

Course Title	Introduction to Aesthetic Philosophy
Description and Prerequisites	This course features an overview of aesthetic philosophy from ancient times to the present. In this course students will not just be the passive recipients of information, but will engage in active and collaborative learning. The texts students read will read may well be among the most challenging they will encounter in their educational careers, not only because of the advanced reading level, but also because the ideas proposed by the philosophers will stretch students' ideas about such topics as truth, beauty, and art. No prerequisite courses are specified, but a familiarity with and/or interest in the arts is beneficial to understanding the topics to be covered in the class.
Textbooks and Required Materials	<p>Cahn, S. and Meskin, A. (2008). <i>Aesthetics: A Comprehensive Anthology</i>. Malden, MA: Blackwell Publishing.</p> <p>Lamarque, P. and Olsen, S. (2007). <i>Aesthetics and the Philosophy of Art</i>. Malden, MA: Blackwell Publishing.</p> <p>Additional readings will be provided by the instructor in PDF format.</p>

Outcomes and Objectives

NOTE: the Outcomes and Objectives can and should be adapted to the norms of the department offering this course, specific to institutional requirements.

Course Outcome	Course Objective
Develop a theoretical basis for academic investigation and study in the humanities	1. Students will read, discuss, and understand texts presenting various aesthetic theories and philosophies.
	2. Students will participate in active learning via:
Develop an intellectual community	a. Active reading
	b. Cooperative Learning Groups
	c. Participation in class activities
Develop a practical basis for academic investigation and study in the humanities	d. Completion of research project
	e. Presentation of research findings
Prepare for professional research, development, and distribution of scholarly works in the humanities	3. Students will form connections between the aesthetic theories and philosophies presented in class and their own experience in or study of the humanities.

Class Schedule			
Week #	Lesson #(s)	Topic	Active Learning Components
1	Course intro 1 Plato and Aristotle (p. 16-56)	1-Classical Aesthetic Philosophy	Weekly: 1) Think-Pair-Share (TPS) of "Questions for Discussion" (QD) 2) Cooperative Learning Group (CLG) leaders report their group's discussion highlights
2	2 Plotinus (p. 57-63) Bonaventure (p. 72-26) Longinus (PDF) 3 Petrarca (PDF) Alberti (PDF)	2-Truth, Beauty, and the Sublime 3-Poetry and Painting	1) TPS-QD 2) CLG report 3) Small group comparison of Alberti's ideal course of instruction for painters and practices in higher education today
3	4 Shaftesbury (p. 77-86) Hutcheson (p. 87-102) 5 Burke (p. 113-122) Lessing (p. 123-130)	4-Beauty 5-The Sublime	1) TPS-QD 2) CLG report 3) Small groups brainstorm present-day examples of the Sublime
4	6 Kant (p. 131-160) 7 Hegel (p. 180-192) Schiller (p. 167-169) Schelling (p. 179-179)	6-Critique of Judgment 7-Philosophy of Art	1) TPS-QD 2) CLG report 3) Small groups discuss present-day impact of Kant (university art curricula, departmentalization, and related topics)
5	8 Schopenhauer (p. 193-216) Nietzsche (p. 222-232) 9 Tolstoy (p. 233-242) Bullough (p. 242-259)	8-The Nature of Art 9-Art and Emotion	1) TPS-QD 2) CLG report 3) Small groups discuss relevance of this week's philosophers to their personal experience with media, film, visual art, music, theatre, etc....
6	10 Bell (p. 261-269) Hanslick (p. 217-221), Croce (p. 270-281) 11 Benjamin (p. 327-343) Heidegger (p. 344-357)	10-Form 11-Aura and Artfactuality	1) TPS-QD 2) CLG report 3) Small groups formulate working definition of "art"

