

Educational Establishment
“Belarusian State University of Culture and Arts”

APPROVED

Vice-Rector for Academic Affairs
of Educational Establishment

“Belarusian State

University of Culture and Arts”

 S. Shparlo

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REGISTRATION № УД 7-11-01/эуч.

THEORETICAL ASPECTS OF STUDY OF PLASTIC ARTS

The Syllabus of the Academic Discipline for the Specialty
of Advanced Higher Education (Master Studies) 7-06-0213-01 Art History

The syllabus is completed in accordance with the educational standard of advanced higher education OCBO 7-06-0213-01-2023 Art History and the curriculum in the specialty of advanced higher education (master studies) 7-06-0213-01 Art History, approved on 30.01.2023, Registration number № 7-06-02-018/np.

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RECOMMENDED TO APPROVAL:

The Department of Theory and History of Art, educational establishment “Belarusian State University of Culture and Arts”

(minutes № 24 of 26.06.2023)

The Presidium of the Scientific and Methodological Council of the Educational Establishment “Belarusian State University of Culture and Arts”

(minutes № 7 of 05.07.2023)

EXPLANATORY NOTE

The academic discipline “Theoretical Aspects of Study of Plastic Arts” is the leading discipline of advanced higher education of the specialty 7-06-0213-01 Art History. The syllabus of the named discipline is a complex one and includes two units in accordance with different art-educational platforms: theory and history of plastic arts. The discipline “Theoretical Aspects of Study of Plastic Arts” is taught simultaneously with the disciplines “Methodological Foundations of Contemporary Art History”, “Topical Issues of Contemporary Art and Art History”, “Issues of Modern Art Criticism”, “Historiography of Arts of Belarus” and practical work.

The academic discipline “Theoretical Aspects of Study of Plastic Arts” acts as a single corpus of subjects aimed at understanding the artistic processes of the world, Russian and Belarusian 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 holistic analysis of a literary text. This program suited for deeper knowledge and understanding of different civilizations and cultures from a unique perspective. “Theoretical Aspects of Study of Plastic Arts” is a fundamental discipline with a combination of historical and theoretical depth. Masters is specialized in the fields of classical art (Antiquity, Middle Ages art, Renaissance, Baroque and Classicism art, including pre-modern globalization, the art of the Enlightenment, twentieth-century art, art criticism, new media, and materials and techniques. It offers undergraduates with an unparalleled world view and a massive amount of cultural understanding.

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 theory and history of fine arts and 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 7-06-0213-01 Art History in specialty “Art History” and in the process of studying the academic discipline “Theoretical Aspects of Study of Plastic Arts” a master-student is to develop the following *competencies*:

UC – 1. Apply methods of scientific knowledge in research activities, generate and implement innovative ideas.

UC – 5. Develop innovative sensitivity and ability for innovative activities.

UC – 6. Be able to predict the conditions for the implementation of professional activities and solve professional problems in conditions of uncertainty

UC – 8. Use the methodology of scientific understanding, analyze and evaluate the content and level of philosophical and methodological problems when solving problems of research and innovation activities.

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

- specifics of plastic (fine, visual) arts and artistic expression through the prism of art history;

- major styles, directions of the development of plastic arts (painting, drawing, graphics, architecture) and artistic schools of art 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 plastic arts in the context of theory and history 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.
- to allow students to specialize and distinguish themselves as artists who demonstrate professional excellence and personal integrity.

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). During a master of art history, undergraduates deepen their knowledge of plastic arts, fine art technique and process and the historical context of the arts.

Graduate students in art and art history benefit from internship opportunities, such as visiting at a museum or gallery and networking with fine artists and scholars. Graduate seminars explore historiography and research methodology, covering a broad range of art history topics as well as those specific to student research interests.

Studies are accompanied by audio and visual demonstrations.

The syllabus in the specialty 7-06-0213-01 Art History is featured of 52 hours for practical training the academic discipline “Theoretical Aspects of Study of Plastic Arts”. The approximate distribution of hours is 42 hours of class room activities, lectures – 22 hours and practical studies – 20 hours. The recommended form of knowledge control is an exam.

