



## COURSE DATA

### Data Subject

|                      |                          |
|----------------------|--------------------------|
| <b>Code</b>          | 33285                    |
| <b>Name</b>          | Aethethics and modernity |
| <b>Cycle</b>         | Grade                    |
| <b>ECTS Credits</b>  | 6.0                      |
| <b>Academic year</b> | 2024 - 2025              |

### Study (s)

| Degree                      | Center   | Acad. year | Period      |
|-----------------------------|--|------------|-------------|
| 1004 - Degree in Philosophy | Faculty of Philosophy and Educational Sciences | 3          | Second term |
| 1012 - Degree in Philosophy | Faculty of Philosophy and Educational Sciences | 4          | Second term |

### Subject-matter

| Degree                      | Subject-matter                | Character |
|-----------------------------|-------------------------------|-----------|
| 1004 - Degree in Philosophy | 25 - Aethethics and modernity | Optional  |
| 1012 - Degree in Philosophy | 24 - Aethethics and modernity | Optional  |

### Coordination

| Name                           | Department       |
|--------------------------------|------------------|
| VIDAL MAYOR, FRANCISCA VANESSA | 359 - Philosophy |

## SUMMARY

Aethethics, as a philosophical reflection on art and the various forms of its historical experience, must attend from the end of the 18<sup>th</sup> century to a new set of problems derived from the consolidation of bourgeois society throughout the 19<sup>th</sup> century. The subject invites us to think about this new landscape of determinations in relation to a renewal of traditional aesthetic thought. Modernity forces us to critically reflect on traditional aesthetic categories. New challenges appear for the production and reception of works, for art criticism, and also for aesthetics as a philosophy of art.

The items collected and the bibliography proposed in each section have a general orientation for teaching the different groups of the subject, without preventing teachers from introducing their own bias in the development of the program and in the specific choice of material. textual depending on the academic interests of the destination 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 an optional subject of the third or fourth year of the Philosophy Degree. Consequently, students must have previously taken the subjects of Aesthetics and Philosophy of the Arts I and II, core second grade, and be familiar with the concepts, methods and fundamental problems of the discipline.

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 1004 - Degree in Philosophy

- Ser respetuoso con la diferencia y la pluralidad evitando la discriminación por razones de género.
- Be able to communicate professionally both orally and in writing in the Universitat de València's native languages.
- Be able to communicate in a foreign language.
- Be able to obtain information from different primary and secondary sources.
- 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 organise and plan work times.
- Acquire the capacity to pose and solve problems, as well as to make decisions, in a limited time.
- Be able to convey information, ideas, problems and solutions to others (experts or not).
- Have critical and self-critical capacity.
- Know how to work in a team avoiding gender discrimination.
- Be able to communicate with experts in the area of knowledge and in other areas.
- Be able to handle the applications of information and communication technologies.
- Know how to work in an international context.
- Be able to take on social and ethical commitments.
- Be respectful of difference and plurality and avoid gender discrimination.
- Be able to apply knowledge to practice.
- Be able to learn autonomously.
- Be able to adapt to new situations.
- Develop innovation and creativity.



- 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.
- Acquire a basic knowledge of the problems, texts and methods that philosophy has developed throughout its history and recognise possible 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.
- Use and rigorously analyse specialised philosophical terminology.
- Identify the fundamental issues that underlie any type of debate.
- Relate problems, ideas, schools and traditions.
- Be able to apply the knowledge acquired to clarify or solve certain problems outside one's own field of knowledge.
- Accurately describe the results of the analysis of controversial and complex problems.
- Identify and evaluate clearly and rigorously the arguments presented either in texts or orally.
- Be agile and efficient managing various sources of information: bibliographical, electronic and others.
- Acquire the learning skills needed to undertake further studies with an increasing degree of autonomy.
- Work with an increasing degree of self-motivation and self-demand.
- Appreciate autonomy and independence of judgement.
- View original and creative thinking positively.
- Be able to take on social and ethical commitments.
- Recognise plurality and respect differences.

### **LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)**

- a) To know some of the most important and influential currents of artistic and aesthetic thought in Modernity, their main representatives, concepts, categories, and methodologies.
- b) To acquire hermeneutical keys from which to interpret aesthetic and artistic phenomena within their historical contexts.
- c) To critically reflect on the training process in which students are and orient themselves in their professional future, based on elements provided by the subject.
- d) To be able to reflect autonomously and to transmit the knowledge acquired in the subject. e) To demonstrate the ability to express coherently and correctly the contents learned throughout the course.
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f) To know how to use the reference bibliography.

## DESCRIPTION OF CONTENTS

### 1. From the Enlightenment to the understanding of art

The crisis of the classicist and neoclassicist ideology at the end of the 18th century generated a new conception of art as an expression that values the imaginative and individualistic aspects. Some aspects of the aesthetics of I. Kant, G.W.F. Hegel, W. Dilthey and H.G. Gadamer.

### 2. The loss of evidence of art and the problematic character of aesthetics

Along with the demand for the autonomy of art and creative freedom, new challenges appear for the creative individual, among them, the problems derived from a new art market, a bourgeois secularization of artistic work and a new public and space. This problem will be dealt with mainly from the reflections on art and aesthetics of Paul Valéry and Theodor W. Adorno.

