



Методические рекомендации и демонстрационная версия заключительного этапа по направлению «Культурология»

Треки:

«Визуальная культура»

«Исследования кино»

Общая информация о направлении

Олимпиада по направлению «Культурология» ориентирована на поиск талантливых студентов, способных продемонстрировать глубокое понимание культурно-социальных проблем современности на глобальном, национальном и локальном уровне, а также стремление применить свои знания в практической сфере – в государственной или корпоративной культурной политике.

Тематика заданий

Темы заданий ограничены междисциплинарным полем, которое сегодня принято называть науками о культуре (cultural studies). В инвариантной части задания будет предложена одна из наиболее актуальных и обсуждаемых в научном культурологическом сообществе в последние годы тем. С данной темой в той или иной степени должны быть знакомы профессиональные культурологи вне зависимости от их специализации.

Информация о первом (отборочном) этапе

Продолжительность состязания – 60 минут.

Задание первого (отборочного) этапа включает от 15 до 20 тестовых вопросов на русском языке с автоматической проверкой ответов. В сумме участник может набрать 100 баллов.

Информация о втором (заключительном) этапе

Продолжительность состязания – **180 минут**.

Задания второго (заключительного) этапа состоят из **инвариантной** и **вариативной** частей. Задания инвариантной части предлагаются всем участникам по направлению, а каждому заданию вариативной части соответствует определенный трек. Из заданий вариативной части участник может выбрать любые задания, которые он хочет и может выполнить.

«Высшая лига»

ОЛИМПИАДА СТУДЕНТОВ
И ВЫПУСКНИКОВ

В **инвариантной** части участнику предлагается написать аннотацию научной статьи или ее фрагмента. Язык аннотации – русский, а предлагаемой статьи – английский. Объем аннотации – 1-1,5 тыс. знаков с пробелами. Максимальная оценка за аннотацию – **30 баллов**.

Пример статьи:

Seven types of forgetting

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Forgetting is not a unitary phenomenon. It might be helpful, then, to try to disentangle the different meanings that cluster together under this single term. I suggest that we can distinguish at least seven types.

1 REPRESSIVE ERASURE

Forgetting as *repressive erasure* appears in its most brutal form, of course, in the history of totalitarian regimes, where, as in Milan Kundera's often quoted words, 'the struggle of man against power is the struggle of memory against forgetting'. But it long predates totalitarianism. As the condemnation of memory (*damnatio memoriae*), it was inscribed in Roman criminal and constitutional law as a punishment applied to rulers and other powerful persons who at their death or after a revolution were declared to be 'enemies of the state': images of them were destroyed, statues of them were razed to the ground, and their names were removed from inscriptions, with the explicit purpose of casting all memory of them into oblivion (Meier, 1996). The French Revolution sought to eliminate all remnants of the *ancien régime* in a similar way: monarchical titles and titles of nobility were abolished; the polite forms of address, 'Monsieur', 'Madame' and 'Mademoiselle' were eliminated; the polite distinction between the two forms of the second person, 'vous' (formal) and 'tu' (informal) was supposed to be forgotten; and the names of the historical provinces of France – Burgundy, Provence, and so on – were consigned to oblivion (Bertrand, 1975). [...]

2 PRESCRIPTIVE FORGETTING

What might be called *prescriptive forgetting* is distinct from this. Like erasure, it is precipitated by an act of state, but it differs from erasure because it is believed to be in the interests of all parties to the previous dispute and because it can therefore be acknowledged publicly. [...]

The Ancient Greeks provide us with a prototype of this kind of forgetting. They were acutely aware of the dangers intrinsic to remembering past wrongs because they well knew the endless chains of vendetta revenge to which this so often led. And since the memory of past misdeeds threatened to sow division in the whole community and could lead to civil war, they saw that not only those who were directly threatened by motives of revenge but all those who wanted to live peacefully together in the polis had a stake in not remembering. This thought was famously expressed in 403BC. In that year, the Athenian democrats, after having suffered defeat at the hands of the dictatorship, re-entered the city of Athens and proclaimed a general reconciliation. Their decree contained an explicit interdiction: it was forbidden to remember all the crimes and wrongdoing

perpetrated during the immediately preceding period of civil strife. This interdict was to apply to all Athenians, to democrats, to oligarchs and to all those who had remained in the city as non-combatants during the period of the dictatorship.

Whether at the resolution of civil conflict or after international conflict, the formulation of peace terms has frequently contained an explicit expression of the wish that past actions should not be just forgiven but forgotten. [...]

3 FORGETTING THAT IS CONSTITUTIVE IN THE FORMATION OF A NEW IDENTITY

The practice of prescriptive forgetting suggests that we should entertain doubts about our deeply held conviction that forgetting involves a loss. This conviction is found in our European and American background, even if it may not be held more widely. But could not forgetting be a gain, as the case of prescriptive forgetting implies, as well as, or perhaps more than, a loss? This certainly appears to apply to a third type of forgetting, *which is constitutive in the formation of a new identity*. The emphasis here is not so much on the loss entailed in being unable to retain certain things as rather on the gain that accrues to those who know how to discard memories that serve no practicable purpose in the management of one's current identity and ongoing purposes. Forgetting then becomes part of the process by which newly shared memories are constructed because a new set of memories are frequently accompanied by a set of tacitly shared silences. [...]

