exam.

# CONTENT OF EDUCATIONAL MATERIAL

## Section 1. Introduction

Comparative art as a direction of research in the field of art. The aim and objectives of the course, its role and place in the system of academic disciplines and in the training system of the art critic. The main milestones of the development of science and practice of comparative art. The integration of scientific knowledge. Comparative Art in a system of Humanities. Information culture of art and understanding of artistic values on the basis of the unity of emotional and intellectual perception of the world.

The systematizing beginning of Comparative Art History. The priority of musicology in a number of art sciences in terms of the theoretical development of the discipline. Interest in the comparative analysis of different types of art in different historical periods: Antiquity (Aristotle, Pythagoras, Boethius), the Middle Ages (Guido of Arezzo), Renaissance (Leonardo da Vinci, Giuseppe Arcimboldo), New Time (Isaac Newton, Louis Bertrand Castel, Johann Wolfgang von Goethe), XX century (Vasily Kandinsky, Mikalojus Konstantinas Ciurlionis, Alexander Scriabin, Olivier Messiaen, György Ligeti). Achievements in the field of comparative art, the names of famous scientists, promising areas of research in the field of comparative art.

## Section 2. Comparative Art History

### 2.1 Theory of Comparative Art History

Generalization and analysis of the main vectors of the use of comparativism in the theory of art, the degree of relevance of this approach to general art history. Prospects for the application of comparative studies in contemporary art. Comparative approach in the context of other methods of studying and analyzing art. The concept and essence of the comparative method. The place of comparative studies in art history: followers and criticism. The approval and development of the comparative method in different types of art. Functions of comparative studies.

The structure of comparative art history, the system of principles for conducting comparative analysis. Comparison levels of works of art, means of expression, creativity of individual authors, types of art (theoretical, structural, conceptual, terminological, author's thinking). The degree of empiricism in a comparative study. The essence of the term of Mikhail Bakhtin is "chronotope".

Comparative film analysis. Concepts of frame and montage. The formative significance of music in the development of film dramaturgy. "Cries and Whispers", "Autumn Sonata" by Ingmar Bergman; "Death in Venice" Luchino Visconti and others. Ways of expressing space in music. Spatial-temporal dialogism in futurism: the practice of chronographic photography (Filippo Marinetti, Giacomo Balla, Luigi Russolo).

The concepts of linear (direct), inverse, orthogonal perspective. Ways of perception of space: spatial-air medium, light background of a plastic form, intersubject space. Painting, graphics (and hereinafter photo and film) as the most important means of educating architectural vision and architectural experience. The concepts of intentional shift and short-range space (Alexander Rappoport) and the specifics of their use in painting and cinema. Theatrical scenery as a synthesis of architectural and illusory space.

## **2.2 Ideas of the Synthesis of Arts**

The concept of synthesis of arts, socio-educational opportunities for the synthesis of arts. Forms of synthesis: architecture and monumental art, the synthesis of temporary arts, the synthetic nature of theater and cinema. Levels of synthesis of arts, the ratio between the participating in the synthesis of arts. The syncretism of the arts of the primitive communal system. Temple ritual as organizing the beginning of the synthesis of arts: the Ancient East, the European Middle Ages. New synthesis standards in the culture of the Renaissance (Donato Bramante, Raphael, Michelangelo Buonarroti, Luigi Bernini). 17th–18th centuries: synthesis of arts as a form of secular life. The problem of creating synthetic works of art as “oases of beauty” in the romantic theories of the 19th century. Concept of “Gesamtkunstwerk” in Art of 19 – first half of 20 century. Art Nouveau: the practical restoration of the synthesis of arts in everyday life. The specifics of the embodiment of the synthesis of art in the twentieth century: memorial structures, exhibition complexes; decoration of holidays, show programs; synthetic performances.

