

## SYLLABUS

### *Aesthetic and Cultural Paradigms of the 20th Century*

#### 1. Information on academic programme

1.1. University	„1 Decembrie 1918”
1.2. Faculty	<b>Faculty of History and Philology</b>
1.3. Department	<b>Department of Philology</b>
1.4. Field of Study	<b>Philology</b>
1.5. Cycle of Study	<b>Master</b>
1.6. Academic programme / Qualification	<b>English and Englishes in the Global Age</b>

#### 2. Information of Course Matter

2.1. Course	<i>Aesthetic and Cultural Paradigms of the 20th Century</i>		2.2. Code	MEC511			
2.3. Course Leader	Diana Câmpan						
2.4. Seminar Tutor	Cristina Vănoagă						
2.4.1. Laboratory Tutor							
2.5. Academic Year	<b>II</b>	2.6. Semester	<b>3</b>	2.7. Type of Evaluation (E – final exam/ CE - colloquy examination / CA -continuous assessment)	<b>E</b>	2.8. Type of course (C– Compulsory, <b>Op</b> – optional, <b>F</b> - Facultative)	<b>Op</b>

#### 3. Course Structure (Weekly number of hours)

3.1. Weekly number of hours	<b>3</b>	3.2. course	<b>1</b>	3.3. seminar, laboratory	<b>2</b>
3.4. Total number of hours in the curriculum	<b>42</b>	3.5. course	<b>14</b>	3.6. seminar, laboratory	<b>28</b>
Allocation of time:					Hours
Individual study of readers					Ore 108
Documentation (library)					30
Home assignments, Essays, Portfolios					45
Tutorials					15
Assessment (examinations)					16
Other activities.....					

3.7 Total number of hours for individual study	108
3.8 Total number of hours in the curriculum	42
3.9 Total number of hours per semester	150
3.10 Number of ECTS	6

3. Prerequisites (*where applicable*)

4.1. curriculum-based	
4.2. competence-based	

4. **Requisites** (*where applicable*)

5.1. course-related	Computer room, video projector, internet access
5.2. seminar/laboratory-based	Computer room, video projector, internet access

5. **Specific competences to be acquired (chosen by the course leader from the programme general competences grid)**

Professional competences	<p>C3 Presenting literary phenomena in historical , social, and philosophical context of their time and from the point of view of regional differences</p> <p>C3.2 Explaining the evolution forms of the English literature (ages, genres, literary schools, regional traditions, external influences, etc.)</p> <p>C3.3 Recensing contemporary English literary texts in the context of literary traditions, regional specificity and ideology</p> <p>C3.5 Creating a research project of a literary work/ school/ direction/ period/ corpus, using the concepts and methods belonging to the literary science and comparative literature</p>
Transversal competences	<p>CT1. Carrying out on time, rigorously, efficiently and in an accountable manner, the professional tasks of high complexity, in terms of decision-making autonomy, in strict compliance with the professional ethics.</p>

6. Course objectives (as per the programme specific competences grid)

7.1 General objectives of the course	<p>Including in a coherent and unitary structure aspects from the universal poetry of the 20<sup>th</sup> century, from thematic, archetypal, sociological, anthropological, philosophical, aesthetic and religious perspectives</p>
7.2 Specific objectives of the course	<p>O1. Knowing the main aspects from the chronological evolution of the commentaries on the main cultural phenomena and representative universal literary works</p> <p>O2. Cultivating a patriotic feeling of respect for the national cultural values in an universal context</p> <p>O3. Practicing the intelligence, imposing a rigour of thinking, the development of methods, logical and literary qualities</p> <p>O4. Valueing in specific discoursed the fundamental concepts from the philosophy of culture, and the literary theory, critique and history</p> <p>O5. Forming a large opening for a further approach, from the perspective of the continuous education, of the discussed themes, together with other themes connected to the relation between the Romanian culture and literature and the European culture and literature</p>

