

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit <u>PHIL</u>	Phone <u>x2310</u>

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

<input type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change	<input type="checkbox"/> Course Deletion
<input checked="" type="checkbox"/> Course Revision	<input type="checkbox"/> Course Number and/or Title Change	<input checked="" type="checkbox"/> Catalog Description Change

Current course prefix, number and full title: PHIL 223 Philosophy of Art

Proposed course prefix, number and full title, if changing: _____

2. Liberal Studies Course Designations, as appropriate
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

<input type="checkbox"/> Learning Skills	<input checked="" type="checkbox"/> Knowledge Area	<input type="checkbox"/> Global and Multicultural Awareness	<input type="checkbox"/> Writing Across the Curriculum (W Course)
<input type="checkbox"/> Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)			
<input type="checkbox"/> Global Citizenship	<input type="checkbox"/> Information Literacy	<input type="checkbox"/> Oral Communication	
<input type="checkbox"/> Quantitative Reasoning	<input type="checkbox"/> Scientific Literacy	<input type="checkbox"/> Technological Literacy	

3. Other Designations, as appropriate

<input type="checkbox"/> Honors College Course	<input type="checkbox"/> Other: (e.g. Women's Studies, Pan African)
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4. Program Proposals

<input type="checkbox"/> Catalog Description Change	<input type="checkbox"/> Program Revision	<input type="checkbox"/> Program Title Change	<input type="checkbox"/> New Track
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> New Minor Program	<input type="checkbox"/> Liberal Studies Requirement Changes	<input type="checkbox"/> Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)		<u>12/1/11</u>
Department Chairperson(s)		<u>12/6/11</u>
College Curriculum Committee Chair		<u>12/13/11</u>
College Dean		<u>12/26/12</u>
Director of Liberal Studies (as needed)		<u>3/2/12</u>
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		<u>3-6-12</u>

Received
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MAR 2 2012
FEB 28 2012
JAN 27 2012

PHIL 223—Philosophy of Art: New Syllabus of Record

Overview of changes from original syllabus of record:

1. The course description has been slightly revised.
2. The course objectives have been changed so that they are aligned with the Expected Undergraduate Student Learning Outcomes.
3. Bibliography has been updated.
4. Minor changes made to "Course Analysis Questionnaire."

Current Catalog Description:

PHIL 223 Philosophy of Art

Investigates some of the major problems in the philosophy of art, e.g., the nature of beauty and the aesthetic experience, the ethics and politics of art, creativity, the nature of the work of art and aesthetic objects, the concept of fine art, and the evaluation of works of art and aesthetic objects.

Proposed Catalog Description:

Introduces students to the philosophical investigation of art and aesthetics. Focus will be on some of the major problems in the philosophy of art, for example, the definition of art, the nature of works of art, the nature of artistic creativity, the evaluation of works of art, the relationship between art and emotion, and the relationship between aesthetics and ethics.

Rationale: The basic elements of the proposed catalog description are the same as those in the current description. The changes are primarily stylistic, but also reflect a slight change in emphasis in how present faculty are teaching the course.

Syllabus of Record: Philosophy of Art PHIL 223

I. Catalogue Description

PHIL 223 Philosophy of Art

3 class hours, 0 lab hours, 3 credits (3c-0l-3cr)

Prerequisites: None

Introduces students to the philosophical investigation of art and aesthetics. Focus will be on some of the major problems in the philosophy of art, for example, the definition of art, the nature of works of art, the nature of artistic creativity, the evaluation of works of art, the relationship between art and emotion, and the relationship between aesthetics and ethics.

II. Course Outcomes

General Rationale: This course introduces students to the foundational questions, theories, and concepts in the Philosophy of Art. Among the various important distinctions that are introduced, students learn to distinguish the important question of what counts as art from the related question of what counts as good art. This provides the opportunity for both the analysis of philosophical concepts and of theories of art, as well as the analysis of the artworks themselves. Finally, students have an ideal opportunity to engage in synthesis of information and theory across the diverse disciplines of art and philosophy. The focus on writing and oral communication throughout the course adds an extra dimension to this course, contributing to their greater goals of the Liberal Studies program.

Objective 1:

Define and explain key concepts, theories, and debates in the Philosophy of Art.

Expected Student Learning Outcomes 1

Informed Learners

Rationale:

Assignments will test comprehension of the basic framework, concepts, and distinctions within the Philosophy of Art. This will involve ensuring students understand the fundamentals of the discipline, which is necessary for any subsequent advanced work. Assignments will focus on testing students' comprehension of the fundamentals of this area of Philosophy, and to appreciate the distinctive approach taken by Philosophers in addressing questions about art.