CONTENT OF EDUCATIONAL MATERIAL

Section 1. Plastic arts: Basic foundation

Plastic arts as a direction of research in the field of Art History. The aim and objectives of the course "Theoretical Aspects of Study of Plastic Arts", its role and place in the system of academic disciplines and in the training system of the Art History. The main milestones of the development of science and practice of art history. The integration of scientific knowledge. Information culture of art and understanding of artistic values on the basis of the unity of emotional and intellectual perception of the world. Concepts "visual arts" and "fine art". Issues of Art Classification: representational and nonrepresentational arts; fine art, applied or decorative arts and crafts.

Interest in the 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 Čiurlionis, Alexander Scriabin, Olivier Messiaen, György Ligeti). Achievements in the field of Art History, the names of famous scholars, promising areas of research in the field of Art History.

Section 2. Painting

2.1 Theory of Painting

The concept of "painting". The basic of the painting art. Artistic and expressive means of painting. Purposes and subjects of painting. Elements of painting: line, rhythm, color and tone, shading, perspective, plasticity, spatial organization, texture, surface, sketch, underpainting. Types of painting: mural painting, decorative painting, easel painting. Miniature and manuscript painting. Iconography as a type of easel religious painting (Orthodox tradition). Painting media (basic techniques): oil painting, tempera, pastel, fresco, watercolor, ink, encaustic, acrylic painting, gouache, glass paintings, digital painting.

Genres of painting (subject matter): portrait, self-portrait, landscape, animalistic, military art, mythological genre, allegory, history painting, still life, genre art, nude (art). Painting styles, movement or school (Romanesque, gothic, Renaissance, baroque, rococo, classicism, realism, romanticism, impressionism, symbolism, expressionism, modernism, cubism, surrealism, abstract art, etc.

2.2 History of Painting

The history of painting reaches back in time to artifacts from pre-historic humans, and spans all cultures. It represents a continuous, though periodically disrupted, tradition from Antiquity. Pre-history of painting. cave paintings, animalistic, petroglyphs). Egyptian painting (Egyptian hieroglyphs, papyrus manuscripts, "Book of the Dead". Ancient Greece art: black-figure vase painting and red-figure vase painting, painting on pottery and ceramics. Roman frescoes in

Pompeii and Herculaneum. Painting of Middle Ages: Byzantine icon and mosaics (Giotto). Andrei Rublev and Orthodox icon-painting.

Renaissance painting: achievements and discoveries (development of easel painting, invention of perspective, reflects the revolution of ideas and science). Italian painting school: Masaccio, Sandro Botticelli ("Primavera", "The Birth of Venus"), Leonardo da Vinci ("Lady with an Ermine"; "The Last Supper"; "Mona Lisa"), Michelangelo (ceiling of the Sistine Chapel; "The Last Judgment"); Raphael ("The School of Athens", "Sistine Madonna"). Painters of the Venetian school: Giovanni Bellini, Giorgione, Titian, Tintoretto, and Veronese. Northern painters Pieter Bruegel, Jan van Eyck, Hieronymus Bosch, Albrecht Dürer.

Baroque painting and Baroque cultural movement; Rembrandt van Rijn, Johannes Vermeer, Diego Velázquez, Nicolas Poussin, Jean-Honoré Fragonard. The French masters of rococo style Jean Antoine Watteau and François Boucher. Caravaggio is an heir of the humanist painting of the High Renaissance. Neoclassical artists like Jacques-Louis David.

Painting of the 19th century: Neo-classicism (Jacques-Louis David), Romanticism (Caspar David Friedrich, Théodore Géricault, Francisco de Goya, John Constable, Eugène Delacroix), Impressionism (Claude Monet, Édouard Manet, Edgar Degas, Pierre-Auguste Renoir), Post-Impressionism (Henri de Toulouse-Lautrec, Camille Pissarro, Paul Cézanne, Georges Seurat), symbolism (Gustav Klimt, Victor Vasnetsov, Mikhail Vrubel). Russian painting school of the 19th century. Oeuvre artists of "The Wanderers" ("The Itinerants", "Peredvizhniki"): history, artistic principles, subjects of the paintings and influence (Ilya Repin, Ivan Kramskoi, Arkhip Kuindzhi, Isaac Levitan, Vasily Perov, Alexei Savrasov, Ivan Shishkin, Karl Bryullov, Vasily Surikov, Viktor Vasnetsov, Ivan Aivazovsky, etc.). Belarusian master of still lifes and portraits Ivan Khrutsky. Watercolor master Napoleon Orda. Psychological portraits: Valentin Serov ("The Girl with Peaches"), Boris Kustodiev ("The Merchant's Wife", "Portrait of Chaliapin").

