

STATE EDUCATIONAL INSTITUTION
«UNIVERSITY OF THE NATIONAL ACADEMY OF SCIENCES OF BELARUS»

APPROVED

Rector *M.G. Zhylinski* M.G. Zhylinski
Registration number *79-0213-26-13/4*



PROGRAM
OF THE ENTRANCE EXAMINATION
for admission to obtain advanced higher education (Master's degree)
in the specialty 7-06-021301 Art History

Minsk 2026

DREPAED BY:

A. A. Karpilova, Head of the Screen Arts Department of the National Research Institution «Center for Research of Belarusian Culture, Language and Literature of the National Academy of Sciences of Belarus», Candidate of Art History, Associate Professor;

N. L. Serzhant, Head of the Department of Social and Humanitarian Disciplines, Candidate of Philological Sciences;

V. N. Yarmolinskaya, Head of the Department of Theater Arts of the National Research Institution «Center for Research of Belarusian Culture, Language and Literature of the National Academy of Sciences of Belarus», Doctor of Art History, Associate Professor

CONSIDERED AND RECOMMENDED FOR APPROVAL:

by the Department of Social and Humanitarian Disciplines
(protocol № 8 of 19.01.2026);

by the of the University of the National Academy of Sciences of Belarus
(protocol № 6 of 30.01.2026).

I. EXPLANATORY NOTE

The program of the entrance test to the master's degree program of the state educational institution "University of the National Academy of Sciences of Belarus" for obtaining advanced higher education is developed in accordance with the educational standard of higher education and standard curricula of disciplines corresponding to the profile of the chosen specialty Art History.

The main purpose of the entrance test is to comprehensively check the theoretical level of training of applicants, to generalize and mutually link the knowledge they have learned in the course of training at the previous stages of higher education

Applicants to the Master's program in the specialty 7-06-021301 Art History must:

know:

- fundamentals of art theory;
- history of the main types of art: visual, theatrical, musical, screen;

be able to:

- analyze different artistic systems and stylistic trends that existed in the history of art in Western Europe, Russia and Belarus;
- determine the national specifics of Belarusian art in the context of the development of the entire world art culture;
- make a reasoned argument about the current state of world and Belarusian art;

own:

- basic research activities;
- terminology of art criticism;
- principles of description and analysis of works of art.

II. CONTENT OF THE TRAINING MATERIAL

Section 1. FUNDAMENTALS OF ART THEORY

1.1. The theory of art as a system of general and universal concepts

The theory of art as a system of general and universal concepts applied to art. The history of art theory: historical conditionality of ideas about art in different epochs. The concept of art and the problem of its origins. Visual art as a form of interaction with the world of images. Image phenomenon: definition and typology. Interaction of consciousness and the imaginative world.

1.2. Art, Myth and Mythology

Syncretism in art. Connection with labor and magic. A. N. Veselovsky's theory of syncretism. Ontological and religious foundations of the myth. Types of myths. Myth and logos. Myth and language. Myth and culture. Myth and soul. Artistic description of the world. Mythology and poetics. Mythology as an object and theme of art.

1.3. Image and visual arts

Visual images and visual art. The structure of visual experience as the basis of visual art. The problem of art and non-art. A work of art as a manufactured item (artifact). Magic image. Religious image. Icon worship and iconoclasm. "Crisis of representation" in the modern historical and cultural context. Image as an impact. Art as a source of aesthetic pleasure. Art as expression.

1.4. The concept of form in art

The ambiguity of the concept of form and the main contexts of its use. The ratio of form and matter. Form in the context of Christian thinking and theology. The concept of invention in Renaissance aesthetics as a problem of form. An ideal form in classical theory. Form and gestalt. Form and structure. Art form as a set of expressive means of creativity.

1.5. Matter, substance and material in the visual arts

Material and material character of fine art. Creativity as creation, making a new thing. The demiurgic nature of creativity. Matter and material. Natural properties of substances and their transformation in the creative process. Material as content (non-material properties of the matter of art). A work of art as a material of art studies. Fine arts and the world of the sacred. Art and morality.

1.6. Space and its varieties

Defining a space. The concept of a chronotope. Space in the visual arts. Three-dimensionality as a characteristic of motion. Sensory-motor properties of space and kinesthesia. Wednesday. Corporeality and existential space. Artistic space as a symbolic structure. Interspecific differences in art as aspects of space.

