

**COURSE DATA****DATA SUBJECT**

Code: 33260
Name: Aesthetics and philosophy of the arts I
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1012 - Degree in Philosophy	Facultat de Filosofia i Ciències de l'Educació	2	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1012 - Degree in Philosophy	Aesthetics and philosophy of the arts	COMPULSORY

COORDINATION

FERRER MAS ANACLETO

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VIDAL MAYOR FRANCISCA VANESSA

SUMMARY

Presentation or introduction to some essential problems, in their historical dynamics, of Western aesthetic thought in its relationship with philosophy, theory or critique of artistic languages throughout its evolution and progressive expansion; and the social context of the most relevant aesthetic ideas or categories. The items listed and the bibliography proposed in each section are of orientative nature for the teaching of the different groups of the subject, without preventing teachers from introducing their own bias in the development of the programme and in the specific choice of textual material according to the academic interests of the target degree, Philosophy.

PREVIOUS KNOWLEDGE**RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**



There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

The subject is the first part of Aesthetics and Philosophy of the Arts and should therefore be taken before Aesthetics and Philosophy of the Arts II.

COMPETENCES / LEARNING OUTCOMES

1004 -

Accurately describe the results of the analysis of controversial and complex problems.

Acquire a basic knowledge of the problems, texts and methods that philosophy has developed throughout its history and recognise possible androcentric biases.

Acquire the capacity to pose and solve problems, as well as to make decisions, in a limited time.

Acquire the learning skills needed to undertake further studies with an increasing degree of autonomy.

Appreciate autonomy and independence of judgement.

Be able to adapt to new situations.

Be able to analyse, synthesise and interpret relevant cultural, social, political, ethical or scientific data, and to make reflective judgements about them from a non-androcentric perspective.

Be able to apply knowledge to practice.

Be able to apply the knowledge acquired to clarify or solve certain problems outside one's own field of knowledge.

Be able to communicate in a foreign language.

Be able to communicate with experts in the area of knowledge and in other areas.

Be able to convey information, ideas, problems and solutions to others (experts or not).

Be able to handle the applications of information and communication technologies.

Be able to learn autonomously.

Be able to obtain information from different primary and secondary sources.

Be able to organise and plan work times.

Be able to take on social and ethical commitments.

Be able to take on social and ethical commitments.



Be agile and efficient managing various sources of information: bibliographical, electronic and others.

Be competent in the philosophical study of particular areas of research and human praxis, such as mind, knowledge, language, technology, science, society, culture, ethics, politics, law, religion, literature, arts and aesthetics, avoiding androcentric biases.

Be familiar with the ideas and arguments of the main philosophers and thinkers, extracted from their texts, and with the investigation of their traditions and schools, identifying the possible androcentric biases.

Capacidad de comunicación profesional oral y escrita en las lenguas propias de la Universitat de València.

Develop innovation and creativity.

Have critical and self-critical capacity.

Identify and evaluate clearly and rigorously the arguments presented either in texts or orally.

Identify the fundamental issues that underlie any type of debate.

Know how to work in an international context.

Know how to work in a team avoiding gender discrimination.

Recognise plurality and respect differences.

Relate problems, ideas, schools and traditions.

Ser respetuoso con la diferencia y la pluralidad evitando la discriminación por razones de género.

Use and rigorously analyse specialised philosophical terminology.

View original and creative thinking positively.

Work with an increasing degree of self-motivation and self-demand.

DESCRIPTION OF CONTENTS

1. The toolbox: Basic terminology.

Walking across blurred boundaries: Art History, Aesthetics, Art Theory, Art Philosophy, Criticism and Poetics.

2. Principles of yesterday and today.

The ancient catharsis, from mimesis to representation, from mimesis to invention. Art through the prism of communication. Art and everyday life.



3. Image of the artist.

The creative process. From the craftsman to the artist. The powers of genius. The artist and the city. Returning to the workshop with the Avant-garde. The fallen angel? The artist today.

4. Keys to the aesthetic experience.

A variable protagonism: contemplator / receiver / consumer. Reflections.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Tutorials	5,00
Theory	30,00
Seminar	15,00
Total hours	50,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	20,00
Independent study and work	10,00
Preparation of lessons	40,00
Preparation for assessment activities	30,00
Resolution of case studies	0,00
Total hours	100,00

TEACHING METHODOLOGY

IN-PERSON LESSONS: There will be 2 hours of theory classes and 1 hour of practical classes, given by the teacher and in which students may participate.

