

„Alexandru Ioan Cuza” University from Iași  
 Faculty of Philosophy and Social-Political Sciences  
 Department of Philosophy  
 Filed of studies: Humanities - Philosophy

### DISCIPLINE CHART

NAME OF DISCIPLINE				<i>AESTHETICS</i>				CODE: DO15	
CICLE OF STUDIES DE STUDII (L-BA/M-MA/D-Ph.D.) AND YEAR OF STUDIES 1, 2, 3, 4				<b>L-BA 2</b>	Semester	<b>1</b>	THE STATUS OF DISCIPLINE ( <b>OB</b> -compulsory/ <b>OP</b> -optional/ <b>F</b> -facultative)		<b>OB</b>
NUMBER OF HOURS PER WEEK				TOTAL HOURS SEMESTER	TOTAL HOURS SEMESTER *	NUMBER S OF CREDITS	TYPE OF EVALUATION ( <b>P</b> -along the way, <b>C</b> -colloquium, <b>E</b> -exam, <b>M</b> -mixed)		TEACHING LANGUAGE
C	S	L	Pr.	56	75	6	E		Romanian
28	28								

HOLDER OF THE ACTIVITIES OF COURSE	DIDACTIC AND SCIENTIFIC DEGREE, FIRST NAME, SURNAME		DEPARTMENT
	PROFESSOR PhD PETRU BEJAN		Philosophy

HOLDER OF THE ACTIVITIES OF SEMINAR / PRACTIC WORK	DIDACTIC AND SCIENTIFIC DEGREE, FIRST NAME, SURNAME		DEPARTMENT
	ASSISTANT LECTURER PhD CRISTIAN MOISUC		Philosophy

PREVIOUSLY COMPLETED DISCIPLINES	History and philosophy of art
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OBJECTIVES*	<ul style="list-style-type: none"> <li>• assimilating and utilizing the fundamental concepts of aesthetics;</li> <li>• acquiring the abilities of comprehension and interpretation of the aesthetic object.</li> </ul>
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<b>SPECIFIC COMPETENCES GAINED</b>	
PROFESSIONAL COMPETENCES **	<ul style="list-style-type: none"> <li>• Identifying and properly applying the theoretical and historical fundamentals of art: presuppositions, principles, values, ethics, manners of thinking and practices</li> <li>• Ordering and formulating philosophical ideas, themes and issues, general and at branch level</li> <li>• Producing/drafting and communicating philosophical ideas/knowledge</li> <li>• Interpersonal and intercultural mediation through the identification, analysis and solving of interpersonal and intercultural problems</li> </ul>
TRANSVERSAL COMPETENCES	<ul style="list-style-type: none"> <li>• Approaching realistically and through both theoretical and practical argumentation some problem-situations with a medium degree of difficulty in order to efficiently solve them</li> <li>• Applying the techniques for efficient work in a multidisciplinary team on various hierarchical positions</li> <li>• Self-assessing the need for professional training for the purpose of developing personal autonomy, insertion and adaptability to labour market requirements</li> </ul>
CONTENT OF COURSE	<ol style="list-style-type: none"> <li>1. Aesthetics; definitions, object, status, perspectives</li> <li>2. Aesthetic theories             <ol style="list-style-type: none"> <li>2.1. Classical aesthetics</li> <li>2.2. Modern aesthetics</li> <li>2.3. Postmodern aesthetics</li> </ol> </li> <li>3. Typologies of aesthetics             <ol style="list-style-type: none"> <li>3.1. Aesthetics of will</li> <li>3.2. Intuitionistic aesthetics</li> <li>3.3. Marxist aesthetics</li> </ol> </li> </ol>

