

25518 - Aesthetics I

Syllabus Information

Academic Year: 2019/20

Subject: 25518 - Aesthetics I

Faculty / School: 103 - Facultad de Filosofía y Letras

Degree: 269 - Degree in Philosophy
587 - Degree in Philosophy

ECTS: 6.0

Year: 3

Semester: First semester

Subject Type: Compulsory

Module: ---

1.General information

1.1.Aims of the course

1.2.Context and importance of this course in the degree

1.3.Recommendations to take this course

2.Learning goals

2.1.Competences

2.2.Learning goals

2.3.Importance of learning goals

3.Assessment (1st and 2nd call)

3.1.Assessment tasks (description of tasks, marking system and assessment criteria)

4.Methodology, learning tasks, syllabus and resources

4.1.Methodological overview

See "Learning tasks " and "Syllabus".

More information will be provided on the first day of class.

4.2.Learning tasks

This 6 ECTS course includes the following learning tasks:

- Lectures.
- Practice sessions.
- Autonomous work and study.
- Assessment tasks.

4.3.Syllabus

The course will address the following topics:

1. **Introduction to the problems of the aesthetics of the 18th and 19th centuries.**

2. **Point of departure: Racionalism and classicism. Method and norms of aesthetics.**
 1. The rules of art. Nicolas Boileau Despréaux.
 2. Clarity, logic and order. Ideal nature. Nicolas Poussin and Claude Lorrain.
 3. Leibniz. Philosophical and cognitive basis of aesthetics in the 18th century.
3. **Deviations of and breakups with classic Reason. Spectator's sensitivity.**
 1. Jean-Baptiste Du Bos: aesthetics of emotions and affects. Spontaneity and Bourgeois art.
 2. Delicate spirits. Jean-Antoine Watteau, François Boucher, Jean Siméon Chardin.
4. **Deviations of and breakups with classic Reason. Democratization and internationalization of taste.**
 1. The question of taste in British aesthetics of 18th century. David Hume and the standard of taste.
 2. William Hogarth and moral modern customs.
 3. Denis Diderot and the birth of art critique. The public sphere of art.
5. **Attempts at a synthesis of classic and modern Reason.**
 1. Art and political engagement. Jacques-Louis David and Karl Friedrich Schinkel.
 2. Aesthetics systems of Alexander Gottlieb Baumgarten and Immanuel Kant. Autonomy and heteronomy of aesthetics. Disinterested attitude.
6. **Aesthetics as project.**
 1. Basis of Art history: Johann Joachim Winckelmann.
 2. It is through Beauty that we arrive at Freedom. Friedrich Schiller, Aesthetics as project.
 3. Johann Wolfgang Goethe. The universal man.
7. **Modern subjectivity and art progress.**
 1. Caspar David Friedrich: modes of modern contemplation of the sublime.
 2. Natural versus artificial Bildung and Progressive universal poetry. Jena Romanticism and the Schlegel Brothers August Wilhelm and Friedrich von Schlegel.
 3. Beauty and the Spirit. Hegel.
8. **Dissolution and expansion of aesthetic subjectivity.**
 1. Decadent movement and Symbolism: Substitution of reality by the dream of reality. World as mystery. Gustave Moreau, Odilon Redon.
 2. Friedrich Nietzsche and aesthetic absolutism. Aesthetics from the point of view of the artist.
 3. Sigmund Freud and the dissolution of aesthetics in therapy.

4.4. Course planning and calendar

Further information concerning the timetable, classroom, office hours, assessment dates and other details regarding this course, will be provided on the first day of class or please refer to the 'Facultad de Filosofía' website (academic calendar <http://academico.unizar.es/calendario-academico/calendario>; timetable: <https://fyl.unizar.es/horario-de-clases#overlay-context=horario-de-clases>; assessment dates <https://fyl.unizar.es/calendario-de-examenes#overlay-context=>)

4.5. Bibliography and recommended resources