



Approval Form

Philosophy 1509.310 Aesthetics 3 s.h.

Proposal Title: Minor Change: Revisions to Catalog Description and Syllabus

Sponsor(s) David Clowney Dept.: Philosophy & Religion Ext. 6048

Check one: Course Specialization Concentration Minor Achievement Certificate
 Certification Program Major Program Minor Change catalog change & syllabus
(please name deletion or credit/title/catalog change) revision

Undergraduate Graduate _____ Credit Hours

<p>Step 1 (Department)</p> <p><input type="checkbox"/> Approved _____ Date</p> <p><input type="checkbox"/> Not Approved _____</p> <p>_____ Dept. CC Chairperson</p> <p><input type="checkbox"/> Reviewed <u>5/6/94</u> Date</p> <p><u>Dianne C. Ashen</u> Dept. Chairperson</p>	<p>Step 2 (Receipt)</p> <p><input checked="" type="checkbox"/> SCC# <u>94-95-13</u></p> <p>Proposal Received _____ Date</p> <p style="text-align: center;">SEP 8 1994</p> <p style="text-align: center;">RECEIVED</p> <p><u>Donald J. Goehner</u> SCC Chairperson</p>	<p>Step 3 (School CC)</p> <p>Reviewed <u>10/4/94</u></p> <p><input checked="" type="checkbox"/> Approved with Revisions <input type="checkbox"/> Not Approved</p> <p>Comments: <i>To include old catalog descriptions in this proposal.</i></p> <p><u>J. Scott</u> School Curr Comm. Chairperson</p>
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<p>Step 4 (Academic Dean)</p> <p><input checked="" type="checkbox"/> Recommend <input type="checkbox"/> Not Recommend <input type="checkbox"/> Conditionally Recommend (see comments)</p> <p>Reviewed <u>10/11/94</u> Date</p>	<p>Comments:</p> <p><i>I assume you will be revising the curriculum book in 95-96.</i></p> <p><u>Donald J. Goehner</u> Signature, Dean of School</p>
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<p>Step 5 (SCC)</p> <p>Open Hearing <u>10/20/94</u> Date</p>	<p><input checked="" type="checkbox"/> Approved by Senate Curriculum Committee</p>	<p><u>10/20/94</u> Date</p>
<p><input type="checkbox"/> Returned to sponsor(s) for the following reasons:</p>		

<p>Step 6 (Senate)</p> <p>Presented to Senate <u>10/26/94</u> Date</p>	<p><input checked="" type="checkbox"/> Approved <input type="checkbox"/> Not Approved</p>
<p>Notification to Executive Vice-President/Provost <u>10/26/94</u> Date</p>	<p><u>Donald J. Goehner</u> Signature, SCC Chairperson</p>

Step 7 (Executive V.P./Provost)

Received 11/4/94
Date

Approved Yes No

If no, reasons are as follows:

Student credit hours 3

Faculty load hours 3

Equalized credit hours _____

Official copy and approval sheet filed _____
Date

[Signature]
Signature, Executive Vice-President/Provost

Registrar

Approved course description received 22 July 94
Date

Hegis Taxonomy and Course Number assigned N/A Revised Syllabus

[Signature]
Signature, Registrar

27 Nov 94
Date

Notification forwarded:

- Senate Curriculum Committee Chairperson
- Department Chairperson(s)
- Academic Dean(s)
- Registrar
- Sponsor(s)

Minor Curricular Change:
Revised Course Syllabus

Philosophy 1509.310
Aesthetics
3 s.h.

I. Details:

- A. Course Title: Aesthetics
- B. Sponsor: David Clowney, Department of Philosophy and Religion; Department of Philosophy and Religion
- C. Credit Hours: 3
- D. Course Level: Undergraduate (sophomore or above)
- E. Curricular Effect: This course is intended to be a general education elective, which will also serve the needs of students majoring or minoring in philosophy.
- F. Prerequisites: None.
- G. Implementation:
 - 1. Time of implementation: This course was offered in the late 1970's and early 1980's, but has not been offered recently.
 - 2. Scale of implementation: At least one section of this course will be offered each year, depending upon student demand.
- H. Adequacy:
 - 1. Staffing: One full-time member of the Philosophy and Religion department is qualified to teach this course.
 - 2. Library facilities and holdings, and other relevant resources: Current library holdings and campus facilities are adequate for the basic requirements of this course. These include some basic books and periodicals, plus access to a variety of literary texts, art works, musical performances, theatrical productions, films, and the like. The college provides many such opportunities, and many more are available in the greater Philadelphia area. The Philosophy and Religion Department has a slide projector and a VCR and monitor.

3. Space needs: We anticipate that one classroom with blackboards and seating for thirty students will be needed for one semester each year. A piano would be helpful but is not essential.