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7	12 Gadamer (p. 370-387) Collingwood (p. 282-295) Dewey (p. 298-315)	12-Expression and Experience	1) TPS-QD 2) CLG report
8	13 Wimsatt & Beardsley (p. 547-555) Carroll (p. 568-584) 14 Mandelbaum (PDF) Levinson (p. 35-46)	13-Intentionalism in Art 14-Definition of Art	1) TPS-QD 2) CLG report 3) Team Debate: Intentionalism
9	15 Danto (p. 27-43) Dickie (p. 47-54) 16 Margolis (p. 73-77) Levinson (p. 78-91)	15-The Artworld 16-Types and Tokens	1) TPS-QD 2) CLG report 3) Small groups draw diagram of the Artworld and its relationship to society and culture
10	17 Kivy (p. 92-101) Currie (p. 103-122) Project intro	17-Art and Action	1) TPS-QD 2) CLG report
11	18 Sibley (p. 127-141) Walton (p. 142-157) Pettit (p. 158-172)	18-Aesthetic Properties	1) TPS-QD 2) CLG report 3) Small groups list standard, variable, and contra-standard properties for various media (one type per group), then share with class.
12	19 Dickie (PDF) Beardsley (PDF) 20 Beardsley (p. 189-199) Levinson (p. 200-222)	19-Intentionalism in Art-2 20-Intention and Interpretation	1) TPS-QD 2) CLG report 3) Small groups create large chart of artist—artwork—audience relationship (or performer-performance-audience); share with class.
13	21 Sibley (p. 243-252) Gaut (p. 283-294) 22 Carroll (PDF) Carroll (PDF)	21-Judgment and Ethics 22-Contemporary Aesthetic Philosophy	1) TPS-QD 2) CLG report 3) Pick the theory, philosophy, or philosopher you disliked most during the course. Present your objections in graphic or visual form. Creativity is encouraged.
14	Research/writing	Allow time for students to engage in peer-editing and consult with one another to refine and revise their research papers	Complete final editing of research papers and prepare presentations for the next class period.

15	Project presentation (2 weeks)	As students make their presentations, peers fill out an evaluation and feedback form. These are given to the instructor, who will evaluate them before giving them to the student.	Write a 1-page reflection paper about your experience in this class.
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Assignments and Assessments

- A) Students will read approximately 50 pages of text per week, from either one of the two course textbooks or selected PDF files. PDF files will be made available online, as will all other course materials.

In order to fully comprehend each article, you must engage in active reading.

- 1) Read one section or paragraph of the article (no more than 1/4 of the page).
- 2) Stop to think about it: what was the author trying to say?
- 3) Write a short summary (one to three sentences) of the paragraph or section—you must put these ideas in their own words.
- 4) Be alert for significant (brief) quotes within the section. Copy these exactly, including page numbers.
- 5) As you think about each section, write down any questions that come to mind, connections to the material, or ideas about how the author's statements apply to what you already know or do in regards to art.
- 6) At the end of the article, write a short summary of the author's main idea or point of view.
- 7) If the article is particularly troublesome to understand, **after** completing steps 1-6, you may search for information on the web or in the main library in order to enhance your understanding. You should be sure to keep a record of the websites or other materials used and be prepared to share these with the class. [Note: this is NOT a substitute for reading the actual article!]
- 8) Be prepared to submit any and all notes to the course instructor. These are considered as proof of your active reading. Typed or word processed notes are preferred. If handwritten, these must be legible and you should keep a photocopy for your records.
- 9) You are encouraged to maintain a running glossary of philosophical terminology and to keep this accessible during reading and discussion, adding to it as needed throughout the course.

B) Each week students will participate in a Collaborative Learning Group (CLG): a group of three to six fellow students in the course who will meet prior to each class session in order to discuss the assigned readings and to formulate questions or commentary for the class.

- Each CLG must appoint a leader and a scribe (note-taker). These roles may rotate as determined by the individual CLG members.
- Group notes will be handed in to the instructor on a weekly basis.
- The leader of the CLG will be responsible for reporting the group's discussion to the class as a whole.
- It is the responsibility of each CLG to determine appropriate meeting times and places.
- Meetings must occur prior to the class on the given topic, so each student's personal reading schedule should account for reading the assigned text the week prior to class. For instance, if we will be discussing Kant during Lesson 6 (Week 4 of the course), students should have read that selection by the end of Week 3.
- The instructor must be kept informed of meeting times and places. Periodic unannounced visits by the instructor may occur.
- CLG members are responsible for completing their active reading in a timely manner and coming to the group with their personal notes in hand, prepared for discussion.