1.7. Temporal aspects of art. The concept of time

Cosmological, mythological, and sacred time. Modes of existential time ("false" and "true" time). Time in the plastic arts. The time of being of a completed artistic creation. Time of perception of the work. Time as the subject of the image. Eternity in the visual arts. The relevance of the past and the problems of historicism.

1.8. Organization and structure of a work of art

Structure of a work of art and composition. Types of fine arts as types of artistic organization of the material. "Non-mimetic" properties of the image. Proportionation systems as a form of organization of a composite pictorial whole. Semantic distinguishing aspect of image compositional structures. Levels of organization of a work of fine art. Structure and composition of a piece of music.

1.9. Style: meaning and boundaries of the concept

Style as a system of specific and constant expressive means of an artistic language. Style and taste. Origin of the style. Style and thinking. The concept of historical style as a way to describe the historical transformation of art. Metaphors of historical evolution as an organic process.

1.10. Main artistic styles in various types of art

Ethics and aesthetics of ancient art. Baroque and classicism in architecture, literature, visual arts and music. Aesthetics of romanticism. Artistic concept of naturalism and realistic art. Symbolism and impressionism in music and painting. Avant-garde art styles. Modernism as an artistic system. Postmodernism.

1.11. Aesthetic foundations of art

The philosophical doctrine of the beautiful. Historical variability of the understanding of beauty as proportion and imitation (mimesis) in antiquity and the Middle Ages to the modern emphasis on conceptuality, unique experience, and atmosphere. Artistic reinterpretation (creating a "second reality") as the basis of creative activity. Aesthetic function of art. Sensory perception (emotional content of art). Hedonism.

1.12. Rhetorical dimensions in Art

The language of a work of art in different types of art. The problem of an unconscious signal-symbol. Ideology as a semantic correlate of rhetorical techniques. Ideology and discourse. Symbols, allegories, and emblems as forms of visual allegory. Iconic sign and imitation in the visual arts. Types of visual arts and types of visual arts. Visual arts in architecture, plastic art, and painting.

1.13. Meaning and significance of a work of art

Meaning and meaning in the visual arts. Language parameters of visual representation. The problem of meaning as a reference. Meaning in the context of communication. Types and methods of classification of signs. Sign systems. The concept of discourse and the problem of interpretation as a meaning-generating activity.

1.14. Social significance of art.

Art in its social existence. Art and environment. Creativity as behavior. The artist's "living space". The game as an image of creativity and a model of self-realization. Art and audience. Customers, donors, buyers, and patrons of art. Grassroots and popular art forms. Fashion and kitsch: their aesthetic and ethical status. Art and ideology. Cultural and historical function of art.

Section 2. HISTORY OF FINE ARTS

2.1. Decorative sculpture and monumental plastic art of the Greek classics

The main artistic problems of the development of Greek plastic art. Basic styles, masters, and monuments. Greek archaism. Typology, artistic issues, technical features of performance, connection with the funeral cult. Decorative sculpture and monumental plastic of the Greek classics. Pediment compositions. Artistic evolution of round sculpture. Monumental round sculpture of the Hellenistic period.

2.2. Monumental art of Byzantium in the V-IX centuries.

Periodization of Byzantine art. Main directions of development. Main monuments. A variety of types of temples in Byzantium. Iconographic programs for decorating Byzantine churches. Metropolitan and provincial schools of mosaic art. The place of Byzantine art in the medieval world.

2.3. Russian Medieval Culture

Periodization, the main types of art of the Russian Middle Ages (XIV-XVI centuries). Syncretism of spiritual culture. The idea of conciliarity as the core of culture. Temple art (St. Sophia Cathedral in Kiev, Vladimir-Suzdal architecture, Church of the Intercession on the Nerl). Schools of ancient Russian iconography. Symbolism of the icon image, compositional solutions, coloristic structure. Icon painter Andrey Rublev and the formation of the Moscow School of iconography. Creativity of Dionysiusya.

2.4. The Renaissance as a turning point in the development of European art

Chronological boundaries and periodization of Renaissance art in Italy. Features of Renaissance art in Italy. Scientific foundations of the art of Humanism. Update of the art system of art. The significance of the ancient heritage for the artistic culture of the Renaissance. The emergence of new techniques and art forms. Synthesis of architecture and fine art in the Renaissance. Master innovators of the Renaissance.

