

Course description

1. GENERAL INFORMATION				
1.1. Course teacher	Daniel Miščin, associate professor		1.6. Year of the study	III.
1.2. Name of the course	Aesthetics		1.7. ECTS credits	3
1.3. Associate teachers	-		1.8. Type of instruction (number of hours L + E + S + e-learning)	30/0/0/0
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate		1.9. Expected enrolment in the course	15
1.5. Status of the course	<input checked="" type="checkbox"/> mandatory	<input type="checkbox"/> elective	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	-
2. COUSE DESCRIPTION				
2.1. Course objectives	The aim of the course is to provide the students with basic knowledge in the field of aesthetics.			
2.2. Enrolment requirements and/or entry competences required for the course	-			
2.3. Learning outcomes at the level of the programme to which the course contributes	With this course, students will: be able to independently research literature on aesthetics, understand various aspects of aesthetics issues, distinguish the basic features of each of the historical periods in the history of aesthetics and their connection with the general history of philosophy and culture.			
2.4. Expected learning outcomes at the level of the course (3 to 10 learning outcomes)	After passing the exam, students will be able to: continue to independently research literature on aesthetics, distinguish aesthetics paradigms within individual historical periods, recognize and critically evaluate aesthetics starting points.			
2.5. Course content (syllabus)	<p>The course deals with the development of an aesthetics through the history of philosophy. The lectures follow a historical sequence, primarily for methodological reasons. Namely, analogous to the central idea of iconology developed in the first decades of the twentieth century by Aby Warburg and Erwin Panofsky, philosophical discussions of the problem of beauty and art are viewed primarily as an eminent expression of the culture and spirit of the time in which they originated.</p> <p>This allows the aesthetics to be placed in relation to the various humanistic disciplines of a particular historical period. On the other hand, such an approach allows students to more easily incorporate new insights from aesthetic problems into previously acquired knowledge from other philosophical disciplines, particularly metaphysics. The course begin with the main problems of ancient aesthetics with an emphasis on the classical differences in the concept of beauty between Plato and Aristotle; they continue with pivotal ideas of medieval aesthetics, especially scholasticism, which includes a special module on the connection between scholastic metaphysics and Gothic architecture, with an emphasis on the texts of Dionysius the Areopagite, Abbot Suger and Erwin Panofsky. The second part of the course refers to modern and contemporary aesthetics, which is viewed in terms of the famous shift in the understanding of truth, ie. a turn from the objective to the subjective, as well as the key implications of that turn to the newer aesthetic theories.</p> <p>Students follow the presentations of the history of the aesthetic problems by reading and analyzing the most important pages of the literature on aesthetics of a particular period. In parallel with the study of the aesthetic problems in philosophy, selected works of art are analyzed in terms of the application of the newly studied theoretical principles in aesthetics. This element is an important component</p>			

	<p>of the course insofar as it seeks to point out that aesthetic ideas are not merely abstract concepts that do not touch reality, but their application can be pointed out by analyzing some of the most important works of Western civilization. The course consists of lectures that include the mentioned presentations of the history of aesthetic problems and indicate their application to selected works of art.</p> <p>1) Introduction to aesthetics, definition; 2) The first hints of an aesthetic problem - pre-Socratics; 3) Plato's aesthetics; 4) Aristotle's aesthetics; 5) Neoplatonic aesthetics; 6) Medieval Aesthetics I; 7) Medieval Aesthetics II; 8) Aesthetics in the dawn of modern times and neoclassicism; 9) German rationalism and classical German aesthetics; 10) Aesthetics of German Romanticism; 11) Absolute idealism: Fichte, Schelling, Hegel; 12) Aesthetics and the crisis of 19th century metaphysics; 13) Branches of aesthetics of the 20th century I; 14) Branches of Aesthetics of the 20th Century II; 15) Final review and joint evaluation.</p>								
2.6. Format of instruction:	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> online in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work			<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia and the internet <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> work with mentor <input type="checkbox"/> (other)			2.7. Comments:		
2.8. Student responsibilities	Class attendance (40%), final exam (60%).								
2.9. Monitoring student work	Class attendance	YES	NO	Research	YES	NO	Oral exam	YES	NO
	Experimental work	YES	NO	Report	YES	NO	(other)	YES	NO
	Essay	YES	NO	Seminar paper	YES	NO	(other)	YES	NO
	Preliminary exam	YES	NO	Practical work	YES	NO	(other)	YES	NO
	Project	YES	NO	Written exam	YES	NO	ECTS credits (total)		
2.10. Required literature (available in the library and/or via other media)	Title						Number of copies in the library	Availability via other media	
	Graham, Gordon (2001.). <i>Philosophy of Arts. An Introduction to Aesthetics</i> , Routledge, London and New York						No	Yes	
	Panofsky, Erwin. (1975). <i>Idea. A Concept in Art Theory</i> , Harper and Row, New York and London						No	Yes	
	Eco, Umberto (2017). <i>History of Beauty</i> , Rizzoli, New York						No	Yes	
	Maritain Jacques (2013.). <i>Art and Scholasticism with other Essays</i> , Hard Press Publishing, Miami						1	Yes	
2.11. Optional literature	<p>Barasch, Moshe. (2000). <i>Theories of Art 1: Plato to Winckelmann</i>. Routledge, New York and London; Barasch, Moshe. (2011). <i>Theories of Art 3: Impressionism to Kandinsky</i>. Routledge, New York and London; Barasch, Moshe. (2012). <i>Theories of Art 2: Winckelmann to Baudelaire</i>. Routledge, New York i London; Eco, Umberto. (2002). <i>Art and Beauty in the Middle Ages</i>, Yale University Press, Yale; Gilbert, K. E. i Kuhn, H. (1973). <i>History of Aesthetics</i>. Dover Publications; Graham, Gordon. (2005). <i>Philosophy of the Arts. Introduction to Aesthetics</i>. Routledge, London i New York; Levinson, Jerrold (prir.). (2005). <i>The Oxford Handbook of Aesthetics</i>. (p. 3-180), Oxford University Press, Oxford; Mason, Andrew S. (2016). <i>Ancient Aesthetics</i>. Routledge, New York i London; Porter, James I. (2016). <i>The Origins of Aesthetics Thought in Ancient Greece</i>, Cambridge University Press, Cambridge; Rorem, Paul (1993). <i>Pseudo-Dionysius. A Commentary on the Texts and Introduction to their Influence</i>. Oxford Univesity Press, New York i Oxford; Wicks, Robert L. (2013). <i>European Aesthetics. A Critical Introduction from Kant to Derrida</i>. One World, London; Guyer, Paul (2014). <i>A History of Modern</i></p>								

	<p><i>Aesthetics I: The Eighteenth Century</i>. Cambridge University Press, Cambridge; Guyer, Paul (2014). <i>A History of Modern Aesthetics II: The Nineteenth Century</i>. Cambridge University Press, Cambridge; Guyer, Paul (2014). <i>A History of Modern Aesthetics III: The Twentieth Century</i>, Cambridge University Press, Cambridge; Schweppenhäuser, Gerhard (2007). <i>Ästhetik. Philosophische Grundlagen und Schlüsselbegriffe</i>. Campus, Frankfurt am Main; Kurwinkel, Tobias, and Dürkop, Katharina (2017). <i>Bilderbuchanalyse. Narrativik - Ästhetik - Didaktik</i>. A. Francke Verlag, Tübingen; Cusimano, Richard i Whitmore, Eric (2018). <i>Selected Work of Abbot Suger of Saint-Denis</i>. The Catholic University of America Press, Washington D. C.</p>
2.12. Other (as the proposer wishes to add)	