## 7. Course contents

8.1 Course (learning units)	Teaching methods	Remarks
C1. The concept of aesthetic paradigm. Dimensions, evolution, contexts. The influence of the aestheticism on culture/ literature, in synchronic and diachronic approach 1H	<p><i>Problematization and learning through discovery.</i></p> <p><i>Conversation</i></p> <p><i>Text analysis</i></p>	Adriana BOTEZ-CRAINIC, Istoria artelor plastice, vol.II, București, Editura Didactică și Pedagogică, 1999
C2. The importance of the transmigration of cultural values from one age to another. The challenges of the 20 <sup>th</sup> 1H		Matei CĂLINESCU, Cinci fețe ale modernității. Modernism, avangardă, decadentă, kitsch, postmodernism. Traducere de Tatiana Pătrulescu și Radu Țurcanu. Postfață de Mircea Martin, București, Editura Univers, 1995.
C3. Avant-garde, nihilism and the anarchy of the aesthetic forms. The chance of the border arts. From decadent to avant-garde. Dandyism as ethic and aesthetic program 1H		Petru COMARNESCU, Kalokagathon. Antologie de Dan Grigorescu și Florin Toma. Studiu introductiv și note de Dan Grigorescu și o mărturie de Valeriu Râpeanu, București, Ed. Eminescu, 1985.
C4. Aspects of the European artistic modernism: impressionism, postimpressionism, cubism, superrealism, and expressionism. The impressionist/ postimpressionist painting and the literary symbol. From the Refugees Salon to the cursed poets (Claude Monet, August Renoir, Paul Cézanne, Edgar Degas, Edouard Manet, Henri Matisse – Th. Gautier, Baudelaire, Verlaine, and Rimbaud) 1H		Constantin CUBLEȘAN, Curente, mișcări, grupări literare și artistice în sec. XX, Alba Iulia, Editura Aeternitas, 2012. Jacek DEBICKI, Jean Francois Favre, Dietrich Grunewald, Antonio Filipe Pimentel – Istoria artei. Pictură. Sculptură. Arhitectură, Enciclopedia Rao, București, 1998. George DIKIE, Richard Sclafani, Ronald Roblin, Aesthetics a Critical Anthology, ediția a II-a, Bedford/St. Martin's, Boston, New York, 1989. Gilbert DURAND, Structurile antropologice ale imaginarului, Bucuresti, Editura Univers Enciclopedic, 1998
C5. The expressionist paradigm and the idea of revolt (from Edward Munch and Wassili Kandinsky to Georg Trakl, Gottfried Benn, and Georg Heym) 1H		Vasile FLOREA, Gheorghe SZEKELY, Mică enciclopedie de artă universală, Edit. Litera, București-Chișinău, 2001. Hugo FRIEDRICH, Structura liricii moderne, București, E.L.U., 1969.
C6. The paradigm of the avant-garde of the 20 <sup>th</sup> century (experimentalism, Nueva Presencia, futurism, dadaism, Letrism, ultraism, constructivism, and cubism). Paul Eluard, André Breton, Louis Aragon, Tristan Tzara 1H		Hans-Georg GADAMER, Actualitatea frumosului. Traducere de Val. Panaitescu, Iași, Ed. Polirom, 2000 (Artă și imitație, pp. 15-30). E.H. GOMBRICH, Istoria artei, Editura București, 2007.
C7. The paradigm of the the avant-garde of the 20 <sup>th</sup> century – hermeticism (Paul Vallery, St. Mallarmé, Giuseppe Ungaretti, Eugenio Montale, Salvatore Quasimodo) 1H		Theodore GRACYK, The Philosophy of Art. An Introduction, Polity Press, Cambridge, 2012. Dan GRIGORESCU, Constelația Gemenilor. Arta și literatura în perspectivă comparatistă, București, Editura Meridiane, 1979. Dan GRIGORESCU, Aventura imaginii, București, Editura Meridiane, 1982.
C8. The aestheticism of superrealism. Onirism		Corado MALTESE, Ghid pentru studiul istoriei

1H		artei, Edit. Meridiane, 1982.
C9. The paradigm of the absurd. The Hermeticism (from Picasso and Dali to Eugen Ionesco and T.S.Eliot) 1H		Adrian MARINO, Modern, modernitate, modernism, Eseuri, București, ELU, 1969.
C10. The contemporary art: naïve art, pop art, new realism, abstract expressionism, the happening, minimal art, hyperrealism 1H		Constantin PRUT, Dicționar de artă contemporană, Univers Enciclopedic, București, 2002.
C11. Kitsch and the denial of value 1H		Oswald SPENGLER, Declinul Occidentului. Schiță de morfologie a istoriei. Prima parte: Formă și realitate. Traducerea: Ioan Lascu. Postfață: Marin Beșteliu, Craiova, Ed. Beladi, 1996 (Introducere, pp. 10-83).
C12. The postmodernism – a challenge. How is imposed a new canon? 1H		G. VATTIMO, Sfârșitul modernității. Nihilism și hermeneutică în cultura post-modernă, traducere de Ștefania Mincu, Postfață de Marin Mincu, Editura Pontica, Constanța, 1993.
C 13. Revision 2H		T. VIANU, Introducere în teoria valorilor; și: Rationalism și istorie; în Opere, vol. 8, Edit. „Minerva”, București, 1979

## 8.2 Bibliography

Matei CĂLINESCU, Cinci fețe ale modernității. Modernism, avangardă, decadență, kitsch, postmodernism. Traducere de Tatiana Constantin CUBLEȘAN, Curente, mișcări, grupări literare și artistice în sec. XX, Alba Iulia, Editura Aeternitas, 2012.