2.5. Creativity and achievements of Italian masters of the High Renaissance

D. Vasari and problems of theory and history of Renaissance Art. The main works and specific creative achievements of the best masters. Leonardo da Vinci. By Raphael Santi. Titian Vecellio. Donato Bramante. Michelangelo Buonarroti as the culmination of the High Renaissance and a reflection of the contradictions of the era.

2.6. Features of the Northern Renaissance

A sharp difference between creative individuals as one of the features of the German Renaissance. German humanism. The work of Albrecht Durer. Interest in perspective and proportions of the human body. Search for the image of a harmonically perfect person. Durer as an art theorist. The main masters of Dutch painting.

2.7. Specifics and main features of the French Gothic of the XIII-XIV centuries

The leading role of architecture and its influence on the development of visual arts in the Middle Ages. City Cathedral, interpretation of its external appearance and interior. External decoration of the temple, its close connection with the design. Stained glass windows. Sculpture. Meaning of symbols and allegories of images. The main Gothic monuments of architecture and sculpture.

2.8. Features of the development of the Baroque in Belarus: specific features and stylistic forms

Historical features of the formation of the Baroque style in Belarus. Manifestations of style in different types of art. Leading masters. Monuments of

Baroque architecture in Belarus. Sacred painting. Sarmatian portrait. Realistic trends in easel painting, graphics, and sculpture in Belarus XIX V. A. Goravat, Y. Karchevsky, I. Khrutsky, and others. Vilna school.

2.9. Decorative and applied arts of Belarus of the XVIII century. Creation of art manufactories. Growth of craft workshops in cities. Magnates' activity in private manufactories in Slutsk, Nesvizh, Ruzhan, Grodno, Mir, Logoisk. Subjects and techniques of glass decoration (engraving, grinding, carving). Weaving manufactories. Art textiles (tapestry, Slutsk belt). Korelich Manufactory by M. Radziwill. Manufacturing of metal products. 18th-century ceramics "Kaflya". Earthenware.

2.10. Classicism in the visual arts of Western Europe of the XVII-XVIII centuries.

Theoretical sources of classicism. Antiquity and Renaissance as the norm of classical style. The main stylistic characteristics of classicism. Normativity and freedom of creativity. Belief in the omnipotence of the human mind. The versatility of fine art. Outstanding masters Jean-Baptiste Chardin, Jacques-LouisDavy D. The place of historical, portrait, landscape, and genre paintings in the genre system. Outstanding works.

2.11. Romanticism in the Visual arts

Ideological and stylistic heterogeneity of Romanticism. Interest in national history. In-depth attention to the inner life of a person. Aesthetic principles of romanticism. Artistic features of romanticism. New understanding of composition, painting problems, drawing, chiaroscuro. Chronological framework of Romanticism development and its historical significance. Leading masters: Theodore Gericault, Eugene Delacroix and others.

2.12. The development of Impressionism in French art of the 19th and early 20th centuries.

Artistic and aesthetic features of impressionism. Originality of the composition, plein-air program, color enrichment, technical features. The role of Edouard Manet in the formation and development of Impressionism. Leading masters: Edgar Degas, Auguste Renoir, Claude Monet, Alfred Sisley, Camille Pissarro and others. Post-impressionist art.

2.13. Belarusian fine art of the second half of the XIX – early XX centuries.

The period of the Belarusian Renaissance, the rapid development of the national fine and decorative arts. Reflection of the Belarusian history, private life of representatives of different classes, social characters. Formation of interethnic cultural forms, polyethnic (national) culture of Belarus. Synthesis of artistic traditions and stylistic forms. The role of fine art exhibitions in the artistic life of society. Landscape development (V. Bialynitsky-Birulya, F. Ruschits, S. Zhukovsky). Critical Realism by Yu. Pan and others.