20th-century painting: Henri Matisse, Edvard Munch, Gustav Klimt, Pablo Picasso, Marc Chagall, Marcel Duchamp, Franz Marc, Francis Picabia, Wassily Kandinsky, Amedeo Modigliani. Modern art and social consciousness. Russian and Belarusian modernism: Vasily Kandinsky, Marc Chagall, Kazimir Malevich. Belarusian soviet art: Vitold Byalynitsky-Birulya, Mai Dantsig, Mikhail Savitsky.

Contemporary painting into the 21st century: hard-edge painting, geometric abstraction, appropriation, hyperrealism, expressionism, minimalism, pop art, op art, collage, intermedia, digital painting, postmodern painting, environmental mural painting, etc.

3. Drawing. Theory and History

Drawing is a form of visual art. Drawing instruments include graphite pencils, pen and ink, various kinds of paints, inked brushes, colored pencils, crayons, charcoal, chalk, pastels, erasers, markers, styluses, and metals (such as silverpoint). Support for drawing: paper, cardboard, wood, plastic, leather, canvas, and board, blackboard or whiteboard. Artistic forms of drawing: illustration, animation,

architecture, engineering, and technical drawing. Categories of drawing (figure drawing, cartooning, doodling, and freehand).

Drawing as a form of human expression. The centuries have produced a canon of notable artists and draftsmen, each with their own distinct language of drawing. Oeuvre of notable draftsmen: Leonardo da Vinci, Albrecht Dürer, Michelangelo, Raphael, and Donatello (Renaissance), Nicolas Poussin, Rembrandt, Peter Paul Rubens (17th century), Jean-Honoré Fragonard, Giovanni Battista Tiepolo, and Antoine Watteau (18th century), Paul Cézanne, Jacques Louis David, Edgar Degas, Théodore Géricault, Francisco Goya, Henri de Toulouse-Lautrec, Honoré Daumier, and Vincent van Gogh (19th century), Max Beckmann, Jean Dubuffet, Egon Schiele, Arshile Gorky, Paul Klee, Oscar Kokoschka, André Masson, Jules Pascin, and Pablo Picasso (20th century), Banksy, Hayao Miyazaki (21st century).

Section 4. Sculpture

4.1 Theory of Sculpture

The concept of "sculpture". The basic of the art of sculpture. Artistic and expressive means of sculpture. Purposes and subjects of sculpture. Genres of sculpture: portrait, animalistic sculpture, history sculpture, mythological, genre sculpture. Sculpture in the round and in the relief. Varieties of relief (low relief or bas-relief, mid-relief, high relief, sunk relief). Sculpture mask: history of origin and purpose. Types of masks (ritual, theatrical, decorative, carnival, funeral). Content and function of sculpture: representational sculpture (the human figure, devotional images and narrative sculpture, portrait, scenes of everyday life, animals, fantasy), nonrepresentational sculpture (often known as nonobjective sculpture), decorative sculpture. Concept "sculpture of small form".

Materials and techniques of sculpture (stone, metal, glass, pottery, gypsum, etc.). Basic techniques, tools and equipment (wood carving, welding, molded or cast, modeling, etc.). Hardstone carving: scope of the term, history, and techniques.

4.2 History of Sculpture

Sculpture of Prehistoric periods. Sculpture of Ancient Egypt. Monumental sculpture of Ancient Egypt. Egyptian technique of sunk relief. Sculpture from Egyptian temples or tombs. Colossal statues outside the temple at Abu Simbel. Notable Egyptian sculpture: Bust of Nefertiti; the Narmer Palette from Dynasty I; Tutankhamun's mask; Menkaura (Mycerinus) and Queen; Akhenaten, Nefertiti and three daughters beneath the Aten, etc.).

