

**COURSE DATA****Data Subject**

<b>Code</b>	33897
<b>Name</b>	History of aesthetic ideas
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1006 - Degree in History of Art	Faculty of Geography and History	2	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	6 - Systematic knowledge of the arts	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
COTS MORATO, FRANCISCO DE PAULA	230 - Art History
LOPEZ TERRADA, MARIA JOSE	230 - Art History
MONZON PERTEJO, ELENA	230 - Art History

**SUMMARY**

The "History of aesthetic ideas" is a compulsory subject in the second year that arises as an introduction to aesthetic thought. It has a broad chronological overview spanning from antiquity to modern times. It deals with all kinds of theoretical considerations about two basic concepts: art and beauty as well as concepts associated with them, such as artistic creation, mimesis or aesthetic experience. The analysis of the various theoretical contributions has as main objective to discover the keys for understanding the artistic and the creative process and the relationship of the artwork to the viewer in each historical phase.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

Prerequisites to take this course requirements are not necessary, but recommended a general knowledge of the history of philosophy, which is partly dependent on the course of first course "History of Thought".

## OUTCOMES

### 1006 - Degree in History of Art

- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.
- Develop the learning skills needed to undertake further postgraduate or doctoral studies with a high degree of autonomy.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to apply a scientific methodology to any type of action and decision in relation to art history.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.

## LEARNING OUTCOMES

- Know and understand the main concepts, categories, questions and aesthetic theories from Antiquity to the twentieth century, integrating in their historical context.
- Know and understand the historical process of formation and evolution of aesthetic ideas in the West, primarily in relation to the arts.
- Enhance the vision of art history thanks to the incorporation and assessment of theoretical reflection in which they have based some of its basic premises with a theoretical and applied training.



- Developing communicative skills through knowledge, interpretation and application of specific theoretical and aesthetic vocabulary.

## DESCRIPTION OF CONTENTS

**1. INTRODUCTION: the concept of aesthetics. Relation to art history. General concepts of aesthetics**

**2. THE AESTHETIC IDEAS IN ANTIQUITY: the Pythagoreans to Plotinus**

**3. THE AESTHETIC IDEAS IN ANTIQUITY: the Pythagoreans to Plotinus**

**4. THE AESTHETIC IDEAS IN THE MODERN AGE: Renaissance contributions to the "Quarrel between ancient and modern"**

**5. THE AESTHETIC IDEAS IN CONTEMPORARY AGE: from the ideas of the Enlightenment to the aesthetics of the late twentieth century**

## WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	10,00	0
Development of individual work	20,00	0
Study and independent work	60,00	0
<b>TOTAL</b>	<b>150,00</b>	

## TEACHING METHODOLOGY

FACE-TO-FACE CLASSES.



1) Theoretical classes where the teacher will present the student with the essential aspects of the subject. It will try to systematize the contents and provide and make available literature to prepare the exam.

2) practical classes where exercises comment and criticism of texts will be made. The aim is to help students in the exercise of reading, analysis and understanding of the sources of the subject or of published that are provided in the literature reference.

Preparation of the lectures:

Tracking classes must be done through reading and assimilation of the content of textbooks and supplies, as well as practice exercises and text comments made.

#### PREPARATION FOR PRACTICAL WORK:

Making individual written exercises on subjects indicated by the teacher. TUTORING:

a) Tutoring scheduled:

The student may attend scheduled by teachers in order to expand theoretical and practical aspects of teaching hours outside the scheduled tutoring sessions.

b) no downloaded software tutorials:

Students may attend the opening hours that teachers have established to discuss any aspect or definitely related to the subject.

#### COMPLEMENTARY ACTIVITIES:

This section includes the compulsory attendance of students, an activity organized by the professors of the subject, outside of face-to-face classes, which will consist of making a text commentary or a follow-up test. The characteristics and structure of this practice will be communicated to the students before carrying out the activity.