II. Rationale:

"Aesthetics" is unique in offering students an opportunity to reflect philosophically on the nature and importance of the arts, on aesthetic experience, and on the meaning and evaluation of works of art, whether these be literary, musical, visual, kinaesthetic, or some combination of these. Other courses may touch on these issues briefly; but only one course in the current college offerings has any of them as its announced topic. This Art Department course, "Concepts in Art", differs from Aesthetics in at least three ways. It deals primarily with the visual arts, where Aesthetics attempts to compare aesthetic meanings, values and experiences in all the arts. "Concepts" is designed primarily for Art majors, where "Aesthetics" is intended to serve a general student population. Finally, like most philosophy courses, "Aesthetics" tends to raise questions at a higher level of generality. Thus it is a course, not only in criticism, but in philosophy of criticism.

Aesthetics develops students' abilities to speak and write effectively, and to think clearly and critically about the arts. Students will be exposed to a variety of literary texts, musical works, sculptures, paintings, films and performances. They will read essays in philosophical aesthetics as well as samples of arts criticism. They will attempt to do some criticism themselves, as well as reflecting on their reasons for experiencing and evaluating an art work or a review as they do. Written and oral presentations will be required; and the course will draw heavily on the contributions of the students enrolled.

Plainly the arts (including "high art", popular entertainment, craftwork, and symbolic rituals) are integral and essential to any culture. By drawing examples from diverse cultural contexts, this course develops students' knowledge of the universally important aesthetic aspect of human experience. The course includes reflection on meaning in the arts, and the ways in which the arts function to raise and confront the perennial questions of human existence. Finally, because of its interdisciplinary subject matter and the participatory and Socratic pedagogical methods that will most frequently be used, this course increases students' understanding of the complexity of issues in the humanities and the arts, and promotes the practice of free inquiry in their examination of values in the arts.

The course is designed to be of value to all students with an interest in the arts, regardless of their major. At the same

time it serves the needs of philosophy majors and minors, and of student artists, musicians and the like who wish to reflect on their disciplines. Due to the level of reflection the course requires, it is recommended for juniors and seniors.

III. Essence of the Course:

A. Objectives:

- To better understand concepts central to the arts, such as: meaning, symbol, metaphor, intention, and interpretation; order, rhythm, symmetry, and structure; the embodiment of emotions, questions, meanings and desires in works of art.

- To become more familiar with the questions that make up the field of aesthetics, and with ways of answering these questions. This will include familiarity with a variety of aesthetic theories.

- To become more adept at interpreting works of art, and to experience an enriched interaction with such works.

- To create criticism that others find illuminating.

- To become part of a dialogue between practitioners of the various arts and their public.

- To reflect on the relation of the arts to the rest of human life, and to see how the understanding of this relationship influences public policy toward the arts, public and private funding for the arts, the art market, arts education, and public perceptions of "high art", "modern art", crafts, entertainment, and the like.

B. Course Content:

The course will typically include the following elements, not necessarily in this order:

- A topical and historical overview of positions in philosophical aesthetics. (Students will read selected texts in philosophical aesthetics, and attempt to use the perspectives of these texts in interpreting and evaluating particular works of art.)

- Shared experiences of a variety of artistic works, including poetry, fiction, music, theater, dance, film, and the visual arts, and discussion of these works. Student works will be included among these when available.

- Reading and evaluation of a variety of arts criticism. Students will also produce some of their own.

- Students will develop and present the beginnings of their own aesthetic theories, together with their understanding of the value of such theories to human aesthetic experience.

C. Evaluation and Grading procedure:

Student performance will be assessed by written examinations, class participation, in-class presentations, and individual or group projects. The particular mix of such devices will be at the discretion of the instructor.

D. Course Evaluation: This course will be reevaluated by the Philosophy/Religion department at least every other year. The review will take into account student evaluations of the course, reactions to the course from various other departments (especially the Art, Music, English, and Communication departments), and the views of the instructor responsible for teaching the course. The purpose of this review will be to ensure that the Aesthetics course continues to meet the objectives of general education, of the Philosophy minor (and projected Philosophy/Religion major), of the college, and of the course itself as specified above.

IV. Results of Consultations:

Since consultations were carried out when "Aesthetics" was first approved, they are not required in this syllabus revision. However, I have spoken with Professors Harold Oliver, Tom Wade, and Bertram Greenspan of the Music Department, Professors Rodney Gates, Herb Appelson, and Dan Chard of the Art Department, Professor Richard Gruppenhof of Communications, and Professor Cindy Vitto of English, and with other faculty members as well. All of those mentioned have expressed enthusiasm about this course, will be happy to see it offered again, and will encourage their students to take it.