### 3. Art and Society. Baudelaire as a poet of Modernity.

The artist, the crowd and the city. Art and capitalism: the new determination of the producer and consumer of works of art. The "shock" as a form of aesthetic experience in Modernity. Walter Benjamin's proposal in "On some motives in Baudelaire" for a materialistic and critical aesthetic.

### 4. Towards the vanguards. Some keys to the aesthetic thought of the 20th century.

In the first quarter of the 20th century, and taking as horizons the new artistic vanguards, the First World War and the Russian Revolution (among others), the bourgeois production of art was questioned; traditional arts and crafts come closer; New artistic languages are integrated (photography and cinema, among others) and, consequently, new theoretical and political challenges are posed for aesthetic reflection. The text "Notes on Kafka" by Theodor will be analyzed. W. Adorno to reflect on Avant-garde art and the need to reformulate classical aesthetic categories based on it. Nega

**WORKLOAD**

| ACTIVITY                                     | Hours         | % To be attended |
|--|---------------|------------------|
| Theory classes                               | 30,00         | 100              |
| Seminars                                     | 15,00         | 100              |
| Tutorials                                    | 5,00          | 100              |
| Development of individual work               | 20,00         | 0                |
| Readings supplementary material              | 20,00         | 0                |
| Preparation of evaluation activities         | 40,00         | 0                |
| Preparation of practical classes and problem | 20,00         | 0                |
| <b>TOTAL</b>                                 | <b>150,00</b> |                  |

**TEACHING METHODOLOGY**

**PRESENTIAL CLASSES:** There will be 2 hours of theoretical classes and 1 of practical classes, taught by the lecturer and through which students must participate.

**PREPARATION OF THEORETICAL AND PRACTICAL CLASSES:** Students must attend the theoretical and practical classes having read the material that the lecturer has recommended them for each session.

**PREPARATION OF PRACTICAL WORKS:** Throughout the course students will have to prepare, under the direction and supervision of the lecturer, an individual practical work, specifically an essay, that is related to the texts worked on in the practical part of the subject.

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

**EVALUATION**

**Written test:** The qualification of the written test will account for 70% of the final grade.

**Individual and / or team practical work:**

The qualification of the practical work will account for 30% of the final grade.

The composition of the final grade will abide, in summary, to the following table:

Written test 70% Practical jobs 30% TOTAL 100%

The course consists of a practical work, an essay (scored out of 3) and a final written test (scored out of 7). -In order to pass, students will have to take the written test and practice. -In order to add the points obtained in practice, students must have obtained at least a 3.5 (out of 7) in the written test.

-If the students do not deliver the practical work within the period established for it in each call, they will be graded with a NOT PRESENTED (given the THEORETICAL-PRACTICAL nature of the subject), keeping the grade obtained in the written test until they do so. present in the next call.

At that time, the above criteria would be applied.



Fraudulent performance in the of evaluation tests and plagiarism in any evaluation work will be considered in accordance with the ACGUV 108/2017 and ACGUV 123/2020 regulation. The use of technologies (including AI), which is not previously authorised by the teaching staff, to create assessment materials will mean that these will not be considered as self-authored and will be treated according to current regulations.

## REFERENCES

### Basic

- Th. W. Adorno, Teoría estética, Obra completa, Tomo 7, Madrid: Akal 2004.
- Th. W. Adorno, Notas sobre literatura, Obra completa, Tomo 11, Madrid: Akal 2003.
- Th. Adorno, Estética 1958/59, Buenos Aires: Las cuarenta 2015.
- Ch. Baudelaire, Las flores del mal, Madrid: Cátedra 2008.
- W. Benjamin, Charles Baudelaire. Un lírico en la época del alto capitalismo, Obras completas Vol. 1.2, Madrid: Abada 2008.
- W. Dilthey, El mundo histórico, México: FCE, 1944.
- S. Freud, Lo ominoso en: Obras completas, tomo XVII, Buenos Aires: Amorrortu 1979.
- S. Freud, Más allá del principio del placer, en: Obras completas. Volumen 18. Buenos aires: Amorrortu 1975.
- H.G. Gadamer, Verdad y Método I, Salamanca: Sígueme 1993.
- F. Kafka, Relatos completos, Buenos Aires: Losada 2016.
- I. Kant, Crítica del Juicio, Madrid: Austral 1995.
- G. Lukács, La teoría de la novela, Barcelona: Debolsillo 2016.
- F. Nietzsche, Sobre verdad y mentira en sentido extramoral, Madrid: Tecnos 1996
- G.W.F. Hegel, Lecciones sobre estética, Introducción, Madrid: Akal 1989.
- P. Valéry, Teoría poética y estética, Madrid: Visor 1998.
- P. Valéry, Piezas sobre arte, Madrid: Visor 2005.

### Additional

- F. Azúa, Diccionario de las Artes, Barcelona: Anagrama 2002.
- J. Berger, Modos de ver, Barcelona: Gustavo Gili 2016.
- P. Bürger, Crítica de la estética idealista, Madrid: Antonio Machado 1996.
- P. Bürger, Teoría de la vanguardia, Barcelona:Península 1987.
- G. Debord, La sociedad del espectáculo, Valencia: Pre-textos 2010.



- A. Wellmer / V. Gómez, *Teoría crítica y estética*, Valencia: Estética & crítica 1994.
- H.R. Jauss. *Las transformaciones de lo moderno*, Barcelona: Visor 2004.
- S. Marchán Fiz, *La estética en la cultura moderna*, Madrid: Alianza 1996.

