

<b>Study Programme:</b> Elementary Teacher
<b>Course Unit Title:</b> The everyday life of art- the art of everyday life
<b>Course Unit Code:</b> U-1-2-5-1
<b>Name of Lecturer(s):</b> Német F. Ferenc, János J. Samu
<b>Type and Level of Studies:</b> Undergraduate Studies (BA)
<b>Course Status (compulsory/elective):</b> Optional
<b>Semester (winter/summer):</b> Summer
<b>Language of instruction:</b> Hungarian
<b>Mode of course unit delivery (face-to-face/distance learning):</b> Face-to-face learning
<b>Number of ECTS Allocated:</b> 2
<b>Prerequisites:</b> -
<b>Course Aims:</b> Introducing the strategies for analyzing the culture of everyday life. Preparation for understanding the complexity of interaction between the history of arts and various forms of cultural objectivisation.
<b>Learning Outcomes:</b> <p>According to the latest neuroscientific research, the goal of artistic education in elementary schools would not be to overcome a certain corpus, but rather to develop the pupils' creativity on a wider range of cognitions. At the end of the semester, the student is able to recognize parameters of the so-called intelligent mode and apply knowledge in art lectures, encouraging innovation.</p>
<b>Syllabus:</b> <i>Theory</i> <p>The integration of art into everyday life has changed significantly in the digital era, where the distance between artistic production and the reception has significantly decreased. The same phenomenon also has an impact on popular art. However, the genealogical approach frees all those historical and cultural potentials, that are latently present in the profound spheres of the mass media. The course analyzes phenomena such as piercing, the sudden popularity of tattoos in the West, various forms of design, hypertext logic, popular literature, aesthetics of advertising, mythology of urban life, nexus of images and words. The basis of the course is the philosophy of deconstruction, semiology and hermeneutics.</p> <i>Practice</i> <p>Practice is followed by the theoretical input.</p>
<b>Required Reading:</b>  <i>Compulsory:</i> <p>Baudrillard, Jean (1997): A rossz transzparenciája. Budapest: Balassi Kiadó.</p> <p>Blaskó, Ágnes – Margitházi, Beja (Eds.) (2010): Vizuális kommunikáció (szöveggyűjtemény). Budapest: Typotex.</p> <p>Flusser, Vilém: A technikai képek mindensége felé. Lásd: <a href="http://www.artpool.hu/Flusser/flusser.html">http://www.artpool.hu/Flusser/flusser.html</a></p>

*Optional:*

Ferraris, Maurizio (2008): Hol vagy? A mobiltelefon ontológiája. Budapest: Európa.

Fischer-Lichte, Erika (2009): A performativitás esztétikája. Budapest: Balassi Kiadó.

Nyíri, Kristóf – Szécsi, Gábor (Eds.) (1998): Szóbeliség és írásbeliség. Budapest: Áron.

Virilio, Paul (1992): Az eltűnés esztétikája. Budapest: Balassi Kiadó.

**Weekly Contact Hours: 2  
(30)**

**Lectures: 1 (15)**

**Practical work: 1 (15)**

**Teaching Methods:**

Lecture, practice, presentation, discussion, presentation, pair and individual work, consultation.

**Knowledge Assessment (maximum of 100 points): 100**

<b>Pre-exam obligations</b>	points	<b>Final exam</b>	points
Active class participation	15	written exam	
Practical work	15	oral exam	50
Preliminary exam(s)		Individual work	20
Seminar(s)			

The methods of knowledge assessment may differ; the table presents only some of the options: written exam, oral exam, project presentation, seminars, etc.