Objective 2:

Apply different philosophers' theories of art to various examples of artworks.

Expected Student Learning Outcomes 1

Informed Learners

Rationale:

Assignments will require students to demonstrate their understanding of the various questions and theories raised by Philosophers about art by applying the various distinctions, theories, and concepts in actual analyses of famous works of art. Assignments will test students understanding of why certain works of art as categorized as they are, why they are thought to be representative of certain theories of art.

Objective 3:

Demonstrate knowledge and understanding of the interrelationships within and across the

disciplines of Philosophy and Art.

Expected Student Learning Outcomes 1

Informed Learners

Rationale:

Students are provided a wealth of examples to which they can apply the different accounts of art, allowing them to learn to appreciate the value and significance of famous art works, and to be able to assess them in light of competing philosophical accounts of art. This focus on the connections among the disciplines of Art and Philosophy should satisfy the Informed Learner outcome.

Objective 4: Demonstrate effective oral and written communication abilities that show critical thinking skills as applied to the Philosophy of Art.

Expected Student Learning Outcomes 2

Empowered Learners

Rationale:

The use of debates and written work are intended to enhance student's abilities in oral and written communication, towards satisfying the Empowered Learner outcome. So too does the focus on critical thinking skills, which are so important to the discipline of Philosophy, and which are given particular focus in our lower-level courses. Assignments will test students' comprehension of the various theories of art, and to evaluate whether the competing theories themselves are viable theories of art. That is, not only will students examine works of art in light of various theories, they will be asked to critically reflect on the merits of the theories themselves. For instance, does a particular theory of art reflect our intuitions about what is necessary for something to be a (good) work of art? Should such intuitions have any place in assessment of theories of art and what counts as art (and good art)?

Objective 5:

Demonstrate understanding of the cultural, political, and ethical implications of art and aesthetic experience.

Expected Student Learning Outcomes 3

Responsible Learners

Rationale:

The section on Art and Ethics is one explicit way of satisfying the Responsible Learner outcome, as students will be asked to reflect on the social-political power of art, and to address questions about whether art is merely for passive observing pleasure, or whether it can also serve as instrument for social change and justice. Tracing the possible implications of various theories of art and individual works of art for their 'real world' effects is another way in which the Responsible Learner objective is met. The appreciation of other cultures and their histories through an examination of works of art in different cultures is another way in which the Responsible Learner outcome is satisfied by this course.

III. Detailed Course Outline

- A. INTRODUCTION: WHAT IS ART? (2 hours)
- a. Paradigms of Art: The canon and the importance of art.
 - b. The challenge of defining art in terms of necessary and sufficient conditions.
 - c. Attempts to characterize art by what it is not:

- i. Art vs. nature
- ii. Art vs. craft
- iii. Art vs. science
- d. Overview of different approaches and difficulties in accounting for such an important phenomenon.

B. REPRESENTATIONALISM, PART 1: ART AS IMITATION (6 hours)

- a. Explaining what art is through use of Plato's theory of art as imitation:
 - i. Art is an imitation of the physical world.
 - ii. Art is an imitation of an imitation and does not yield knowledge.
 - iii. Art arouses emotions and weakens reason.
 - iv. Art must be banned.
- b. Video: "History of Ancient Greek Theatre"
- c. Aristotle's cognitive theory of art:
 - i. Art is a depiction of a possible reality.
 - ii. Art can yield knowledge of human nature.
 - iii. Art arouses emotions and leads to catharsis and so need not weaken reason.
 - v. Art need not be banned.

C. EXPRESSIONISM: ART AND EMOTIONS (6 hours)

- a. Understanding art as a means of expressing emotions and how this is possible, through use of different theories, such as:
- b. Tolstoy's Transmission Theory:
 - i. Art is a means of communicating emotion from the artist to the audience.
 - ii. Art causes the audience to experience the emotion of the artist.
 - ii. Art is a means of communion between the audience and the artist.
 - iii. Art must promote the highest moral ideals of a culture.
- c. Collingwood's Single Artist Theory:
 - i. Art essentially involves the artist's exploration of her own feelings.
 - ii. What the audience experiences from art is secondary.
 - iii. Emotions can be known only through expression.
 - iv. Art is the imaginative idea in the mind of the artist.

