

5.0 credits	30.0 h	1q	Ce cours bisannuel est dispensé en 2011-2012, 2013-2014, ...

Teacher(s) :	Lories Danielle ;
Language :	Français
Place of the course	Louvain-la-Neuve
Inline resources:	/
Prerequisites :	Basic instruction in philosophy and philosophical aesthetics.
Main themes :	Each year, one or several authors and/or major texts by these authors are chosen as the object of a reading, explanatory and critical commentary, and discussion. Authors may be chosen from any historical period in the history of philosophy. Any and all questions in philosophical aesthetics/philosophy of art without exception may become the object of study and examination.
Aims :	<p>Building on the instruction received in the 1st cycle courses in philosophy, this course aims at giving students the opportunity to progress further in their abilities to read, explain, interpret, and provide critical commentary for major texts in philosophy of art or philosophical aesthetics, and to allow the student to understand current debates on questions belonging to this area of study (with the goal of full participation in them).</p> <p><i>The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled "Programmes/courses offering this Teaching Unit".</i></p>
Evaluation methods :	Individual written paper and final oral examination (details on icampus)
Teaching methods :	/
Content :	<p>Several authors and texts by these authors are chosen as the object of a reading, explanatory and critical commentary:</p> <ul style="list-style-type: none"> -David HUME, « The Standard of Taste » (1757) et Jerrold LEVINSON, « Hume's Standard of Taste: the Real Problem ». -G. W. F. HEGEL, Cours d'esthétique : introduction (et extraits) ; la mort de l'art. La peinture hollandaise. Arthur DANTO, « La fin de l'art » dans L'assujettissement philosophique de l'art et autres textes. -Walter BENJAMIN, « L'oeuvre d'art à l'époque de sa reproductibilité technique » et Roger Pouivet, L'oeuvre d'art à l'âge de sa mondialisation. Un essai d'ontologie de l'art de masse (extraits). -Hannah ARENDT, « La crise de la culture » (1960) et extraits de La condition de l'homme moderne. -Maurice MERLEAU-PONTY, L'oeil et l'esprit (1960).
Bibliography :	see icampus
Other infos :	Support : Texts to be read and commented on in class, required and suggested readings, documentation and e-discussion possible on icampus.
Cycle and year of study :	<p>> Master [120] in History of Art and Archaeology : General</p> <p>> Master [120] in French and Romance Languages and Literatures : General</p> <p>> Certificat universitaire en philosophie (approfondissement)</p> <p>> Master [60] in Philosophy</p> <p>> Master [120] in Philosophy</p>
Faculty or entity in charge:	EFIL