C) In addition to the active reading assignments and participation in CLGs, each student will:

- 1) Select a particular philosopher, theory, or topic from the course.
- 2) Write a 20-page research paper on this topic (using proper format guidelines).
- 3) Share this research with the class via a 15-minute class presentation.
- Requirements for this project will be presented to the class during Week 10, with presentations to be held during Week 15. No new readings or assignments will be given during Week 14 in order to allow students additional time to complete the project and to seek help from the instructor and their CLG members.
- CLGs should plan to meet prior to Week 15 to pre-present their work to one another and solicit peer input and feedback in order to improve their final products.

Course Objective	Assessment	Weight
1. Students will read, discuss, and understand texts presenting various aesthetic theories and philosophies.	Instructor evaluation of student notes taken during active reading; instructor evaluation of class participation and discussion. (Rubric 1)	20%
2. Students will participate in active learning via:		
a. Active reading	Peer-evaluation (Rubric 2)	20%
b. Cooperative Learning Groups		
c. Participation in class activities	Instructor evaluation (Rubric 3)	20%
d. Completion of research project	Instructor evaluation (Rubric 4)	20%
e. Presentation of research findings	Instructor evaluation (Rubric 5)	20%
3. Students will form connections between the aesthetic theories and philosophies presented in class and their own experience in or study of art.	Evidence determined by research project and presentation	(included in 2d and 2e, above)

Schedule of Readings		
Week #	Lesson #(s)	# of pages
1	Course intro 1 Plato and Aristotle (p. 16-56)	40
2	2 Plotinus (p. 57-63), Bonaventure (p. 72-26), Longinus (PDF) 3 Petrarca (PDF) and Alberti (PDF)	52
3	4 Shaftesbury (p. 77-86) and Hutcheson (p. 87-102) 5 Burke (p. 113-122) and Lessing (p. 123-130)	42
4	6 Kant (p. 131-160) 7 Hegel (p. 180-192), Schiller (p. 167-169), and Schelling (p. 179-179)	52
5	8 Schopenhauer (p. 193-216) and Nietzsche (p. 222-232) 9 Tolstoy (p. 233-242) and Bullough (p. 242-259)	59
6	10 Bell (p. 261-269), Hanslick (p. 217-221), and Croce (p. 270-281) 11 Benjamin (p. 327-343) and Heidegger (p. 344-357)	54
7	12 Gadamer (p. 370-387), Collingwood (p. 282-295), and Dewey (p. 298-315)	46

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8	13 Wimsatt & Beardsley (p. 547-555) and Carroll (p. 568-584) 14 Mandelbaum (PDF) and Levinson (p. 35-46)	44	
9	15 Danto (p. 27-43) and Dickie (p. 47-54) 16 Margolis (p. 73-77) and Levinson (p. 78-91)	48	
10	17 Kivy (p. 92-101) and Currie (p. 103-122) Project intro	28	
11	18 Sibley (p. 127-141), Walton (p. 142-157), and Pettit (p. 158-172)	45	
12	19 Dickie (PDF) and Beardsley (PDF) 20 Beardsley (p. 189-199) and Levinson (p. 200-222)	51	
13	21 Sibley (p. 243-252) and Gaut (p. 283-294) 22 Carroll-1 (PDF) and Carroll-2 (PDF)		
14	Research and writing	N/A	
15	Project presentation	N/A	
16	Final exam week (continued presentations, if necessary)	N/A	
Instructor Policies			
Class participation and Expectations		<p>I expect you to attend every class. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.</p> <p>You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones or beepers, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers or magazines, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence.</p>	
Attendance Policy		<p>Attendance is mandatory. Much of the content of this class occurs in class. Part of the student's responsibility in this class is to share his/her thoughts, views and perspectives on issues and readings with classmates, no matter how rough or refined. This is not possible if the student is not present in class.</p> <p>Therefore, whether absences are excused or unexcused, they will have a decided impact on the student's final grade. After three absences, every additional absence will lower the final grade for the course by one letter grade. In addition, any combination of three tardies or instances of leaving early will count as one absence. Students may want to reconsider taking this section if extenuating circumstances hinder regular class attendance. If a student needs to be excused from class for religious reasons or due to university-sponsored activities, official policy asks that he/she provide a written note prior to the absence and make up the work (see below).</p>	

