Attachment no. 5 to ZW 16/2020

Attachment no. **41** to studies program

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| **FACULTY OF ARCHITECTURE****COURSE SYLLABUS**Course title in Polish: **Historia sztuki**Course title in English: **History of art**Specialization (if applicable): **Architecture**Profile (if applicable): **Architecture and Urban Planning**Level and form of studies:**2nd level, full-time**Semester: **2**Course type: **optional**Course code: **AHA117713W**Group of courses: **NO** |

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|  | **Lecture** | **Tutorial** | **Laboratory** | **Project** | **Seminar** |
| Number of hours of organized classes in University (ZZU) | **30** |  |  |  |  |
| Number of hours of total student workload (CNPS) | **75** |  |  |  |  |
| Form of crediting | **Crediting with grade** |  |  |  |  |
| For group of courses mark (X) final course |  |  |  |  |  |
| Number of ECTS points | **3** |  |  |  |  |
| including number of ECTS points for practical (P) classes  |  |  |  |  |  |
| including number of ECTS points for direct teacher-student contact classes or other people conducting classes (BU) | **2,4** |  |  |  |  |

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| **PREREQUISITES RELATED TO KNOWLEDGE, COMPETENCES AND SOCIAL SKILLS** |
| **No prerequisites.** |

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| **COURSE OBJECTIVES** |
| **C1** to familiarize students with selected issues of modern and contemporary art.**C2** introduction of selected sculptural, painting techniques, etc. prevailing in each of the discussed epochs.**C3** presentation of selected works of significant artists from each period of art history discussed.**C4** nurturing in students the ability to recognize the impact of political and social factors on art.**C5** developing students' ability to perceive and interpret the ideological content of works of art.**C6** acquainting students with genre jargon regarding tools, techniques, styles and eras in art. |

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| **COURSE LEARNING OUTCOMES** |
| **Relating to knowledge:**1.1.8) The graduate knows and understands: the history and theory of architecture as well as art, technology and humanities to the extent necessary for the proper execution of architectural designs.C.W1. The graduate knows and understands the styles in art and the creative traditions associated with them, as well as the process of realization of artistic works related to architecture and the workshop resources of related artistic disciplines.C.W2. The graduate knows and understands problems of philosophy with special consideration of aesthetics – to the extent that it affects the quality of architectural, urban design and planning work, which are necessary in formulating and solving complex tasks in the field of architectural and urban design and spatial planning, as well as in evaluating existing and projected solutions.**Relating to competences:**1.2.1) The graduate is able to use the experience acquired during the studies in order to make a critical analysis of conditions and formulate conclusions for design in an interdisciplinary context.C.U1. The graduate is able to recognize various types of cultural products specific to architecture and critically analyze them using typical methods, in order to determine their meanings, social impact and their place in the historical and cultural process.C.U2. The graduate is able to properly use terms such as aesthetic value, beauty and aesthetic experience, and see the broader philosophical context of issues associated with architectural and urban design.C.U3. The graduate is able to obtain information from literature, databases and other sources, also in a foreign language which is a language of international communication, in order to utilize it in the designing process or – to a basic extent – in scientific activity.C.U4. The graduate is able to prepare a scientific study, and define the subject, scope and purpose of scientific research.**Relating to social skills:**1.3.2) The graduate is ready to respect the diversity of views and cultures and demonstrate sensitivity to the social aspects of the profession.1.3.3) The graduate is ready to take responsibility for humanistic, social, cultural, architectural and urban planning values in the protection of the environment and the cultural heritage. |

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| **PROGRAMME CONTENT** |
| **Form of classes - lectures** | **Number of hours** |
| Lec 1 | Introductory lecture: the role of art in personal and social development. | 2 |
| Lec 2 | Types of artistic expression: painting, sculpture, relief. | 2 |
| Lec 3 | Types of artistic expression: performance, installation, happening, design. | 2 |
| Lec 4 | Types of artistic expression: multimedia (photography and cinematography), flash mob, graffiti. | 2 |
| Lec 5 | The most important masters and pieces: Impressionism. | 2 |
| Lec 6 | The most important masters and pieces: Post-Impressionism. | 2 |
| Lec 7 | The most important masters and pieces: Expressionism. | 2 |
| Lec 8 | The most important masters and pieces: Symbolism. | 2 |
| Lec 9 | The most important masters and pieces: Neo-Impressionism. | 2 |
| Lec 10 | The most important masters and pieces: Fauvism and Dadaism. | 2 |
| Lec 11 | The most important masters and pieces: Cubism. | 2 |
| Lec 12 | The most important masters and pieces: Surrealism. | 2 |
| Lec 13 | The most important masters and pieces: Pop art, Minimalism & YBA. | 2 |
| Lec 14 | Trends in arts and design: Venice Biennale, Triennale di Milano. | 2 |
| Lec 15 | Examination | 2 |
|  | **Total hours** | **30** |

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| **TEACHING TOOLS** |
| **N1** - Lecture.**N2** - Multimedia presentation.**N3** - Case studies.**N4** - Discussion. |

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| **ASSESSMENT OF ACHIEVEMENT OF LEARNING OUTCOMES** |
| **Evaluation** (F – forming (during semester), C – concluding (at semester end) | Number of learning outcome | Method of assessing the achievement of learning outcome |
| F1 | 1.1.8)C.W1.C.W2.1.2.1)C.U1.C.U2.C.U3.C.U4.1.3.2)1.3.3) | graded presentation |
| F2 | participation in a discussion during lecture |
| **C = 70%F1+30%F2** |

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| **BASIC AND ADDITIONAL LITERATURE** |
| **basic LITERATURE:**1. Foster, H., Krauss, R., Bois, Y. A., Buchloh, B., *Art Since 1900*, London 2016.
2. Harrison, Ch. Wood, P. J., *Art in Theory 1900 - 2000: An Anthology of Changing Ideas*, Oxford 2002.
3. Rosenberg, H., *The Tradition of the New*, New York 1994.
4. Chipp, H. B., Selz, P., Taylor, J. C., *Theories of Modern Art: A Source Book by Artists and Critics*, Berkerley 1984.

**additional LITERATURE:**1. Poggioli, R., Fitzgerald, G., *The Theory of the Avant-Garde*, Cambridge 1981.
2. Hughes, R., *The Shock of the New: Art and the Century of Change*, London 1991.
3. Russell, J., *The Meanings of Modern Art*, New York 1981.
4. https://www.moma.org
5. https://www.sfmoma.org
6. https://www.metmuseum.org
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| **COURSE SUPERVISOR (NAME AND SURNAME, E-MAIL ADDRESS)** |
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