

<p>1. Unidade curricular/Curricular Unit:</p> <p>a) Designação: “Opção livre”:</p> <p>Name:</p> <p>«Looking through the images»: the Aesthetic Value between Reality and Imagination /</p> <p>«Looking through the images»: o valor estético entre realidade e imaginação</p> <p>b) Número de vagas/Vacancies: 20</p>
<p>2. Código da unidade curricular/Curricular unit code: [Não Preencher]</p>
<p>3. Faculdade/Faculty: Faculdade de Ciências Sociais e Humanas</p>
<p>4. Unidade de Investigação/Research Unit: IFILNOVA (http://www.ifilnova.pt/)</p>
<p>5. Curso/Course: Opção livre aberta a todos os cursos de licenciatura / mestrado</p>
<p>6. Nível do curso/Course Level: Mestrado/Master</p>
<p>7. Carácter da unidade curricular: Opcional/Optional</p>
<p>8. Tipo da unidade curricular/Type of curricular unit: Unidade Curricular Letiva</p>
<p>9. Percentagem de aulas práticas/Percentage of practical classes: 40% (licenciatura/mestrado)</p>
<p>10. Ano do plano de estudos/Syllabus year: 1º</p>
<p>11. Semestre/Semester: 2.º semestre/2nd semester</p>
<p>12. Número de créditos/Number of credits: 10 (para mestrado)</p>
<p>13. Docente ou Investigador responsável/Teacher or principal researcher: Prof. Dr. João Constâncio / Dr. Claudio Rozzoni</p>
<p>14. Número de horas por sessão/Number of hours per session: 3 (só para mestrado)</p> <p>b) Número de sessões por semestre/Number of hours per semester: 16 (para mestrado)</p> <p>c) Periodicidade/periodicity: Semanal</p> <p>d) Período de funcionamento/Class period: 12/02/19 - 15/06/19</p>
<p>15. Objetivos da unidade curricular/Learning objectives (máx. 200 palavras; expostos em termos do que se espera que o aluno adquira):</p> <p>Students will acquire the following skills:</p> <ul style="list-style-type: none"> – Knowledge of the elements of “aesthetics” as a philosophical discipline to be understood both as a science of sensation (aisthesis) and a philosophy of art. – Ability to apply the knowledge concerning aesthetic categories to the contemporary debate on

images, specifically as regards their relationship with values and emotions in cinema and photography.

– Develop a critical thinking concerning the distinction between documentary and fiction and recognize the new form of interactions between these two dimensions.

– Gain perspective regarding the practical implications of the theoretical results for a better understanding of their relationship with the contemporary iconic environment and their everyday actions and decisions.

– Develop judgment and decision-making skills.

16. Competências gerais do grau/General skills of the degree: a); b); c); d); e); f)

17. Competências específicas do curso/Specific Course skills: Não aplicável./Not applicable

18. Requisitos de frequência/Attendance requirements: Students are expected to attend all sessions and to participate in course assignments and activities.

19. Conteúdo da unidade curricular/Syllabus (máx. 200 palavras):

The course is divided into four parts:

PART ONE: INTRODUCTION TO THE AESTHETIC JUDGEMENT

1.1. Introduction to Aesthetics and its categories

1.2. Aesthetic experience and its essential relationship with values

1.3 The paradoxical “nature” of the “aesthetic judgement” (see Kant 2001)

1.3 Nietzsche versus Kant: the aesthetic disinterestedness

PART TWO: "FRAMING" REALITY

2.1 The contemporary “lifeworld”

2.2 Contemporary spectatorship processes

2.3 The structure of the framing screens (cinema, television, photography, contemporary arts)

2.4 Framing the “everyday”: “artification” and “aestheticization of everyday life”

PART 3: IMAGINARY EMOTIONS AND VALUES

3.1 Phantasy and belief in our experience of images

3.2 Values and emotions between images and reality

3.3 “Quasi-emotions” and “quasi-values”

3.4 A transvaluation of values: the “axiological” power of imagination

PART 4: THE “BEAUTY-VALUE” BETWEEN DOCUMENTARY AND FICTION

4.1 The threshold “documentary/fiction”: the cinema of the Dardenne’s brothers

4.2 The threshold “documentary/fiction”: the cinema of Pedro Costa

4.3 The threshold “documentary/fiction”: Jeff Wall and the “beauty of the everyday”

4.4 A new aesthetic category?

20. Bibliografia recomendada/Recommended reading: (máx. 5 títulos. Por ordem decrescente de data de edição.)

1. I. Kant. Critique of the Power of Judgement, Cambridge: Cambridge University Press, 2001.

2. T. de Duve, Kant after Duchamp, Cambridge: MIT Press, 1996

3. J. Constâncio, Arte e Niilismo. Nietzsche e o Enigma do Mundo, Lisboa: Edições tinta-da-china, 2013.

4. R. B. Pippin, After the Beautiful. Hegel and the Philosophy of Pictorial Modernism, Chicago: The University of Chicago Press, 2014

5. D. Chateau & J. Moure (eds.). Screens. From Materiality to Spectatorship – A Historical and Theoretical Reassessment, Amsterdam: Amsterdam University Press, 2016.

21. Métodos de ensino/Teaching Methods: Lectures based on analysis, synthesis, comparison and evaluation; in-class discussion.

22. Métodos de avaliação/Assessment methods: Final Paper OR Final oral exam (based on the coursework).

23. Língua de ensino/Teaching language: Português/English