Sculpture of Ancient Greece. Small Greek terracotta figurines. Classical Greek sculpture: the Winged Victory of Samothrace; Venus de Milo; Apollo Belvedere by Leochares; Laocoön and his Sons. Roman sculpture. portrait busts, statue, tomb relief and sarcophagus.

Renaissance sculpture. Italian sculptors and their masterpieces: Lorenzo Ghiberti (panel of the Sacrifice of Isaac from the Florence Baptistry doors); Filippo Brunelleschi, Donatello (David; Judith and Holofernes); Michelangelo (David, Dying Slave; Pietà).

Bernini and Roman Baroque sculpture. Baroque sculptures: Stefano Maderno, Francesco Mochi, Gian Lorenzo Bernini (The Ecstasy of St. Theresa). Baroque style in fountain art (Trevi Fountain by Niccolò Salvi). French sculpture from the Baroque to Classicism. French sculptors François Girardon, Jean-Antoine Houdon. Neoclassical sculpture by Antonio Canova (Psyche Revived by Love's Kiss).

Modern art: François Auguste René Rodin and his works (The Thinker, Monument to Balzac, The Kiss, The Burghers of Calais, and The Gates of Hell). Modernist sculpture movements (Cubism, Geometric abstraction, Suprematism, Constructivism, Dadaism, Surrealism, Futurism, Formalism Abstract expressionism, Pop-Art, Minimalism, Land art, and Installation art). Contemporary sculpture forms: environmental art and environmental sculpture. Light sculpture, street art sculpture and site-specific arts. Outstanding sculptors of the 20th century: Pablo Picasso, Umberto Boccioni, Constantin Brancusi, Marcel Duchamp, Yayoi Kusama, Andy Warhol, Constantin Brancusi, Alberto Giacometti, Henry Moore, Sol Lewitt, Louise Bourgeois, Richard Serra, Georg Kolbe, Joan Miró. Contemporary abstract sculpture: Andy Goldsworthy, Jeff Koons, Anish Kapoor, Pablo Serrano. Contemporary sculpture forms: environmental art and environmental sculpture. Light sculpture, street art sculpture and site-specific art.

Russian sculpture of the 18th century (relief, portrait, monuments) and Carlo Bartolomeo Rastrelli (Monument to Peter I, in St. Petersburg). Russian sculpture of the 19th century (genre sculpture, monuments, history sculpture, portrait): Carlo Rossi, Andrey Voronikhin, Ivan Martos (Monument to Kuzma Minin and Dmitri Pozharsky, in Moscow). Realistic sculpture by Mark Antokolsky. The art of Soviet sculptors. Socialist realism: Vera Mukhina (Worker and Kolkhoz Woman). Monumental art of Russia (Yevgeny Vuchetich). War Memorial Complex in Belarus (Brest-Fortress of War, Memorial complex «Khatyn»). Belarusian sculpture 20th century: Zair Azgur, Andrey Bembel, Sergey Selikhanov). Contemporary sculpture of Russia (Zurab Tsereteli) and Belarus (Vladimir Zhbanov, Sergey Bondarenko, Maxim Petrul, Andrey Ostashov).

5. Graphics. Theory and History

Graphics as a visual image or designs on some surface (canvas, screen, paper, or stone to inform, illustrate, or entertain). Elements of graphics: text, illustration, and color. Variety forms of graphics: photographs, drawings, line art, graphs, diagrams, typography, numbers, symbols, geometric designs, maps, engineering drawings, or other images. Functional and artistic graphics.

