

25518 - Aesthetics I

Información del Plan Docente

Academic Year	2016/17
Academic center	103 - Facultad de Filosofía y Letras
Degree	269 - Degree in Philosophy
ECTS	6.0
Course	3
Period	First semester
Subject Type	Compulsory
Module	---

1.Basic info

1.1.Recommendations to take this course

1.2.Activities and key dates for the course

2.Initiation

2.1.Learning outcomes that define the subject

2.2.Introduction

3.Context and competences

3.1.Goals

3.2.Context and meaning of the subject in the degree

3.3.Competences

3.4.Importance of learning outcomes

4.Evaluation

5.Activities and resources

5.1.General methodological presentation

See "Learning activities " and "Program".

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

5.2.Learning activities

- Theoretical lectures.
- Practical lectures.
- Individual work.

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- Personal study.
- Assessment activities.

5.3.Program

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

2. Point of departure: Racionalism and clasicism. Method and norms of aesthetics .

The rules of art. Nicolas Boileau Despréaux.

Clarity, logic and order. Ideal nature. Nicolas Poussin and Claude Lorrain.

Leibniz. Philosophical and cognitive basis of aesthetics in the 18th century.

3. Deviations of and breakups with classic Reason. Spectator's sensitivity .

Jean-Baptiste Du Bos: aesthetics of emotions and affects. Spontaneity and Bourgeois art.

Delicate spirits. Jean-Antoine Watteau, François Boucher, Jean Siméon Chardin

4. Deviations of and breakups with classic Reason. Democratization and internationalization of taste .

The question of taste in British aesthetics of 18th century. David Hume and the standard of taste.

William Hogarth and moral modern customs.

Denis Diderot and the birth of art critique. The public sphere of art.

5. Attempts at a synthesis of classic and modern Reason .

Art and political engagement. Jacques-Louis David and Karl Friedrich Schinkel.

Aesthetics systems of Alexander Gottlieb Baumgarten and Immanuel Kant. Autonomy and heteronomy of aesthetics. Disinterested attitude.

6. Aesthetics as project.

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Basis of Art history: Johann Joachim Winckelmann.

It is through Beauty that we arrive at Freedom. Friedrich Schiller, Aesthetics as project.

Johann Wolfgang Goethe. The universal man.

7. Modern subjectivity and art progress .

Caspar David Friedrich: modes of modern contemplation of the sublime.

Natural versus artificial Bildung and Progressive universal poetry. Jena Romanticism and the Schlegel. Brothers August Wilhelm and Friedrich von Schlegel.

Beauty and the Spirit. Hegel.

8. Dissolution and expansion of aesthetic subjectivity.

Decadent movement and Symbolism: Substitution of reality by the dream of reality. World as mystery. Gustave Moreau, Odilon Redon.

Friedrich Nietzsche and aesthetic absolutism. Aesthetics from the point of view of the artist.

Sigmund Freud and the dissolution of aesthetics in therapy

5.4.Planning and scheduling

See the academic calendar of the University of Zaragoza (<http://academico.unizar.es/calendario-academico/calendario>) and the website of the Faculty of Philosophy and Arts (*Schedule of classes* : <https://fyl.unizar.es/horario-de-clases#overlay-context=horario-de-clases> ; Examination schedule: <https://fyl.unizar.es/calendario-de-examenes#overlay-context> =)

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

5.5.Bibliography and recommended resources