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	In case of an illness that will require absence from class for more than one week, the student should notify his or her graduate advisor and the instructor. In case of class absences because of a brief illness, the student should inform the instructor.
Late Work/Make-Up Work Policy	<p>Students may write a 2-page précis on the day's assigned readings in order to make up for discussions missed due to absences, but only for the first three absences. NO extra credit will be given to make up for excess absences.</p> <p>Late work may be subject to a penalty of 10% deducted from the assignment's value per day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.</p>
Grading	<p>A = Excellent (100-90%) B = Above Average (89-80%) C = Average (79-70%) D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements] F = Failure (59% or below)</p>
University and Departmental Policies	Individual institutions will insert their own static content here, including policies on: Academic Misconduct/Plagiarism, Accommodations/Disabilities, Drop/Add, Campus Emergencies, Incomplete Grade Policies, Health and Safety, Course Content, Schedule Changes, etc...
Student Resources	
Document Formatting	<p>All written materials and assignments must be typewritten or word-processed utilizing the following format. Except for the journal and/or sketchbook, NO handwritten papers will be accepted.</p> <ul style="list-style-type: none"> • 1-inch margins • Times New Roman, size 12 • Double spaced • Heading: your full name, the date, and the assignment title at the top of the first page • Correct use of citations, if applicable • Included illustrations, if any, must be located at the <u>end</u> of the document (not in line with text), accompanied by correct <u>citations</u>, and DO NOT count towards total page length of the assignment. <p>EVERYTHING that is not your own work, words, or ideas must be CITED correctly.</p>

	<p>If you include any images in your written work, lessons, or presentations, you must cite them.</p> <p>APA format for citing works of art: Format: Artist (last name, first name), artist’s role (in parentheses i.e. Artist, Architect), title, the work type, in brackets [Painting, Cathedral, Chair], country of origin or city, and state, and repository. Include URL or other identifying material about source, if needed.</p> <p>Example: Cattelan, Maurizio. (Artist). (1997). <i>Novecento (Twentieth Century)</i>. [mixed media]. Sydney: Museum of Contemporary Art. Retrieved May 2, 2009 from http://www.bos2008.com/app/biennale/artist/61</p> <p>To find the correct way of citing other materials according to APA format, see http://owl.english.purdue.edu/owl/resource/560/01/</p> <p>Wikipedia is NOT an acceptable source in scholarly research or writing. Do not use it. Do not cite it.</p>
<p>Critique Guidelines</p>	<ol style="list-style-type: none"> 1. Comments should address the product, not the person. 2. Every evaluative statement should be accompanied by a rationale. “[aspect of the work] was [good/bad/other value judgment] because [rationale or criterion]” 3. Use disciplinary vocabulary whenever possible. 4. Lead with a positive statement before offering a negative criticism. “I liked ___ because ___, but I don’t think that your _____ was as successful because _____.” <p>Critique is among the most important activities in any learning environment, so your attention should remain undivided. Absolutely, positively no cell phones or other electronic devices may be used during critique. Electronics must be powered off, unless you have a unique personal reason for which you have sought prior approval by the instructor.</p>
<p>Assignment Directions</p>	
<p>Specific directions for assignments will be shared in class if not already included in this syllabus. Students will be provided with a copy of the grading rubric for each task at the time it is assigned.</p>	