#### TUTORING

a) Scheduled tutorials: The student will be able to attend tutorials scheduled by the teaching staff in order to broaden theoretical and practical aspects in sessions scheduled outside teaching hours.

b) Unscheduled tutorials: The students will be able to attend the attention hours that the profesors has established to consult any aspect or doubt related to the subject.

## EVALUATION



It will be evaluated:

1. Monitoring the preparation of lectures and practical classes, which are basically made through text comments used as sources of the subject. Student participation in the debate established will be taken into account, but only the text commentary regarded as complementary activity will be evaluated.
2. The conduct of an individual or group work whose theme indicate the teacher at the beginning of the course.
3. The final exam, in which both the exposure of theoretical knowledge and practical application will be assessed. The rating for the exam can be weighted with the other sections must be a minimum of 2 out of 5.

The exact percentage that presents each of these aspects in the final grade is as follows:

Written test: Final test 50%

Complementary activity 20%

Individual or group work 30%

Total 100%

For the second convocation

Scores on the various activities evaluated during the course mantedrán, if only be recovered or delivered work and review, with the requirement of a minimum of 2 of 5.

## REFERENCES

### Basic

- BEARDSLEY, Monroe C.; HOSPERS, John (1986), *Estética. Historia y fundamentos*, Madrid: Cátedra.
- LÓPEZ TERRADA, María José (2007), *Introducción a la historia de las ideas estéticas. La Antigüedad*, València: Universitat de València.
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- OLIVERAS, Elena (2006), *Estética. La cuestión del arte*, Buenos Aires: Ariel (1a ed. 2004)
- PLAZAOLA, Juan (1999), *Introducción a la Estética. Historia, teoría, textos*. Bilbao: Universitat de Deusto (1a ed. 1973).
- TATARKIEWICZ, Wladyslaw (1987), *Historia de seis ideas. Arte, belleza, forma, creatividad, mimesis, experiencia estética*, Madrid: Tecnos (1a ed. 1976).





- VALVERDE, José María (1987), Breve historia y antología de la Estética, Barcelona, Madrid: Tecnos.
- BOZAL, Valeriano (ed.), Historia de las ideas estéticas y de las teorías artísticas contemporáneas, 2 vols., Madrid, Visor, 1996.

#### **Additional**

- GAARDER, Jostein (1994), El mundo de Sofía, Madrid: Siruela (1a ed. 1991).
- BARASCH, Moshe (1991), Teorías del Arte: de Platón a Winckelmann, Madrid: Alianza (1a ed. 1985).
- ECO, Umberto (2004), Historia de la Belleza, Barcelona: Lumen (1a ed. 2002).
- JIMÉNEZ, José (2002), Teoría del arte, Madrid: Tecnos.
- PANOFSKY, Erwin (1984), Idea. Contribución a la historia de la teoría del arte, Madrid: Cátedra (1a ed. 1924).
- GARCÍA BORRÓN, J.C. (1998), Historia de la filosofía, 3 vols, Barcelona, Ediciones del SERbal.
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- BAYER, Raymond, Historia de la estética. México, Fondo de Cultura Económica, 1986.
- BOZAL, Valeriano, Historia de las ideas estéticas I, Madrid, Historia 16, 1997.
- BOZAL, Valeriano, Historia de las ideas estéticas II, Madrid, Historia 16, 1998.
- ECO, Umberto, Historia de la fealdad, Barcelona, Lumen, 2007.
- GIVONE, Sergio, Historia de la Estética, Madrid, Tecnos, 1990 (1ª ed. 1988)
- MARCHÁN FIZ, Simón, La estética en la cultura moderna. De la Ilustración a la crisis del Estructuralismo, Madrid, Alianza, 1987.
- POCHAT, Götz, Historia de la estética y la Teoría del Arte. De la Antigüedad al siglo XIX. Madrid: Akal, 2008 (1ª ed. 1986).
- TATARKIEWICZ, Wladyslaw. Historia de la Estética. 3 vols., Madrid: Akal, 1987-1991 (1ª ed. 1962-1970)