	<p>3.4. Phenomenological aesthetics  3.5. Analytical aesthetics  3.6. Pragmatist aesthetics  3.7. Relational aesthetics  3.8. Aesthetics of communication</p> <p>4. Taste and judgment of taste</p> <p>5. The aesthetic categories:  5.1 the beautiful  5.2 the sublime  5.3 the tragic  5.4 the comic  5.5 the ugly  5.6. the banal</p>
BIBLIOGRAPHY (SELECTIVE)	<ul style="list-style-type: none"> <li>• Immanuel Kant, <i>Critica facultății de judecare</i>, Editura Trei, București, 1995</li> <li>• G. W. Fr. Hegel, <i>Prelegeri de estetică</i>, Ed. Academiei, București, 1966</li> <li>• Nicolai Hartman, <i>Estetica</i>, Editura Univers, București, 1974</li> <li>• M Dufrenne, <i>Fenomenologia experienței estetice</i>, Ed. Meridiane, București, 1976.</li> <li>• W. Tatarkiewicz, <i>Istoria celor șase noțiuni</i>, Ed. Meridiane, București, 1981</li> <li>• Th. Adorno, <i>Teoria estetică</i>, Paralela 45, Pitești, 2005</li> <li>• Petru Bejan, <i>Amurgul frumosului</i>, Editura Fundației Axis, Iași, 2012</li> <li>• Petru Bejan, <i>Estetica în cotidian. Itinerariu frivol</i>, Editura Fundației Axis, Iași, 2014</li> </ul>
CONTENT OF THE WORKS OF SEMINAR / LABORATORY	<ol style="list-style-type: none"> <li>1. Platon, <i>Hippias Maior</i>: the value (the aesthetic significance of dialogue)</li> <li>2. Platon, <i>Phaidros, Banchetul</i>: the road towards the idea of beautiful</li> <li>3. Plotin, <i>Tratat despre frumos</i></li> <li>4. Aristotel, <i>Poetica</i>, the concept of mimesis</li> <li>5. Aristotel, <i>Poetica</i>, the concept of catharsis</li> <li>6. Nietzsche, <i>Nasterea tragediei</i>, on Apollonian and Dionysian</li> <li>7. Nietzsche, <i>Vointa de putere</i>, The will of power as art</li> <li>8. Kant, <i>Critica Facultatii de judecare</i> (judgment of taste, beautiful, sublime, genius)</li> <li>9. Hegel, <i>Prelegeri de Estetica I</i> (the concept of the beautiful, philosophy of art as science of the beautiful)</li> <li>10. Schelling, <i>Filosofia artei</i> (pp. 46-79)</li> <li>11. Heidegger, <i>Originea operei de arta</i></li> <li>12. Gadamer, <i>Actualitatea frumosului</i>, art. Art and imitation and Art as play, symbol and festival</li> <li>13. Wittgenstein, <i>Convorbiri..., Lectii de estetica</i></li> <li>14. Pragmatist aesthetics</li> </ol>
BIBLIOGRAPHY (SELECTIVE)	<ul style="list-style-type: none"> <li>• Platon, <i>Hippias Maior, Phaidros</i>, in <i>Opere complete</i>, vol. I, II, Bucuresti, Humanitas, 2001, 2002</li> <li>• Aristotel, <i>Poetica</i>, Bucuresti, Iri, 1998</li> <li>• Plotin, <i>Despre frumos</i>, in <i>Opere</i>, vol. I, Bucuresti, Humanitas, 2003</li> <li>• Imm. Kant, <i>Critica facultatii de judecare</i>, Bucuresti, Ed. Stiintifica si enciclopedica, 1981</li> <li>• G.W.F. Hegel, <i>Prelegeri de estetica I</i>, Bucuresti, Editura Academiei, 1966</li> <li>• F.W.J. Schelling, <i>Filosofia artei</i>, Bucuresti, Editura Meridiane, 1992</li> <li>• Fr. Nietzsche, <i>Nasterea tragediei</i>, in vol. <i>De la Apollo la Faust</i>, Bucuresti, Editura Meridiane, 1978</li> <li>• Fr. Nietzsche, <i>Vointa de putere</i>, Oradea, Aion, 1999</li> <li>• M. Heidegger, <i>Originea operei de arta</i>, Bucuresti, Humanitas, 1995</li> <li>• L. Wittgenstein, <i>Lectii si convorbiri despre estetica, psihologie si credinta religioasa</i>, Bucuresti, Humanitas, 2004</li> <li>• H.G. Gadamer, <i>Adevar si metoda</i>, Bucuresti, Teora, 2001</li> <li>• H.G. Gadamer, <i>Actualitatea frumosului</i>, Iasi, Polirom, 2000</li> <li>• Dabney Townsend, <i>Introducere in estetica</i>, Bucuresti, All, 2000</li> <li>• Richard Schusterman, <i>Estetica pragmatista. Arta in stare vie</i>, Iasi, Institutul European, 2004</li> </ul>
METHODOLOGICAL LANDMARKS ***	<ul style="list-style-type: none"> <li>• methods: analysis, debate, discovery learning, problematization, comparison, interpretation, case study, learning through critical thinking and cooperation, learning in groups and so on</li> <li>• forms of organization: frontal, group, individual</li> </ul>

EVALUATION	methods	Examining theoretical knowledge	
	forms	Written exam	
	Weight of evaluation forms in the formula of final grade	<ul style="list-style-type: none"> <li>▪ 50% attendance + activity during the seminars</li> <li>▪ 50% assessment of knowledge</li> </ul>	
	Minimal standards of performance ****	Constant activity during the seminars	

\* objectives are made according to the chart of professional competences for the program of studies

\*\* at the level of description

\*\*\* didactical strategy, materials, resources

\*\*\*\* reported to the competences made in Objectives or at the Minimal standards of performance from the chart 1L / 1M, according to case

Date of filing      Signature of course holder

Signature of seminar holder

Date of approval in department

Signature of director of department