Jacek DEBICKI, Jean Francois Favre, Dietrich Grunewald, Antonio Filipe Pimentel – Istoria artei. Pictură. Sculptură. Arhitectură, Enciclopedia Rao, București, 1998.

George DIKIE, Richard Sclafani, Ronald Roblin, Aesthetics a Critical Anthology, ediția a II-a, Bedford/St. Martin's, Boston, New York, 1989.

Gilbert DURAND, Structurile antropologice ale imaginarului, Bucuresti, Editura Univers Enciclopedic, 1998

Vasile FLOREA, Gheorghe SZEKELY, Mică enciclopedie de artă universală, Edit. Litera, București-Chișinău, 2001.

E.H. GOMBRICH, Istoria artei, Editura București, 2007.

Seminars	Teaching methods	
S1. The concept of aesthetic paradigm. Dimensions, evolution, contexts. The influence of the aestheticism on culture/ literature, in synchronic and diachronic approach 2H	<i>Problematization and learning through discovery.</i> <i>Conversation</i> <i>Text analysis</i>	Adriana BOTEZ-CRAINIC, Istoria artelor plastice, vol.II, București, Editura Didactică și Pedagogică, 1999 Matei CĂLINESCU, Cinci fețe ale modernității. Modernism, avangardă, decadență, kitsch, postmodernism. Traducere de Tatiana Pătrulescu și Radu Țurcanu. Postfață de Mircea Martin, București, Editura Univers, 1995.
S2. The importance of the transmigration of cultural values from one age to another. The challenges of the 20 <sup>th</sup> 2H		Petru COMARNESCU, Kalokagathon. Antologie de Dan Grigorescu și Florin Toma. Studiu introductiv și note de Dan Grigorescu și o mărturie de Valeriu Râpeanu, București, Ed. Eminescu, 1985.
S3. Avant-garde, nihilism and the anarchy of the aesthetic forms. The chance of the border arts. From decadent to avant-garde. Dandyism as ethic and aesthetic program 2H		Constantin CUBLEȘAN, Curente, mișcări, grupări literare și artistice în sec. XX, Alba Iulia, Editura Aeternitas, 2012. Jacek DEBICKI, Jean Francois Favre, Dietrich Grunewald, Antonio Filipe Pimentel – Istoria artei. Pictură. Sculptură. Arhitectură, Enciclopedia Rao, București, 1998.
S4. Aspects of the European artistic		George Dikie, Richard Sclafani, Ronald Roblin, Aesthetics a Critical Anthology, ediția a II-a, Bedford/St. Martin's, Boston, New York, 1989. Gilbert DURAND, Structurile antropologice ale imaginarului, Bucuresti, Editura Univers Enciclopedic, 1998

<p>modernism: impressionism, postimpressionism, cubism, surrealism, and expressionism. The impressionist/ postimpressionist painting and the literary symbol. From the Refugees Salon to the cursed poets (Claude Monet, August Renoir, Paul Cézanne, Edgar Degas, Edouard Manet, Henri Matisse – Th. Gautier, Baudelaire, Verlaine, and Rimbaud) 2H</p>		<p>Vasile FLOREA, Gheorghe SZEKELY, Mică enciclopedie de artă universală, Edit. Litera, București-Chișinău, 2001. Hugo FRIEDRICH, Structura liricii moderne, București, E.L.U., 1969. Hans-Georg GADAMER, Actualitatea frumosului. Traducere de Val. Panaitescu, Iași, Ed. Polirom, 2000 (Artă și imitație, pp. 15-30). E.H. GOMBRICH, Istoria artei, Editura București, 2007. Gracyk Theodore, The Philosophy of Art. An Introduction, Polity Press, Cambridge, 2012. Dan GRIGORESCU, Constelația Gemenilor. Arta și literatura în perspectivă comparatistă, București, Editura Meridiane, 1979. Dan GRIGORESCU, Aventura imaginii, București, Editura Meridiane, 1982. Corado MALTESE, Ghid pentru studiul istoriei artei, Edit. Meridiane, 1982. Adrian MARINO, Modern, modernitate, modernism, Eseuri, București, ELU, 1969. Constantin PRUT, Dicționar de artă contemporană, Univers Enciclopedic, București, 2002. Oswald SPENGLER, Declinul Occidentului. Schiță de morfologie a istoriei. Prima parte: Formă și realitate. Traducerea: Ioan Lascu. Postfață: Marin Beșteliu, Craiova, Ed. Beladi, 1996 (Introducere, pp. 10-83). G. VATTIMO, Sfârșitul modernității. Nihilism și hermeneutică în cultura post-modernă, traducere de Ștefania Mincu, Postfață de Marin Mincu, Editura Pontica, Constanța, 1993. T. VIANU, Introducere în teoria valorilor; și: Rationalism și istorie; în Opere, vol. 8, Edit. „Minerva”, București, 1979.</p>
<p>S5. The expressionist paradigm and the idea of revolt (from Edward Munch and Wassili Kandinsky to Georg Trakl, Gottfried Benn, and Georg Heym) 2H</p>		
<p>S6. The paradigm of the avant-garde of the 20<sup>th</sup> century (experimentalism, Nueva Presencia, futurism, dadaism, Letrism, ultraism, constructivism, and cubism). Paul Eluard, André Breton, Louis Aragon, Tristan Tzara 2H</p>		
<p>S7. The paradigm of the the avant-garde of the 20<sup>th</sup> century – hermeticism (Paul Valery, St. Mallarmé, Giuseppe Ungaretti, Eugenio Montale, Salvatore Quasimodo) 2H</p>		
<p>S8. The aestheticism of surrealism. Onirism 2H</p>		
<p>S9. The paradigm of the absurd. The Hermeticism (from Picasso and Dali to Eugen Ionesco and T.S.Eliot) 2H</p>		
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<p>S12. The postmodernism – a challenge. How is imposed a new canon? 2H</p>		
<p>S 13. Revision 2H</p>		