## **2.3 Issues of the Interaction**

The concept of “musicality of painting”. Forms of the impact of art on music. Ideas of parallels of musical and color harmony (Aristotle’s treatise “On the Soul”). Correlation of the classification of musical modes and architectural orders.

Synesthesia is an involuntary joining of senses in which the real information of one sense is accompanied by a perception in another sense. Artistic Synesthesia. 54 kinds of synesthesia. The Interplay of Music and the Visual Arts. Creativity of synesthetes (David Hockney, Joan Mitchell, Marcia Smilack and Carol Steen) and works by artists thought to be synesthetic (including Charles Burchfield, Tom Thomson, Wassily Kandinsky, and Vincent van Gogh). The use of musical terminology in painting. The expression of musicality in painting. Visual Music. Theory of “color music” by Isaac Newton, Color Organ of Louis Bertrand Castel, “Pairing of colors” by Johann Wolfgang von Goethe, dialogicity with musical intervals. Clavier à lumières by Alexander Scriabin and “Prometheus: The Poem of Fire”.

## **Section 3. Practice of Research Activity**

### **3.1 Research Direction Selection and Stages of Research Work**

Organizational structure of science in Belarus. Training, use and advanced training of scientific personnel of the highest category. Public scientific organizations. The research work of undergraduates in higher education.

General classification of scientific research. Features of fundamental, applied and exploratory research. A scientific direction as a science or a complex of sciences in the field of which research is being conducted. Structural units of the scientific field: complex problems, problems, topics and scientific issues. Feasibility study as a basis for determining the direction of research. Evaluation of the economic effectiveness of the topic. The sequence of research. The main stages of research, their aims, objectives, content and performance features.

### **3.2 Search, Accumulation and Processing of Scientific Information**

The completeness, reliability and efficiency of information on the most important scientific achievements and the best world and domestic product samples as a necessary factor in the organization of scientific research and the modern solution of scientific and technical problems.

Application of informatics methods to create effective information systems as the basis for the automation of scientific research, design, technological processes. Information Systems. Scientific communication systems. Information products and technologies, databases and data banks. Information networks.

Scientific documents and publications, their classification. Primary documents and publications: books, brochures (monographs, collections of scientific works), educational publications (textbooks, study guides), official publications (legislative, regulatory, directive), special types of technical publications (standards, instructions, model provisions, guidelines and etc.), patent documentation, periodicals and continuing publications, primary non-published documents. Secondary documents and publications: reference, review, abstract and bibliographic. Secondary non-published documents. Universal Decimal Classification (UDC) of publications.

State system of scientific and technical information. Automated information retrieval systems. Organization of work with scientific literature.

### **3.3 Preparation of Results of Scientific Work and Organization of Research Activities in Scientific Team**

Presentation of the results in the form of a report, report, article, etc. Requirements for a scientific manuscript. The general plan for the presentation of scientific work: title (title), table of contents (contents), preface, introduction, literature review, main content, conclusions, conclusion, list of literary sources, applications. Abstract and abstract of scientific work.

Oral presentation of the results of scientific work. Report preparation and presentation. Demonstration material requirements and preparation. Participation in the discussion as a method of developing the skill of critical judgment and deliberation.

Principles of managing a research team. Workplace balance as the basis for effective management of the research team. Definitions of the basic principles of working with people: the principle of awareness of the essence of the problem; principle of preventive performance appraisal; principle of initiative from below; principle of totality; the principle of permanent information; principle of continuous activity; principle of individual compensation; The principle of taking into account the typological features of the perception of innovation by various people.

High-quality work with documents, acceleration of their preparation and execution as an important element of improving team management. Organization of business correspondence.

Organization of business meetings, their role in the management of the research team. Types of business meetings, ways to increase their effectiveness.

Formation and methods of rallying the scientific team. Psychological aspects of the relationship of the leader and subordinate. Conflict management in a team. Scientific organization and mental health. The moral responsibility of a scientist.