2.14. Cubism and Abstractionism: problems, stages, basic concepts

The concept of an anthropocentric picture of the world in the first decades of the twentieth century. The problem of dehumanization of art. Transformation of the concept of "object" in art, the problem of representation of the visible and invisible. Cubism as a method of perception. New techniques in art. Problematics and conceptual foundations of abstractionism. Lyrical abstractionism (V. Kandinsky), geometric

abstractivism and suprematism (K. Kropotkin). Malevich), constructivism (V. Tatlin). Kinetic Art and V. Vasareli. From Abstract Expressionism to the Minimalist art of the 1960s

2.15. The Art of Postmodernism

Main features and concepts of postmodernism. Influence of the philosophy of structuralism and "new criticism". Blurring the lines between "high" art and kitsch. The proximity of traditional art forms with new technical means of creativity. Pluralism of artistic attitudes, trends and styles, development of new trends: pop art, kinetism, conceptual and contextual art, actionism, simulationism, photorealism, ecological aesthetics, video art, high-tech, etc. Convergence of elite-avant-garde and mass art forms: pop art, body art, happening and performance art, graffiti.

Section 3. HISTORY OF THEATRICAL ART

3.1. Ancient Greek tragedy and the birth of the theater

The evolution of the theater from a magical performance in honor of the god Dionysus to a theatrical performance – a work of art. The Athenian Theater, its social and aesthetic purpose. The birth of tragedy in the works of Aeschylus. Images of the tragedies of Sophocles and Euripides. Comedies of Aristophanes. The concept of "catharsis". The development of ancient Greek aesthetic ideals in the artistic culture of Ancient Rome. Ancient Roman mythology. The primacy of the idea of statehood in art. Scale and tendency to external effects. Political and general educational role of the theater.

3.2. Russian Folk Theater

Plays of folk origin and reworkings of professional plays as the basis of the folk theater's repertoire. Plots, genres, and artistic features. Acute socio-political orientation of productions. The convention of costumes and props, movements and gestures. Meaning of monologues, songs, and arias. Heroic dramas. The role of oral drama in the formation of professional theater in Russia.

2.3. Batleika-Belarusian folk puppet theater Close to the Ukrainian and Polish nativity scenes, Russian farce. Link to the Christmas holidays. Distribution forms. Religious themes, social satire, positive characters from the people. Repertoire, presentation tools, and types of battles.

3.4. English Renaissance Theatre

Appeal to ancient subjects with access to a new philosophical level. Evolution from the genres of morality and farce to tragedy and comedy. The combination of folklore and humanistic tendencies in theatrical art by J. Lilly and C. Marlowe as forerunners of Shakespeare. The works of William Shakespeare. The significance of Shakespeare's work for world art.

3.5. French theater of the Classicism period

Appeal to the ancient heritage, expression of lofty ideals, harmony of form and content. Hierarchy of genres. XVIII century. like the "golden age" of the theater. Reflection of the principles of classicism in French drama. Jean-Baptiste Moliere as the founder of classical comedy Pierre Corneille is the founder of classical tragedy. Principles of classicism in the treatise "Poetic Art" by Nicolas Boileau.

3.6. Russian Court Theater of the 17th century

The era of social clashes. The role of Tsar Alexey Mikhailovich in the creation of the first court theater. Revival of theatrical business under Peter I. Biblical and mythological subjects. Romantic dramas with liberating ideas. Specifics of theatrical costumes. The emergence of new theater-related professions in Russia (actors, props, decorators, costumers, etc.). Portable and lifting sets. Accompaniment of the performance by playing musical instruments and dancing. The origin of early drama and professional Russian theater.

3.7. Magnatsky (Serf) Theater of Belarus

Radziwill theaters in Nesvizh and Slutsk. Creativity of W. F. Radziwill. Stories from medieval dramas, folk tales, ancient mythology, Arabic and Persian humoresques. Theaters of M. Oginsky in Slonim, A. Tizengauz in Grodno, S. Zorich in Shklov. Stage equipment, repertoire, and music design. The situation of serf actors. Opera, ballet, and drama in Magnate theaters. Decline of theaters due to the impoverishment of large magnates. Manor theaters.

3.8. Russian Ballet

Influence of the French and Italian schools of academic classical dance. Activity of Marius Petipa. Formation of the Russian school as a set of features of style, technique and manner of stage expression. Academization of choreographic forms. The role of Russian ballet and its masters in the formation and revival of classical choreography in Western Europe. Focus on folklore traditions. Works of A. Gorsky, M. Fokin, V. Nijinsky, A. Pavlova, O. Spesivtseva, T. Karsavina. "Diaghilev's Seasons". Influence of the Russian school of Ballet on European choreography.

