

# FINO PhD Program in Philosophy

## Theoretical curriculum

*The course is open to all Curricula, all years of the FINO PhD program but is mandatory for cycles 36 and 37 of the Theoretical Curriculum*

### **Title: Aesthetics of Improvisation**

**Course Description:** The course will have a seminar character. Its didactic purpose is to reason on significant aspects of the aesthetics of improvisation. By reading and commenting on selected articles, PhD students will be invited to discuss and articulate answers to questions such as the following: What are the specific aesthetic features of artistic improvisation? What is the contribution of improvisation to aesthetics as a whole?

**Course organization:** Teaching materials will be distributed at least three months before the start of the course. These are 8 chapters chosen from Bertinetto, A., Ruta, M. (2021), *The Routledge Handbook on Philosophy and Improvisation in the Arts*, London/New York, Routledge, 2022. (These chapters to be read are listed above at the section “Details”).

PhD Students are kindly requested to read the articles and choose from among them the 4 articles they particularly wish to discuss during the course. Students are therefore invited to agree on the 4 articles that will be discussed and to communicate the choice to the teacher at least one week before the start of the course.

In the first hour of the course, PhD Students are required to briefly present the content of the 4 chosen articles (this work can be done individually or in groups). This presentation should last a maximum of 15 minutes for each article. In the second hour, the main questions that deserve to be discussed starting from the articles will then be collected.

In the remaining 4 hours these issues will be discussed and articulated together with the teacher. (Of course, issues raised by articles not selected for discussion may also offer topics for discussion).

In addition, it is advisable to read the book: A. Bertinetto, *Estetica dell'improvvisazione*, Bologna, il Mulino, 2021.

**Teacher:** Alessandro Bertinetto

**Duration and Credits** 6 hours and 3 Credits

**Teaching period:** May, 3. 2022: h 10-13; h 14-17.

**Requirements:** Distributed articles *must* be read in advance. Short presentations of the 4 selected articles must be prepared for the presentation (use of slides is optional).

### **Details:**

Articles to be chosen from the “Routledge Handbook of Philosophy and Improvisation in the Arts” (Students are asked to select 4 of these 8 articles for seminar discussion)

Georg W. Bertram: Improvisation as Normative Practice

Robert T. Valgenti: Material and Improvisation in the Formative Process

Pierre Saint-Germier and Clement Canonne: Improvisation, Actions, and Processes

David Davies: Appreciating Improvisations as Art

Erika Fischer-Lichte: Transformative Aesthetics: When the Unforeseen Emerges

Andy Hamilton: Improvisation as Spontaneous Creation versus “Making Do”

Christoph Haffter: Improvisation as Aesthetic Appearance

Garry L. Hagberg: Jazz Improvisation, Authenticity, and Self-Expression