What is allowed to be forgotten provides living space for present projects. [...]

4 STRUCTURAL AMNESIA

A further type of forgetting, *structural amnesia*, was identified by John Barnes (1947) in his study of genealogies. By this he meant that a person tends to remember only those links in his or her pedigree that are socially important. Thus in the genealogies of the strongly patrilineal British peerage, as in those of the Nuer and Tallensi, the ascending male lines are far more memorable than the associated female lines; the names of ancestors who do not give their names to units within the lineage structure tend to be forgotten. Among the Lamba, on the other hand, the matrilineal line of descent is more important than the patrilineal; accordingly, the ascending female lines could be traced for three to five generations, whereas the ascending male lines could be traced back for only one or two generations. [...]

5 FORGETTING AS ANNULMENT

If structural amnesia results from a deficit of information, forgetting as *annulment* flows from a surfeit of information. Nietzsche gave famous expression to the cultural nausea of this surfeit in *The Use and Abuse of History* when he directed his polemic against historical writing, more particularly against that kind that he called antiquarian historical scholarship, under the weight of whose remembrance the elementary ability to live and act, as he saw it, was crushed and withered. In the excess of this historical consciousness he saw nothing more than 'the repugnant spectacle of a blind lust for collecting, of a restless gathering up of everything that once was' so that 'man envelops himself in an odour of decay' (Nietzsche, 1957). [...]

6 FORGETTING AS PLANNED OBSOLESCENCE

Yet another type of forgetting flows from the *planned obsolescence* built into the capitalist

system of consumption. Given the limits to the turnover time of material goods, capitalists have turned their attention from the production of goods to the production of services. Most goods, not by accident known as consumer durables – knives and forks, automobiles and washing machines – have a substantial lifetime. Services – going to a rock concert or movie – have a far shorter lifetime. With this shift to the provision of services, the turnover time of capital is accelerated. The evolution of a product from its first design and development to its eventual obsolescence – a time span referred to in marketing as the 'product life cycle' – becomes shorter. Long-term planning becomes less important, the facility to exploit market fashions more crucial. Time control focuses more on consumer desire than on work discipline. Under the control of industrial working time, people were needed who aspired to the condition of well-oiled machines. Now they are needed to aspire to the condition of omnivorous children. [...]

7 FORGETTING AS HUMILIATED SILENCE

There is a seventh type of forgetting in which, though an element of political expediency may play a significant role, this is not the primary or defining characteristic. This type of forgetting is certainly not solely, and may in large part be not at all, a matter of overt activity on the part of a state apparatus. It is manifest in a widespread pattern of behaviour in civil society, and it is covert, unmarked and unacknowledged. Its most salient feature is a *humiliated silence*. Perhaps it is paradoxical to speak of such a condition as evidence for a form of forgetting, because occasions of humiliation are so difficult to forget; it is often easier to forget physical pain than to forget humiliation. Yet few things are more eloquent than a massive silence. And in the collusive silence brought on by a particular kind of collective shame there is detectable both a desire to forget and sometimes the actual effect of forgetting. [...]

The different types of forgetting I have just passed in review have different agents as well as different functions and values.

This taxonomy makes no claim to comprehensiveness and is offered as an invitation to think of further types; and if I stop at seven, that is in part because of the magic sometimes thought to attach to that number.

В **вариативной** части по трекам «**Визуальная культура**» и «**Исследования кино**» предлагается написать эссе на одну из заданных тем. Предлагаемые темы сгруппированы блоки, но выбрать требуется только одну тему. Эссе следует предварить англоязычной аннотацией объемом около 120 слов. Эссе можно написать на английском. В этом случае аннотация не требуется. Максимальный балл за задание – 70.

Методические рекомендации:

Что такое эссе?

Эссе представляет собой самостоятельную работу, содержащую обоснованное и развернутое изложение тезисов автора по выбранной теме. Аргументы, изложенные в эссе, основываются на прочитанных источниках и учебниках, которые могут быть дополнены собственными аргументами участника олимпиады и примерами. Тема эссе обычно обозначается как проблема, которую следует раскрыть автору в культурологическом ключе.

Объем эссе не является фиксированным – он определяется временем, выделенным на написание эссе, сложностью и индивидуальной стилистикой участника олимпиады. Эссе должно быть написано грамотно и разборчиво. При написании эссе необходимо указывать источники идей, если они не принадлежат автору эссе. Учитывая аудиторный характер работы, это указание может иметь сокращенный характер (автор, название книги).

Демонстрационные задания вариативной части

Вариативная часть задания представляет собой эссе, написанное по одной из заданных тем.

