

Course Name : Aesthetics of Communication							
Course Code	Course Type	Regular Semester	Lecture (hours/we ek)	Seminar (hours/we ek)	Lab. (hours/we ek)	Credits	ECTS
COM 413	B	Fall	3.00	0.00	0.00	3.00	6.00
Lecturer		Brikena Smajli, PhD					
Assistant							
Course language		Albanian					
Course level		Master					
Description		This course aims to present, through an anthological approach divided into two distinct but complementary parts, a thematic area of central importance for current studies in the field of aesthetics, communication sciences, history, and media theory. The first part of the anthology, entitled "Aesthetics of Communication" and edited by Roberto Diodato, focuses on the "aesthetic logos" as a communicative event: that commonplace, or shared aesthetic sense, which is a condition of the possibility of the meanings of socializable, generating sharable works and forms that we can feel and judge. The conviction underlying this section, along which we encounter texts by some of the most important protagonists of twentieth-century aesthetics, is that if symbols make us think, it is because they emerge from this horizon and bear witness to it. In the second part, entitled "Media Aesthetics" and curated by Antonio Somaini, the media capacity is at the center of attention - including writing, telephone, photography, cinema, radio, television, the Internet, contemporary social networks for configuring, transforming and make the sensible experience sharable. This theme is explored and discussed through a sequence of texts along which we meet some of the protagonists of the artistic avant-garde of the 1910s and 1920s, theorists of photography, cinema, and radio, as well as some of the main exponents of media studies from their birth until now. today, in a phase in which the continuous transformations in the contemporary media panorama propose some new problems to the aesthetics of media and communication. The bibliographic references are designed as a working tool for those who want a first study of the topics covered in the anthology.					
Objectives		Understanding of Basic Concepts: To equip students with an in-depth understanding of the concept of "aesthetic logos" and of common aesthetic sense as a basis for communication and artistic creation. Analysis of Media and Communication: To examine the role of media technologies in shaping and transforming sensory experiences and modes of communication. Researching the History of the Avant-Garde and Media: To analyze the impact of the artistic avant-garde and technological developments from the early 20th century to the contemporary era on media aesthetics. Application of Aesthetic Theories: To apply aesthetic theories to practical analyses of media, communication, and works of art. Interdisciplinary Comparison: To develop the ability to connect and compare aesthetic concepts with communication sciences, media history, and theory. Development of Critical Skills: To promote critical thinking and reflection on the relationship between communication, media, and sensory experiences. Exploring Contemporary Issues: To encourage students to analyze and discuss the challenges and transformations that media and communication aesthetics face in the contemporary technological and cultural landscape. Preparation for Further Studies: To equip students with the theoretical tools and bibliographic resources for further research in the fields of aesthetics and communication.					
Core Concepts		Aesthetics, media, communication, common sense, aesthetic logos					
Course Outline							
Week		Topic					

1	Media aesthetics: an introduction to aesthetics, thinking through sensations Marchiori, Dario. "Aesthetics' Modernity." Julia Noordegraaf, Cosetta G. Saba., Preserving and Exhibiting Media Art: Challenges and Perspectives. Ed. and Vinzenz Hediger (eds.) Barbara Le Maître. 1. Amsterdam: Amsterdam University Press, 2013. 81 - 99. < https://www.perlego.com/book/1458772/preserving-and-exhibiting-media-art-pdf >
2	For common sense, starting with Kant: Emilio Garroni Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. Ff: 31-39
3	Art, experince, communication: John Dewey Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. Ff. 41-52
4	The Communicative Dress of the World: Maurice Merleau-Ponty Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. Ff. 53-66
5	Communicative body: Dino Formaggio Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. F. 67- 76
6	The Virtual: Mikel Dufrenne: Participatory-Communicative Language: Walter Benjamin: Vivid Expressiveness: Michael Bachtin Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. 77-88 Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. 89-108
7	Dialogue and Otherness: Hans Robert Jauss The symbol makes you think: Paul Ricoeur Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. 109-132
8	Midterm exam
9	Electric sensitivity of futuristic man: Marinetti Cinema as an organization of the visible world: Dziga Vertov Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. F.161-188
10	Cinema and visual culture: Bela Balazs Productive use and reproductive use of media: Laszlo Moholy-Nagy Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. F. 189-212
11	Radio and the Form of Acoustic Experience: Rudolf Arnheim Editing and thought: Sergei M. Eisenstein Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. 213 -240
12	Media as extension and as metaphor: Marshall McLuhan Immediacy, hypermediation, rehabilitation: Jay D. Bolter and Richard Grusin Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. 241-258
13	Screen and body: Lev Manovich Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. 259-279
14	YouTube and the online Iconosphere: Peppino Ortoleva Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi.295-312
15	Media in the postmedia state: Francesco Casetti Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi. 313-331
16	Final Exam

Prerequisites	The student must attend the course at a minimum rate of 75%.		
Literature	• Marchiori, Dario. "Aesthetics' Modernity." Julia Noordegraaf, Cosetta G. Saba., Preserving and Exhibiting Media Art: Challenges and Perspectives. Ed. and Vinzenz Hediger (eds.) Barbara Le Maître. 1. Amsterdam: Amsterdam University Press, 2013. 81 - 99. <https://www.perlego.com/book/1458772/preserving-and-exhibiting-media-art-pdf> • Diodato, R., & Somaini, A. (2011). Estetica dei media e della comunicazione. Bologna: Il Mulino Prismi.		
References	• Franzini, E., & Mazzocut-Mis, M. (2018). Histori e shkurtër e Estetikës. (E. Gjika, Trad.) Tiranë: Pika pa Sipërfaqe. • Eco, U. (2016). Arte e bellezza nell'estetica medievale (Vol. I Delfini). Milano: La nave di Teseo. P.Kanivez (2004)Rëndësia e gjykimit estetik te Kanti; Kanti Fuqia e gjykimit,Të edukohet qytetari,Pejë:Dukagjini.		
Course Outcome			
1	Studentët do të diskutojnë teoricienët bazë të estetikës së medias dhe komunikimit		
2	Studentët do të jenë të aftë të njohin teori dhe interpretime konceptesh dhe praktikash të estetikës së medias dhe komunikimit		
3	Studentët do të jenë në gjendje të diskutojnë dhe të mbrojnë tema të ndryshme lidhur teori dhe fusha qe bashkojne estetiken, kulturologjine dhe shkencën e komunikimit		
Course Evaluation			
In-term Studies		Quantity	Percentage
Midterms		1	30
Quizzes		0	0
Projects		0	0
Term Projects		1	20
Laboratory		0	0
Class Participation		1	10
Total in-term evaluation percent			60
Final exam percent			40
Total			100
ECTS Workload (Based on Student Workload)			
Activities	Quantity	Duration (hours)	Total (hours)
Course duration (Including the exam week: 16x Total hours of the course)	16	3	48
Study hours outside the classroom (Preparation, Practice, etc.)	14	6	84
Duties	1	6	6
Midterms	1	6	6
Final Exam	1	6	6
Other	0	0	0
Total Work Load			150
Total Work Load / 25 (hours)			6.00
ECTS			6.00