## EDUCATIONAL METHODOICAL CHART OF THE ACADEMIC DISCIPLINE

section theme №	Name of section & theme	Number of classroom classes		Managed independent	Form of control
		lectures	Seminars		
<b>1.</b>	<b>Introduction</b>	<b>2</b>			
<b>2.</b>	<b>Comparative Art History</b>	<b>10</b>	<b>18</b>	<b>6</b>	<b>Abstract</b>
2.1	Theory of Comparative Art History	2	6		
2.2	Ideas of the Synthesis of Arts	4	6		
2.3	Issues of the Interaction	4	6		
<b>3.</b>	<b>Practice of Research Activity</b>	<b>6</b>	<b>12</b>	<b>4</b>	<b>Abstract</b>
3.1	Research Direction Selection and Stages of Research Work	2	4		
3.2	Search, Accumulation and Processing of Scientific Information	2	4		
3.3	Preparation of Results of Scientific Work and Organization of Research Activities in Scientific Team	2	4		
	<b>Total...</b>	<b>18</b>	<b>30</b>	<b>10</b>	

## INFORMATION-METHODICAL SECTION

### Literature

#### *Main Literature*

1. Abbado, A. Visual Music Masters: Abstract Explorations: History and Contemporary Research / A. Abbado. – Skira, 2018. – 175 p.
2. Berman, G. Synesthesia: Art and the Mind / G. Berman. – McMaster Museum of Art, 2008. – 62 p.
3. Brougher, K. Visual music: synaesthesia in art and music since 1900 / K. Brougher, J. Zilczer. – Thames & Hudson, 2005. – 271 p.
4. Comparativism in Art History / ed. by J. Clark on Jaś Elsner. – London & New York: An Ashgate Book, Routledge, 2017. – 234 p.
5. Daichendt, G. J. Artist Scholar: Reflections on Writing and Research / G. J. Daichendt. – Intellect Books, 2011. – 186 p.
6. Glasman-Deal, H. Science Research Writing for Non-native Speakers of English / H. Glasman-Deal. – World Scientific, 2010. – 257 p.
7. Jones, L. S. Art Information and the Internet: How to Find it, How to Use It / L. S. Jones. – Routledge, 201. – 294 p.
8. Macintyre, Ch. The Art of Action Research in the Classroom / Ch. Macintyre. – Routledge, 2000. – 113 p.
9. Walters Th. A. The Arts: A Comparative Approach to the Arts of Painting, Sculpture, Architecture, Music and Drama / Th. A. Walters. – Xlibris Corporation, 2011. – 112 p.
10. Westgeest, H. Video Art Theory: A Comparative Approach / H. Westgeest. – John Wiley & Sons, 2015. – 224 p.
11. Wilson Smith, M. The Total Work Of Art: From Bayreuth to Cyberspace / M. Wilson Smith. – Routledge, 2007. – 240 p.

#### *Additional Literature*

1. Barasch, M. Theories of Art, 1: From Plato to Winckelmann / M. Barasch. – Routledge, 2013. – 436 p.
2. Barasch, M. Theories of Art, 2: From Winckelmann to Baudelaire / M. Barasch. – New York University Press, 2000. – 1214 p.
3. Barasch, M. Theories of Art: 3. From Impressionism to Kandinsky / M. Barasch. – Routledge, 2013. – 400 p.
4. Biggs, M. The Routledge Companion to Research in the Arts / M. Biggs, H. Karlsson. – Routledge, 2012. – 457 p.
5. Freitag, W. M. Art Books: A Basic Bibliography of Monographs on Artists / Wolfgang M. Freitag. – 2nd ed. – Routledge, 2013. – 568 p.
6. Harrison, Ch. Art in Theory 1900–2000: An Anthology of Changing Ideas / Ch. Harrison, P. Wood. – Wiley, 2003. – 1258 p.