Printmaking is the process of creating artworks by printing (on paper, fabric, wood, metal, and other surfaces). Printmaking techniques: engraving; etching; lithography; woodcuts; linocut or lino printing. Noted engraver: Andrea Mantegna, Albrecht Dürer, Rembrandt, Francisco de Goya, William Hogarth, Nikolaos Ventouras, Mauricio Lasansky. Famous artists in woodcut: Albrecht Dürer, Ugo da Carpi, Hokusai, Frans Ernst Ludwig Kirchner, Paul Signac, Salvador Dalí, Vincent van Gogh, Edvard Munch). Etching artists: Albrecht Dürer, Rembrandt, Francisco

Goya, Whistler, Otto Dix, Edward Hopper, Pablo Picasso. Lithography as an artistic medium. The artists used the lithography technique: Salvador Dalí, Eugène Delacroix, Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, Henri Matisse, Alfons Maria Mucha (France), Pablo Picasso (Spain), Napoleon Orda, Marc Chagall (Belarus), Valentin Serov Evgeny Kibrik, Dmitry Mitrohin (Russia), John Dwyer McLaughlin, Robert Rauschenberg (USA). Linocut masters: Josef Albers, Georg Baselitz (Germany), Henri Matisse (France), Pablo Picasso (Spain), Stanley Donwood, Yvonne Drewry (U.K.), Gaga Kovenchuk (Russia).

An illustration as decoration, interpretation or visual explanation of a text. Illustrations to Russian folk tales and Slavic folklore (Ivan Bilibin). Specifics of and types of computer graphics (raster graphics and vector graphics). Graphics in advertising.

6. Architecture

6.1 Theory of Architecture

Architecture as a process and the product of planning, designing, and constructing buildings or any other structures. Definition concept. Theory of architecture: historic treatises (“De architectura” by Vitruvius; “Lives of the Most Excellent Painters, Sculptors, and Architects” by Giorgio Vasari; “Seven Books of Architecture” by Sebastiano Serlio) and modern concept. Concepts interior and exterior. Architectural elements or component part: arches, towers, staircases, arcades, dome, buttress, vault, portico, columns, pediment, pilaster, etc. Three orders of Classical architecture – the Doric, Ionic, and Corinthian. Historical development of the orders. Types of architecture: landscape architecture, interior architecture, urban design. Landscape architecture is a multi-disciplinary field. Architecture of small form as a special field of architecture, which includes following objects: functional and decorative (fences, bridges, street lanterns, benches), memorials (gravestone), objects of information carriers (billboards).

6.2 History of Architecture

History Architecture in the context of artistic styles. An architectural style is characterized by the features that make a building or other structure notable or historically identifiable.

Prehistoric architecture of early civilizations. Neolithic architecture (10,000 to 2,000 BC): housing for shelter, tombs, religious buildings, symbolic structures and monuments (Europe, Mediterranean). Building materials: mud brick, skins, textiles, wattle and daub, stone and timber (Stonehenge). Ancient Egyptian architecture (3750 BC to 400 AD): tombs, pyramids, architectural monuments, complexes (The Great Pyramid of Giza; Luxor and Karnak Temples; The Great Temple of Ramesses II Abu Simbel). Ancient Greek architecture (900 BC to 300 AD). Types of buildings: domestic buildings, public buildings – temple, stadium, amphitheater (The Parthenon, The Acropolis in Athens). Ancient Roman architecture (300 BC to 700 AD). Iconic building types: temples, baths, villas, amphitheatres, palaces and circuses (The Colosseum from Rome, The Roman Pantheon, The Roman Forum). Roman architecture structural elements: arches, vaulted ceilings and domes.

Middle Ages architecture: Byzantine architecture (330 AD to 1453). Romanesque architecture (1050 to 1170): origins and characteristics (Maria Laach Abbey in Germany, The Tower of London). Romanesque castles. Gothic architecture (1180 to 1540): history, structural elements, influences upon Gothic architecture: Giotto's Campanile of Florence Cathedral; Notre-Dame de Paris; Chartres Cathedral; Milan Cathedral).

Renaissance architecture (1400 to 1600): history, characteristics, main building (Façade of Santa Maria Novella, The Palazzo Farnese in Rome). Major Italian architects: Filippo Brunelleschi (The dome of Florence Cathedral), Andrea Palladio (Villa Capra "La Rotonda"), Donato Bramante (Santa Maria delle Grazie).

Baroque architecture (1600 to 1755): history, characteristic, major Baroque architects and works (buildings (Facade of the Church of the Gesù in Rome; Santa Maria della Salute by Baldassare Longhena in Venice; Corpus Christi Church in Nesvizh; Pavillon de l'Horloge of the Louvre Palace by Jacques Lemercier). Neoclassical (1750 to 1920) as references to classical Greek and Roman architecture. Notable examples: White House in Washington and the Bank of England in London.