Визуальная культура:

1. Визуальные образы как средство формирования социальной и культурной идентичности
2. Техники визуализации и их социокультурные следствия (наука, политика, медицина, администрирование)
3. Визуальные среды современного города (влияние на формы мобильности, пространственную организацию и практики потребления)

Критерии оценивания эссе

(По трекам «**Визуальная культура**» и «**Исследования кино**»)

Критерии оценки

Эссе оценивается прежде всего с точки зрения содержания. Кроме того, учитываются языковые компетенции автора. При оценке содержания эссе проверяющие руководствуются следующими критериями:

- соответствие содержания эссе тематике задания;
- понимание культурно-исторического контекста, умение оперировать фактами и культурными реалиями;
- логичность и аргументированность изложения;
- опора на релевантные теоретические источники, грамотное и полное изложение теоретических концепций; способность к аналитическому реферированию;
- новизна и аргументированность выдвигаемых и защищаемых тезисов;
- фактологическая точность.

При оценке аннотации на иностранном языке оценивается соответствие требуемому объему, языковые компетенции, грамотность, соответствие аннотации тексту работы, логичность и последовательность изложения, полнота изложения.

Суммарная оценка складывается из баллов за содержание работы и за аннотацию на иностранном языке. Максимальный балл за эссе: 50. Максимальный балл за аннотацию: 20. Итоговый максимальный балл – 70.

Список рекомендуемой литературы для подготовки

Визуальная культура

Введения в визуальные исследования:

- Sturken M., Cartwright L. (2001/2018, 3rd edition), Practices of Looking: An Introduction to Visual Culture. Oxford University Press
- Joan Saab, Aubrey Anable, Catherine Zuromskis (ed.). A Concise Companion to Visual Culture (2021)
- Boylan, Alexis L. Visual culture. Cambridge, Massachusetts: The MIT Press (2020)
- Elkins J. (2003), Visual Studies: Skeptical Introduction.
- James Elkins et al. (eds.) (2013). Theorizing Visual Studies: Writing Through the Discipline (2012, Routledge) [Посмотрите введение Элкинса, представляющее собой своего рода картирование поля визуальных исследований в их англо-американской версии].
- James Elkins, Sunil Manghani, Gustav Frank (ed.). (2015). Farewell to Visual Studies
- Whitney Davis. A General Theory of Visual Culture (2011)
- Susanne von Falkenhausen Beyond the Mirror Seeing in Art History and Visual Culture Studies

Институциональная история визуальных исследований:

- Dikovitskaya, Margaret (2005), Visual Culture: The Study of the Visual after the Cultural Turn, MIT Press

Методология визуальных исследований:

- Rose J. (2016), Visual Methodologies. An Introduction to the Interpretation of Visual Materials. Sage
- Eric Margolis (Ed.), Luc Pauwels (Ed.) (2011). The SAGE Handbook of Visual Research Methods. SAGE Publications

Социальная эстетика: культура, восприятие, общество

- Asu Schroer, Sara (ed.). Exploring atmospheres ethnographically (2018)
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- Featherstone M. The Aestheticization of Everyday Life // Featherstone M. Consumer Culture and Postmodernism, Sage (2007).
- Fischer-Lichte, Erika. Ästhetik des Performativen.
- Griffero Tonino, Tedeschini Marco. Atmosphere and Aesthetics. A Plural Perspective (2019)
- Griffero, Tonino. Atmospheres: Aesthetics of Emotional Spaces (2010)
- Griffero, Tonino. Quasi-Things. The Paradigm of Atmospheres (2017)
- Griffero, Tonino. Places, Affordances, Atmospheres: A Pathic Aesthetics-Routledge (2020)
- Gumbrecht H.U. Aesthetic Experience in Everyday Worlds (2008)
- Haug, Wolfgang Fritz. Critique of Commodity Aesthetics (1971) [Wolfgang Fritz Haug. Kritik der Warenästhetik Überarbeitete Neuausgabe (2009)]
- Hennion A. Those Things that hold us together (2007)
- Hennion A. Objects, Belief, and the Sociologist: The Sociology of Art as a Work-To-Be-Done (2019)

- Manovich L. *AI Aesthetics* (2018)
- Manovich L. *The aesthetic society: or how I edit my Instagram* // Peter Mörténböck, Helge Mooshammer (ed.) *Data Publics: Public Plurality in an Era of Data Determinacy* (2020)
- McCormack, Derek P. *Atmospheric Things: On the Allure of Elemental Envelopment* (2018)
- Nanay, Bence. *Aesthetics as philosophy of perception* (2016)
- Noë, Alva. *Strange Tools* (2015)
- Perullo, Nicola. *Taste as experience: the philosophy and aesthetics of food* (2016)
- Pfaller, Robert. *Interpassivity: the aesthetics of delegated enjoyment* (2017)
- Postrel, V. (2004), *The Substance of Style: How the rise of aesthetic value is remaking commerce, culture, and consciousness*. New York: HarperCollins.
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- Reckwitz, Andreas. *The Invention of Creativity: Modern Society and the Culture of the New* (2017)
- Schulze G. *The Coming of the Intrinsic Age* // Anders Michelsen, Frederik Tygstrup (ed.) *Socioaesthetics: ambience – imaginary*. Leiden/Boston: Brill, 2015.
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