

COURSE OUTLINE

(1) GENERAL

SCHOOL	Philosophy		
ACADEMIC UNIT	Philosophy and Social Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ΦB250.9	SEMESTER	
COURSE TITLE	History of Aesthetics: The German Aesthetic Tradition		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Lecture course		
PREREQUISITE COURSES:	History of Modern Philosophy		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>In completing this course students should be able to:</p> <ul style="list-style-type: none"> ○ Identify and describe accurately the philosophical issues that are central in the German Aesthetic Tradition. ○ Explain how different philosophers in the German Aesthetic Tradition conceive the nature of aesthetic experience and the nature of Art but also to understand the differences among alternative conceptions. ○ Identify and understand the network of relations and influences among different aesthetic theories in the German Aesthetic Tradition. ○ Develop a structured criticism of the relevant aesthetic theories from the perspective of contemporary Philosophy of Art.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

Showing social, professional and ethical responsibility and

sensitivity to gender issues

Criticism and self-criticism

Production of free, creative and inductive thinking

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Others...

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- Research, analysis and synthesis of data and information, with the use of relevant technologies.
- Autonomous work.
- Development of critical thinking and self-directed learning.
- Promotion of free, creative and deductive thinking.

(3) SYLLABUS

This course aims to introduce students to the aesthetic theories that are central to the German Aesthetic Tradition, from Kant to Heidegger. These theories are of utmost importance for contemporary Aesthetics, having shaped the ways in which contemporary philosophers conceive the nature and values of Art and the nature and conditions of aesthetic experience. The course specifically aims to: (a) present the different philosophical perspectives of the German Aesthetic Tradition in relation to the nature of beauty, the epistemology of aesthetic judgment, the nature of art as well as its relation to truth and morality, (b) connect those theoretical perspectives to the historical and philosophical context within which they arise, and (c) illuminate the complex network of relations among the different theoretical perspectives examined.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Lectures	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	<ul style="list-style-type: none"> ○ Philosophy Databases ○ Teams Platform ○ Announcements and material on course webpage (e-learn) ○ E-mail communication 	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	39
	Autonomous study and preparation for examination	83
	Examination	3
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<p>Written exam in Greek on questions that require a developed answer. Erasmus students can opt for an essay, on a topic assigned by the instructor. The assessment method will be agreed with the Erasmus student.</p>	

(5) ATTACHED BIBLIOGRAPHY

<p><i>- Suggested bibliography:</i></p> <p>M. Beardsley, <i>Aesthetics from Classical Greece to the Present</i> (University of Alabama Press, 1975)</p> <p>K. Hammermeister, <i>The German Aesthetic Tradition</i> (Cambridge University Press, 2002).</p> <p>A. Giovannelli, <i>Aesthetics: the Key Thinkers</i> (Continuum, 2012).</p> <p>I. Kant, <i>Critique of the Power of Judgment</i>, trans. P. Guyer and E. Matthews</p>
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(Cambridge: Cambridge University Press, 2001).

Fr. Schiller, *Letters upon the Aesthetic Education of Man* (Kessinger Publishing, 2010)

Schopenhauer, *The World as Will and Representation*, vol. 2., trans. E.F.G. Payne (Dover Publications, 1969).

G. W. F. Hegel, *Lectures on the Philosophy of Art*, ed. and trans. R. Brown (Oxford University Press, 2014).

M. Heidegger, *The Origin of the Work of Art, in Poetry, Language, Thought*, trans. A. Hofstadter (Harper & Row, 1971)