Art nouveau (1890 to 1910) style as a struggle between the old and the new. Neo-Gothic style and architecture Antonio Gaudi. Modern architecture (1900 to 1914), or modernist architecture.

Early modernism in Europe (1900–1914): The Eiffel Tower (1889) by architect Gustav Eiffel, Early skyscrapers in New York. Postwar Modernism: Le Corbusier, Frank Lloyd Wright, Richard Neutra, Charles & Ray Eames, Philip Johnson, Eero Saarinen, Louis Kahn, Ludwig Mies van der Rohe, Ieoh Ming Pei, Le Corbusier. Constructivism soviet architecture: The Lenin Mausoleum (1924) in Moscow by Alexey Shchusev, buildings in Moscow by architect Konstantin Melnikov.

Postmodernism (1950 to 2007): stylistic and forms variety, experiments (Robert Venturi, Michael Graves, Charles Moore, Philip Johnson, Frank Gehry). High-tech in architecture and design. Practitioners: Norman Foster, Renzo Piano, Santiago Calatrava, Michael Hopkins. Major works: Center Georges Pompidou in Paris (1971-1977), The Philharmonie de Paris designed by Jean Nouvel (2015), The Walt Disney Concert Hall designed by Frank Gehry (2003). Deconstructivism (from 1980): Peter Eisenman, Frank Gehry, Zaha Hadid, Rem Koolhaas, Daniel Libeskind. Concept of Blobitecture.

6.3 Architecture of Belarus

The *architecture of Belarus* spans a variety of historical periods and styles and reflects the complex history, geography, religion and identity of the country. Kievan Rus' period: Saint Sophia Cathedral in Polotsk; Kalozha Church in Grodno; Saint Eufrosyne Monastery. Belarusian Gothic (Mir Castle; Church of the Nativity of the Blessed Virgin Mary in Muravanka). Polish-Lithuanian Commonwealth period. Nesvizh Castle. Baroque style in architecture: St. Francis Xavier Cathedral in Grodno; Corpus Christi Church in Nesvizh). Palaces and Residences in Nesvizh, Grodno, Ruzany. Russian Empire period: The Rumyantsev-Paskevich Residence in Gomel. Soviet architecture: Government House, Victory Square, the National Opera

and Ballet of Belarus in Minsk). Stalinist Architecture. Major Belarusian architects: Iosif Langbard, Yuri Gradov, Georgy Zaborsky). Modern Belarusian architecture: Palace of the Republic, National Library of Belarus.

7. Crafts and Applied Arts

Concepts “crafts or trade” and “applied arts”: origins, specifics, classification. Crafts as a form of decorative arts: practice, aesthetic, artistic perception. Crafts practices: appliqué; fulling or walking; embroidery; knitting; sewing; weaving; decoupage; pyrography; mosaic; stained glass; pottery.

Russian traditional art: Gorodets painting; Zhostovo painting; Khokhloma painting; Gzhel.

Belarusian traditional crafts: weaving, woodworking, glass blowing, straw weaving, pottery.

EDUCATIONAL METHODOICAL CHART OF THE ACADEMIC DISCIPLINE

section theme	Name of section & theme	Number of classroom classes		Managed independent	Form of control
		Lectures	Seminar classes		
1.	Introduction. Plastic arts: Basic foundation.	2			
2.	Painting: theory and history.	4	6	4	Test
3.	Drawing: theory and history.	2	2		
4.	Sculpture: theory and history.	4	4		Test
5.	Graphics: theory and history.	2	2		Test
6.	Architecture: theory and history	4	6	4	Test
7.	Craft and Applied Arts.	2	2	2	
	Total	22	20	10	

INFORMATION AND METHODOLOGICAL SECTION

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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.

In teaching the discipline "Theoretical Aspects of Study of Plastic Arts", current control of understanding of theoretical and applied problems of higher education, assimilation of theoretical and practical knowledge of plastic arts, as well as the ability to use new concepts, analyze the forms and types of arts, generalize artistic and historical approaches to training and education of students. As a means of diagnostics of the results of educational activity, a variety of both oral and written forms are used: essay, oral test, frontal survey, colloquium, problem solving, group discussion, interview. In general, the diagnostic tools used correspond to both the content of the course and the age and individual characteristics of magistracy students.