3.9. New European Drama and Epic Theater by B. Brecht. Berthold Brecht

G. Ibsen as the founder of Norwegian theater and new drama. Socio-psychological drama. Symbolist Theater (Theater of Silence) by M. Maeterlinck. Intellectual drama by B. Shaw. Naturalism in the theater of G. Hauptmann and A. Strindberg. Innovative features of A. Chekhov's drama. The main artistic principles of B. Brecht's epic theater. The difference between the epic theater and the Aristotelian concept. The alienation effect, the principle of "distancing", songs and the role of the choir in the Brecht Theater.

3.10. V. Dunina-Martsinkevich as the founder of the new Belarusian drama and professional national theater

Dunin-Marcinkevich's first tests in drama (libretto for operettas). Use of songs, dances, and folk music. Opening of the theater (1852). Cast, repertoire, Dunin-Marcinkevich's participation as an actor. Organization of a school for peasant children in Lyutsinka, creation of a drama group. Plays "Pinsk gentry" and "Zalety". Contribution of V. Dunin-Marcinkevich's dramatic heritage and theatrical activity to the development of the Belarusian stage art.

Section 4. HISTORY OF MUSICAL ART

4.1. Syncretism of primitive art

The trinity of musical, poetic and dance arts. Religious and cult hymns. Vintage tools. The main features of the artistic culture of Ancient Egypt. Musical culture of

Ancient India (the second half of the third millennium BC). Ancient written monuments of musical art. The significance of music in the culture of ancient Egypt, Syria, Palestine, and the Two Rivers. The first forms of theatrical performances, instrumental and vocal music.

4.2. Musical culture of Ancient Greece

Understanding music in Ancient Greece. Basic musical instruments. Ancient Greek myths about musicians-Orpheus, Olympus, and Marcia. Singers-storytellers, aeds who stand out from among folk musicians. Kifarodia, aulodia. Choral genres, elegies, hymns, wedding songs. Educational value of music. The role of the choir in Greek tragedy. The principle of monophony. The teachings of Plato and Aristotle on the ethos and social significance of music.

4.3. Medieval musical art in Europe and Ancient Russia

Specifics of cultural life in the Middle Ages. The most important features of medieval musical art. The Middle-century hymnograph is an expression of canonical attitudes and norms of "spiritual beauty". Formation of new means of artistic expression, genres and forms of musical art. Adoption of Christianity as a historical choice of Russian culture. Choral church singing. Types of Orthodox music: chants, part-part (polyphonic) music, spiritual verses and psalms, etc.

4.4. Musical culture of the Renaissance

Humanistic views and realistic tendencies, new subjects, images, new means of musical expression. Development of secular music (madrigal, frottola, villanella, French chanson, English and German polyphonic songs). Development of polyphonic music. The emergence of national music schools (English, Dutch, Italian, German, etc.). Instruments: lute, viola, violin, harpsichord, organ. The emergence of opera as a synthetic musical and theatrical genre.

4.5. Baroque in music

Artistic features of the Baroque style in music: aesthetics, genres, stylistics. J. S. Bach's polyphony. Correlation of spiritual and secular themes. The passion genre. Cycle of preludes and fugues "Well-tempered clavier". Organ music. The historical significance of J. S. Bach's work, G. F. Handel and English Culture. Creation of the genre of program concert in the works of A. Vivaldi ("Seasons").

4.6. Belarusian Baroque music

Activities of fraternities. Cultivating choral music and organ performance. Edging (everyday polyphonic songs) as an embodiment of the democratic traditions of the Belarusian Baroque. Kant's Art (p. Polotsk). Music in the batlake, school theater. Private theaters and orchestras-capellas of magnates Radziwill, Sapiuha, Oginsky, etc. Monument of the XVII century. "Polotsk notebook" with samples of Belarusian household music. Composer Jan Holland as the author of the first national opera "Agatka". The work of composer and pianist Ernest Vanzhura.

4.7. Classicism in music

The Vienna Classical School is one of the pinnacles of the world's musical culture. Aesthetic principles of Viennese classicism. Joseph Haydn as the founder of classical symphonism. Harmony and Humanism of Mozart's art. Genre diversity of creativity. The main themes and ideas of L. van Beethoven's work. Dialectical

principles of the symphonic method. Symphonies and piano sonatas. Romantic tendencies in later works. The legacy of Viennese classics in world music culture.