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Matei CALINESCU, Cinci fețe ale modernității. Modernism, avangardă, decadentă, kitsch, postmodernism. Traducere de Tatiana

Constantin CUBLEȘAN, Curențe, mișcări, grupări literare și artistice în sec. XX, Alba Iulia, Editura Aeternitas, 2012.  
 Jacek DEBICKI, Jean Francois Favre, Dietrich Grunewald, Antonio Filipe Pimentel – Istoria artei. Pictură. Sculptură. Arhitectură, Enciclopedia Rao, București, 1998.  
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 Vasile FLOREA, Gheorghe SZEKELY, Mică enciclopedie de artă universală, Edit. Litera, București-Chișinău, 2001.  
 E.H. GOMBRICH, Istoria artei, Editura București, 2007.

**1. Corroboration of course contents with the expectations of the epistemic community's significant representatives, professional associations and employers in the field of the academic programme**

*The content of the subject matter was analysed in the monitoring and assessment board of the MA programme. The board consists of representatives of employers and professional associations if the field.*

**2. Assessment**

Activity	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Percentage of final grade
10.4 Course	CE. 1.1. The quality of the discourse, efficient written communication in English CE. 1.2. Approaching various interpretation perspective on a literary text; using the techniques for text analysis CE. 1.3. The interpretation and critical evaluation of a literary phenomenon in various contexts CE. 1.4. Quantitative and qualitative evaluation of accumulated knowledge CE. 1.5. Expressing a professional point of view on a literary phenomenon, starting from the opinions from the literary critique and literary history, contained in the bibliography	Written test	50%
10.5 Seminar/laboratory	CE. 1.1. The quality of the discourse, efficient written communication in English CE. 1.2. Approaching various interpretation perspective on a	Oral (O): conversation, discourse practice (P): applications, essay, portfolio, project	25% 25%

	literary text; using the techniques for text analysis CE. 1.3. The interpretation and critical evaluation of a literary phenomenon in various contexts		
	CE. 1.1. The quality of the discourse, efficient written communication in English CE. 1.2. Approaching various interpretation perspective on a literary text; using the techniques for text analysis CE. 1.3. The interpretation and critical evaluation of a literary phenomenon in various contexts CE. 1.4. Quantitative and qualitative evaluation of accumulated knowledge CE. 1.5. Expressing a professional point of view on a literary phenomenon, starting from the opinions from the literary critique and literary history, contained in the bibliography		
10.6 Minimum performance standard: <ul style="list-style-type: none"> <li>• Pass, average grade 5</li> </ul>			
<i>Proving competences in:</i> <ul style="list-style-type: none"> <li>• exploring the relationship between professional practice, teaching/ training and intercultural communication through concepts such as intercultural communicative competence, cultural awareness and intercultural awareness</li> </ul>			

Submission date

01.10.2019

Course leader signature

Professor **Diana Campan**, PhD.

Seminar tutor signature

Assistant Cristina Vanoaga, PhD

Date of approval by Department members

Department director signature  
 Senior Lecturer **Gabriel Bărbuleț**, Ph.D