7. Honour, H. A World History of Art / H. Honour, J. Fleming. – Laurence King Publishing, 2005. – 936 p.
8. Encyclopedia of comparative iconography / ed. by H. E. Roberts. – Chicago : Fitzroy Dearborn, 1998. – 2 vol. – xix, 1120 p.
9. Mollaghan, A. The Visual Music Film / A. Mollaghan. – Springer, 2016. – 216 p.
10. Roberts, D. The Total Work of Art in European Modernism / D. Roberts. – Cornell University Press, 2011. – 304 p.
11. Shaffer, E. S. Comparative Criticism: Vol. 4, The language of the Arts / E. S. Shaffer. – Cambridge University Press, 1982. – 374 p.
12. The Aesthetics of the Total Artwork: On Borders and Fragments / ed. by A. Finger and D. Follett. – The Johns Hopkins University Press, 2011. – 480 p.

## **EDUCATIONAL METHODS AND TECHNOLOGIES**

To reach the aim of educational efficiency while working with master students, it is effective to use the following methods: oral speech and visual materials, written speech (work with a book and the Internet sources), the methods of discussion, interactive so as the method of comparative analysis.

The technologies of education include the following ways of the organization of educational process: 1) informative communicative technology (a lecture, presentation), which contributes to personal self-realization and orients in informative space; makes Master students close to informational communicative possibilities of modern technologies and obtains informational culture; 2) the technology of critical thinking (a round table, discussion, debate). Such a technology contributes to critical thinking development, openness to new ideas, methods and responsibility for Master students' decisions; 3) project technology (an abstract, report). The usage of project technology stimulates self-independent search activity of Master students who have already had a definite amount of knowledge and ability to apply practically this knowledge.

## **DIAGNOSTIC INSTRUMENTS**

One of the recommended elements used to define the level of Master students' academic achievements by means of criteria-oriented tests. They are a complex of close test tasks with one or several right answers; tasks on finding the correlation between elements of two multitudes with one or several correlations; and open tests with formalized answers: tasks on defining the right order of data in the consequence of artifacts.

To estimate Master students' academic results and the degree of conformity of their knowledge to the requirements of the educational standard; it is recommended to use creative problem-solving tasks, which need Master students' heuristic activity and non-formalized answers.

## **METHODICAL RECOMMENDATIONS FOR ORGANIZING SELF-EDUCATION WORK OF MASTER STUDENTS**

The aim of Master students' self-education work is the stimulation of their cognitive activity and advancement at a productive creative level of knowledge receiving, the development of academic, social, personal and professional competences.

Self-education work is organized in accordance with the regulation of Master students 'self-independent work and maintained in the form of practical lessons and consultations. The academic discipline is supplied with the educational and

methodical complex with recommendations and materials, which can help a master student to organize self-education. The estimation of self-education quality is made in the form of constant control.

Master students' self-education includes working out, writing and defending the abstract; doing tests on studied themes; attending various artistic events (exhibitions, festivals, performances and films) or watching the necessary audio visual materials using the Internet.

Self-education comprises the preparation for listening or watching the named events, which involves preliminary acquaintance with an author's (authors') creative work of a presented work (works), their dominating stylistics and the analysis of the given artifacts.

### **APPROXIMATE LIST OF TASKS FOR CONTROLLED SELF-EDUCATION WORK**

Tasks for controlled self-educational work compass the following forms: an abstract, a test, round table, discussion, debate.

*An abstract* is a written work (a communication) on a definite theme, where the information from several published works is presented.

*A test* is a set of tasks in a close form with several versions of right answers.

*A round table* is a form of organizing a practical class, when the Master students exchange their points of view. Each participant can give his/her point of view, arguments, and grounds on the announced topic. The speaker (the leader) of the round table sums up the ideas when all the participants have given their arguments. This moment is the result of the class and its culmination.

*A discussion* is a talking through a contradicting question or problem. The main characteristic of a discussion, which differs it from any other discourse, is the presence of arguments.

*A debate* is a well structured, especially organized exchange of thoughts between two sides of participants on actual themes.