4.8. Romanticism in music

Aesthetic principles, interpretation of genres, new expressive means of romantic music. The works of F. Schubert and R. Schumann. Piano miniature in the legacy of F. Chopin, J. Brahms. Program symphony by G. Berlioz. The emergence of the genres of symphonic poem (F. Liszt) and symphonic overture (F. Mendelssohn-Bartholdi). Opera in the works of K.-M. Weber, D. Verdi and others. Heroic-epic and philosophical-psychological themes and images of innovative operas by R. Wagner. Influence of Wagner's ideas on the development of European music.

4.9. The formation of Russian musical classics and the work of the Mighty Bunch composers

Elements of romanticism, classicism and realism in music. M. Glinka is the founder of Russian symphonism and the first classic of Russian artistic romance. The historical role of the heritage of the Mighty Handful composers in Russian and world music culture. (M. Mussorgsky, N. Rimsky-Korsakova, A. Borodin, M. Balakirev).

4.10. P. I. Tchaikovsky and his role in Russian and world music Culture

The breadth of the genre range of creativity. The democratism of Tchaikovsky's art, the melodic richness of his music, the connection with a lyrical long song and urban romance. Eugene Onegin and The Queen of Spades are the pinnacles of Tchaikovsky's operatic realism. Principles of symphonic drama in the ballets "Swan Lake", "Sleeping Beauty", "The Nutcracker". Symphony music and romances by P. I. Tchaikovsky. Historical significance of P. Tchaikovsky's work.

4.11. Academic music of the twentieth century

XX century as a new era in the history of music. Radical renewal of expressive means, transition from a single system of musical language to a plurality of language systems. Expressionism in music. Novovensk Composer School (A. Schoenberg, A. Berg, A. Webern), serial technique. Musical neoclassicism (I. Stravinsky, S. Prokofiev, P. Hindemith). A. Schoenberg's radicalism (monodrama "Waiting", cycle "Lunar Pierrot"). Neofolklorizm (I. Stravinsky, K. Orf, B. Bartok). The experimental nature of the avant-garde, the search for new sound paths (P. Boulez, K. Stockhausen, J. Xenakis, P. Schaeffer, E. Varese, D. Cage). The novelty of the musical language.

4.12. Mass musical genres of the twentieth century

Mass musical culture as a special type of culture that became widespread in the XX century due to the scientific and technological revolution and the constant updating of the media. Mass song as the main genre of mass musical culture. Rock music as a specific sphere of youth mass culture. Features of rock music. Jazz as a form of interaction between European and African music. Formation of "commercial" jazz. Author's song. Disco music.

4.13. Belarusian opera of the XX century

Main themes, genre varieties of music, Belarusian composers of the XX century. Significance of the opera genre for the musical culture of Belarus in the 1930s Military theme in the opera "Alesya" by E. Tikotsky. The first Belarusian historical opera "Kastus Kalinowski" by D. Lukas. Connection of the Belarusian opera art of the 1950s with the heroic and patriotic theme. A new stage in the development of the opera genre

in the 1980s. Operas by S. Cortez. A historical and legendary theme in the Belarusian opera art of the second half of the twentieth century.

Section 5. HISTORY OF CINEMATOGRAPHY

5.1. The Birth of cinema

Historical background of cinema: photography, magic lantern, shadow theater, kinoscope. Development of cinema as an art and as a technical achievement. Lumiere brothers movie camera. The first public film screenings. Georges Méliès: mastering the expressive possibilities of a new art, focusing on the experience of related arts. Brothers Lumiere and Melies as the founders of two directions: documentary and feature films.

5.2. Achievements of cinematography in the era of the Great Silent Film

Genres of early American cinema. The appearance of "comic". The birth of Hollywood. Innovation of the Brighton Group of Cinematographers (England). World cinema innovator David Griffith. Discoveries in the field of film language, development of principles of film drama and cinematographic language, reform of the system of acting. "The birth of a Nation" (1915) – the first full-length film in the United States. The significance of Charlie Chaplin's work for world cinema.

5.3. Expressionism as an art direction in German cinema in 1915-1925.

The principle of subjective interpretation of reality. Replacing nature with scenery, using sharp contrasts of light and shadow, optical effects. Object deformation as a way to enhance expressiveness and reveal its "inner essence". Exaggerated gesture and facial expressions of the actor's performance, the approach of the image to the mask in the films of P. Wegener, F. Murnau, R. Wiene. The evolution of cinematography. The importance of expressionism in the world film process.