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.

CRITERIA FOR ASSESSING THE RESULTS OF LEARNING ACTIVITY

Mark	Indicators for assessing the results of educational activities
1	Lack of knowledge and competencies within the framework of the educational standard, refusal to answer or failure to fulfill the volume of practical, independent tasks provided for by the program.
2	Fragmented theoretical knowledge within the educational standard, inability to use the scientific terminology of the discipline. The presence of gross stylistic and logical errors in the answer. Passivity in practical training. Low methodological level of the assignment or incomplete amount of completed assignments stipulated by the program.
3	Fragmented theoretical knowledge within the framework of the educational standard, presentation of answers to questions with significant errors. Inability to navigate the basic theories, concepts and regulations in the discipline being studied. Passivity in practical training. Implementation of practical, independent tasks provided by the program with significant errors.
4	Ability to navigate in main theoretical provisions of educational material, reproduction of its content in a logical sequence using scientific terminology. Assimilation of basic literature recommended by the curriculum of the discipline. Ability, under the guidance of a teacher, to solve standard methodological problems in practical classes. Permissible level of culture of tasks performance in corpore, provided by the program.
5	Ability to navigate in main theoretical provisions of educational material, reproduction of its content in a logical sequence using scientific terminology. Assimilation of basic literature recommended by the curriculum of the discipline. Ability to independently solve typical tasks within the curriculum. Periodic participation in group discussions. High level of culture of performing tasks without significant mistakes.
6	Sufficiently complete and systematized knowledge within the scope of the curriculum, use of the necessary scientific terminology. Assimilation of basic and additional literature on the discipline. Stylistically competent and logically correct presentation of theoretical material, ability to draw well-grounded conclusions. Orientation in theories, concepts and normative-methodological documents in the discipline and ability to analyze them. Ability to independently apply the acquired knowledge when performing educational tasks, active independent work in practical classes. High level of culture of performing tasks without significant mistakes.
7	Systematized, in-depth knowledge within the scope of curriculum, logically correct presentation of answers to questions, ability to

	draw informed conclusions. Assimilation of basic and additional literature on the discipline. Orientation in theories, concepts and normative-methodological documents on the discipline and ability to analyze them and give a critical assessment. Active independent work in practical classes, participation in group discussions. Fulfillment of assignments at a high methodological and artistic level of culture of performance.
8	Systematized, deep knowledge within the scope of curriculum. Logically correct presentation of the answer to questions, the ability to draw informed conclusions. Assimilation of basic and additional literature on the discipline. Orientation in main theories, concepts and normative-methodological documents in the discipline and ability to analyze them and give a critical assessment. Active independent work in practical classes, participation in group discussions. Fulfillment of assignments at a high methodological and artistic level of the culture of performance.
9	Systematized, deep theoretical knowledge within the scope of the curriculum. Free use of scientific terminology and discipline tools, ability to use it in formulation and solution of complex educational problems and non-standard situations. High cognitive activity. Complete assimilation of basic and additional literature on the discipline. Orientation in the main theories, concepts and normative-methodological documents in the discipline and the ability to analyze them and give a critical assessment. Logically correct presentation of the answer to questions, ability to give reasonable conclusions. Active independent work in practical classes, participation in group discussions. Fulfillment of assignments at a high methodological and artistic level of the culture of performance.
10	Systematized deep theoretical knowledge in the scope of curriculum, as well as on main issues that go beyond it. Impeccable possession of instrumentation of the academic discipline, ability to use it effectively in formulation and solution of scientific and professional problems. Stylistically competent, logically correct presentation of answers to questions, ability to draw well-grounded conclusions. High cognitive activity. Expressed ability to independently and creatively solve complex problems in a non-standard situation. Active creative independent work in practical classes, participation in group discussions, use of modern achievements of artistic practice in own artistic and pedagogical activities, ability to conduct creative experiment. Fulfillment of assignments at a high methodological and artistic level of the performance culture.

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