V. Bibliography

(These are works from which class readings might be selected, as well as some resources students might use for further study)

History of Philosophical Aesthetics: Several anthologies of primary sources are available, as are some histories with primary source selections included. Some helpful ones for Western aesthetics are:

Adams, Hazard, Critical Theory Since Plato (NY: Harcourt, Brace, Jovanovich, 1971) (focus on literary criticism)

Hofstadter, A., & R. Kuhns, Philosophies of Art and Beauty: selected readings in aesthetics from Plato to Heidegger (Chicago: University of Chicago Press, 1976)

Langer, Suzanne K., Reflections on Art: a source book of writings by artists, critics, and philosophers (Baltimore: Johns Hopkins Press, 1959)

Ross, Stephen David Art and Its Significance: an anthology of aesthetic theory (Albany: SUNY Press, 1984) (Includes some important classical sources, also many modern ones).

Tatarkiewicz, W. History of Aesthetics (The Hague: Mouton, 1970 (1962)). Three volume history with many primary source selections. Good as a reference.

Modern Theories:

Aagaard-Mogensen, Lars, ed. Culture and Art: an anthology (Nyborg: F. Lokke; Atlantic Highlands, NJ: Humanities Press, 1976) [Key essays in the discussion of art as essentially "institutional".]

Beardsley, Monroe. Aesthetics: problems in the philosophy of criticism. (NY: Harcourt, Brace, & World, 1958)

Black, Max. "Metaphor" (Proceedings of the Aristotelian Society, Volume LV (1954-55), 273-294).

Danto, Arthur. The Transfiguration of the Commonplace: a philosophy of art (Cambridge, MA: Harvard University Press, 1981)

_____. Beyond the Brillo Box: the visual arts in post-historical perspective. (NY: Farrar Strauss Giroux, 1992)

Derrida, Jacques. The Truth in Painting (trans. J. Bennington & I. McLeod) (Chicago: University of Chicago Press, 1987)

Dewey, John. Art as Experience (Carbondale, IL: Southern Illinois University Press, 1987 (1934))

Fekete, John, ed. Life After Postmodernism: essays on value and culture. (NY: St. Martin's Press, 1987)

Foucault, This is not a Pipe

Goodman, Nelson. Languages of Art

Heidegger, Martin. "The Origin of the Work of Art"

Hospers, John. Meaning and Truth in the Arts. Chapel Hill: Univ. of North Carolina Press, 1946, cp. 6.

Langer, Suzanne K., Problems of Art: ten philosophical lectures (NY: Scribner, 1957)

Lukacs, Gyorgy. Marxism and Human Liberation: essays on history, culture, and revolution (NY: Dell, 1973)

Margolis, Joseph. "Exorcising the Dreariness of Aesthetics" (JAAC, Spring, 1993)

Shusterman, Richard. Pragmatist Aesthetics: Living Beauty, Rethinking Art. (Cambridge, MA: Blackwell Publishers, 1992)

_____. Analytic Aesthetics

Sartre, Jean-Paul. Essays in Aesthetics. Selected and translated by Wade Baskin. (Freeport, NY: Books for Libraries Press, 1970 (1963))

_____. The Psychology of Imagination (English translation NY: Philosophical Library, 1948), Conclusion, Section 2, "The Work of Art"

Slater, Harley. "The System of the Arts" (Journal of Aesthetics and Arts Criticism 51.4, Fall 93)

Wittgenstein, Ludwig. Lectures on Aesthetics (in Lectures and Conversations on Aesthetics, Psychology, and Religious Belief (Oxford: Blackwell, 1966)

Ziff, Paul. "'Art' and the 'Object of Art'", in W. Elton, ed., Aesthetics and Language (NY: Philosophical Library, 1954).

The Journal of Aesthetics and Art Criticism is also a useful resource.

Specific tools for criticism in particular arts:

Weiss, Paul: Nine Basic Arts (Carbondale: Southern Illinois University Press, 1961)

Zeri, Federico, Behind the Image: the art of reading paintings (NY: St. Martin's Press, 1990)

Karolyi, Otto, Understanding Music (Penguin)

Minor Curricular Change:
Revised Catalog Description

Philosophy 1509.310
Aesthetics
3 s.h.

Replace old description:

This course offers students an approach to such philosophical issues as the nature of art, the status of the aesthetic object and the articulation of criteria for interpretation and criticism.

with the following:

This course offers students an approach to such philosophical issues as the nature of art; the role of the arts in human culture; and the articulation of criteria for interpretation and criticism. Students will refine their own approach to these issues by attending to specific works of poetry, fiction, drama, music, painting, sculpture, and other arts, including student works, and to philosophical texts in aesthetics.