5.4. The role of Russian cinema in the development of world cinematographic art

The diversity of genre and style forms in Soviet art of the 1920s. School of editing, attention to the plastic expressiveness of the film. Experimental workshop of Lev Kuleshov. Experiments and discoveries of documentary filmmaker Dziga Vertov. Type of work-editing cinematography by Sergei Eisenstein. "Battleship Potemkin is an innovative character of drama and film direction. The film "October" and the theory of intellectual cinema. The film epic "Alexander Nevsky" and the film comedy "Ivan the Terrible". The influence of Eisenstein's theory and practice on Soviet and world cinema.

5.5. Neorealism and its place in post-war Italian cinema

The emergence of the neorealist movement in the wake of the anti-fascist Resistance Movement. Humanism of the New Italian Cinema: C. Zavattini as a neorealist theorist. "Rome-an Open City" by R. Rossellini as a cinematic outcome of the anti-fascist Resistance and an aesthetic realization of the neorealist program. Chronicle of the life of post-war Italy in the films of V. de Sica, L. Visconti, D. de Santis. Stylistics of neorealist films. The influence of neorealism on the subsequent film process. Federico Fellini as one of the key figures of Italian and world cinema.

5.6. "New Wave" in French cinema of the 1950s and 1960s.

New creative shots and new shooting techniques. F.'s creative quest Truffaut, the evolution of Jean-Luc Godard's creative credo from the film "On the last Breath" to "Weekend". The theme of memory and the search for new forms of storytelling in Alain Rene's film "Hiroshima, my Love". Updating the film language, a new acting and cinematography school, a new formula for "stars" (J. Moreau, J.-P. Belmondo). The influence of the "new wave" on world cinema.

5.7. "New Hollywood "(1967-1980)

Low-budget studios. Highly social themes, experiments with the form, orientation to the young audience (Western "Bonnie and Clyde", comedy "Graduate", road movie "Carefree Rider"). Philosophical and spectacular films of S. Kubrick, author's and commercial beginnings in the films of F. Ford Coppola. The role of S. Spielberg in expanding the technical capabilities of cinema. Genre film-catastrophes in the fantastic blockbusters of J. R. R. Tolkien. Lucas. Films by R. Polanski, W. Allena, R. Oldmana. Actors of a new formation (D. Nicholson, R. De Niro, A. Pacino, D. Hackman, etc.).

5.8. Personal models in the world cinema of the twentieth century

I. Bergman. Influence of philosophical concepts of the twentieth century on the creative search of the director. The crisis of ideas and morals of modern society in films. I. Bergman Acting School named after A. Kurosawa. Kurosawa's work reflects national Japanese traditions and a refracted world culture ("Seven Samurai", "Shadow of a Warrior", "Idiot"). A. Tarkovsky. Innovative filmmaking and the depth of artistic comprehension of philosophical and religious-moral problems. The significance of Tarkovsky's work for world cinema.

5.9. Development of Belarusian cinema

The revival of its own filmproduction in 1925. The beginning of newsreels. Creativity of the film director Yu. Tarich is the founder of Belarusian cinema. The first Belarusian feature film ("Lesnaya Byl", 1926). History and modernity in the films "Kastus Kalinovsky" directed by V. Gardin, G. Roshal, V. Korsh-Sablin. Mastering the genres of political film drama and satirical comedy. Military theme in the cinema of Belarus. Genre and style diversity of films about the war...

5.10. Postmodernism in modern cinema

The crisis of intellectual ideas in the consumer society. The gradual disappearance of the audience elite. Thematic and intellectual omnivore of film producers. Stylizing and parodic approach to narration, quoting and associative references to other films, the appearance of remakes. Closing the distance between actors (works of art) and the audience, blurring the line between reality and fiction. Films and creative pursuits of P. Greenway, D. Lynch, P. Almodovar, K. Tarantino, E. Kusturica and others.

III. INFORMATIONAL AND METHODOLOGICAL PART

Main literature:

1. Analysis and interpretation of a work of art. Khudozhestvennoe sotvorchestvo: ucheb. manual / N. A. Yakovleva [et al.]; N. Ya. Yakovleva. - St. Petersburg: Lan, Planet of Music, 2019. - 720 p.
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