PREPARATION OF THEORETICAL CLASSES: Students must attend the theoretical and practical classes having read the material recommended by the teacher for each session.

PREPARATION OF PRACTICAL WORK AND TEAM WORK: Throughout the course students will have to prepare at least one piece of work, either individually or in a team, under the guidance and supervision of the lecturer.

TUTORIALS: There will be two types of tutorials, some scheduled for the preparation and supervision of the practical work and others for consultations.



EVALUATION

Written test: The grade for the written test will account for 80% of the final mark.

Individual and/or team practical work: The grade for the practical work will account for 20% of the final mark.

The composition of the final grade will be, in summary, 80% for the written test and 20% for the practical work.

-The course consists of a practical assignment, an essay (marked out of 2) and an exam (marked out of 8).

-In order to pass the course, students will have to complete the exam and the practical work.

-In order to score points for the practical work, students must have obtained at least a 4 (out of 8) in the exam.

-If students do not hand in the practical work, they will be graded as NOT PRESENTED (given the THEORETICAL-PRACTICAL nature of the subject), and the mark obtained in the exam will be retained until they present the practical work. At that time, the above criteria will be applied.

PLAGIARISM:

Fraudulent conduct in assessment tests and plagiarism in assessment work will be considered in accordance with the UV Assessment and Grading Regulations (ACGUV 108/2017) and the Protocol for Action against Fraudulent Practices (ACGUV 123/2020).

The use of technologies (including AI) to create assessment materials without prior and express authorization from the teaching staff will prevent them from being considered as self-authored and will be treated according to current regulations and the UV Code of Coexistence and Good Practices (ACGUV 300/2023, DOGV, no. 9747/18.12.2023).

REFERENCES

[Basic references]

Section 1



- J.Fuster. Indagacions i Propostes (see "El Descrèdit de la realitat") (Ed. 62)
- S. Marchán. La Estética en la cultura moderna (Alianza)
- L. Pareyson. Conversaciones de estética (see "Breve historia de un concepto perenne") (Antonio Machado Libros. La balsa de medusa)
- P. O. Kristeller. El pensamiento renacentista y las artes (see "El sistema moderno de las artes") (Taurus)
- M. Calinescu. Cinco caras de la modernidad (see "La idea de modernidad") (Técnos)

Section 2

- R. Bodei. La forma de lo bello (Antonio Machado libros)
- R. Assunto. La antigüedad como futuro (Antonio Machado libros)
- H. R. Gauss. Las transformaciones de lo moderno (see "El arte como anti-naturaleza. El cambio estético después de 1789") (Antonio Machado libros)
- E. Trias. Lo bello y lo siniestro (Debolsillo)

Section 3

- E. Kris y O. Kurz. La leyenda del artista (Cátedra)
- E. Neumann. Mitos de artista (Técnos)
- F. Calvo Serraller. La novela del artista (Mondadori)
- I. Kant. La Crítica del Juicio (Espasa-Calpe, Austral)
- R. Barthes. El susurro del lenguaje (see "La muerte del autor") (Paidós)
- I. Berlin. Las raíces del romanticismo (Taurus)
- E. Trías. El artista y la ciudad (Anagrama)
- Baudelaire. El pintor de la vida moderna (Taurus)
- Balzac. La obra maestra desconocida (Visor Libros)
- G. W. F. Hegel. Lecciones sobre estética.

Section 4

- W. Tatarkiewicz. Historia de seis ideas (conceptos de belleza subjetiva y experiencia estética) (Tecnos)
- U. Eco. Obra abierta (Ariel)
- U. Eco. Lector in fabula (Lumen)
- G. Durand. Lo imaginario (Ediciones del Bronce)
- J. Starobinski. La relación crítica (see "Breve historia del concepto de imaginación")
- E. Gombrich. Arte e Ilusión (Debate)
- Th. W. Adorno. Estética 1958/59 (Las cuarenta)
- W. Benjamin. La obra de artes en la época de su reproductibilidad técnica (Abada)

[Complementary references]



- W. Henckmann & K. Lotter (eds.). Diccionario (Lexicon) de estética (Crítica)
- E. Souriau. Diccionario de la Estética (Akal)
- W. Tatarkiewicz. Historia de la Estética (Akal)
- F. Azúa. Diccionario de las Artes (Anagrama)