Debate One (2 hours)

D. FORMALISM: ART AS SIGNIFICANT FORM (3 hours)

- a. The subjective starting point: Which words arouse aesthetic emotion?
- b. The necessity of essentialism.
- c. Significant Form as the essence of art, as articulated in Bell's account.
- d. Form makes abstract art "real" art; thus art does not depend on the ability to represent.

E. REPRESENTATIONALISM, PART 2: ART AS EXEMPLIFICATION (3 hours)

- a. Art functions through the use of symbols, contrary to Formalist accounts.

- b. How such symbols express emotions and cognitive content through the exemplification of properties.
- c. How this is possible even in cases of abstract art.
- d. Whether something is art depends on the context.
- e. Examination of Goodman's theory as an example of this approach.

F. ANTI-ESSENTIALIST THEORIES OF ART (3 hours)

- a. A rejection of traditional attempts to account for the nature of art by arguing that art is indefinable.
- b. We cannot give necessary and sufficient conditions for art.
- c. Art works share family resemblances, and thus must be considered as an "open concept" that resists definition.

Debate Two (2 hours)

G. THE INSTITUTIONAL THEORY OF ART (3 hours)

- a. Art must be understood in the context of the artworld, art theory, and art history.
- b. Art is a social institution that confers the status of candidate for appreciation on artifacts.
- c. Discussion of how so-called "ready mades" and found objects, including natural objects, can be art.
- d. Dickie's theory of art as an example of this approach.

H. THEORIES OF AESTHETIC EXPERIENCE (3 hours)

- a. Art should be understood from the point of view of the creative artist.
- b. Art must be defined in terms of the artist's intention to satisfy the aesthetic interest.
- c. Difficulties in discerning artists' intent, and in relying on this approach.

Oral Presentations (3 hours)

I. ART, ETHICS, & POLITICS (6 hours)

- a. Can (and should) art be a medium for social change? Does it have ethical significance or only the power to arouse emotions?
- b. Painting and Ethics: Does the moral value of the subject matter, attitude, and atmosphere of a painting affect its artistic value?
- c. Film and Politics: Does the political agenda of a film affect its artistic value? Consideration of two films as examples:
 - i. *Triumph of the Will* (Film, 1934), Leni Riefenstahl. Does the fact that this is a Nazi propaganda film affect its artistic value?
 - ii. *The Great Dictator* (Film, 1938-1941), Charlie Chaplain. Does the fact that this film is a satire of Hitler affect its artistic value?

Final Exam (2 hours)

IV. Evaluation Methods

Evaluation methods will vary among instructors. A sample follows for the above syllabus above:

Two, Critical Essays (each, approximately 5 pages): 50%
Participation in Debate (There will be 2 in total; students will participate in one and observe the other): 10%
Group Oral Report: 10%
Homework and In-Class Writing Activities: 15%
Final Exam: 15%

V. Example Grading Scale

90-100% A, 80-89% B, 70-79% C, 60-69% D, 59% or less F.

VI. Undergraduate Course Attendance Policy

Individual faculty members will develop their own policy in compliance with the university attendance policy as stated in the undergraduate catalog.

VII. Required Texts:

Wartenberg, Thomas, *ed. The Nature of Art: An Anthology*. (Wadsworth, 2nd edition, 2007). This text provides primary sources, as well as commentary and discussion of philosophical issues in art.

Note: There are many excellent anthologies suitable for an introductory level, Philosophy of Art class. Most faculty will typically choose to use an anthology, and supplement as they deem necessary with other readings. Some faculty may choose, however, to create a course-pack of famous, important primary articles and book excerpts.

Supplemental Reading: Stecker, Robert. *Aesthetics and the Philosophy of Art* (Rowman and Littlefield, 2005).

VIII. Special Resource Requirements

None.

IX. Bibliography

Bell, Clive. *Art*. (General Books LLC, 2010. Originally published, 1914).

Cooper, D. ed. *A Companion to Aesthetics*. (Wiley-Blackwell, 2009).

Carroll, Noël. *Philosophy of Art: A Contemporary Introduction*. (Routledge, 1999).

Carroll, Noel. *Beyond Aesthetics*. (Cambridge University Press, 2001).

Danto, Arthur. *After the End of Art*. (Princeton University Press, 1998).

Danto, Arthur. *The Abuse of Beauty*. (Open Court, 2003).

Danto, Arthur, *The Transfiguration of the Commonplace*. (Harvard University Press, 1981).

- Davies, Stephen. *Definitions of Art*. (Cornell University Press, 1991).
- Davies, Stephen, "Non-Western Art and Art's Definition," in Carroll (ed.), *Theories of Art Today*, 2000, pp. 199-217.
- DeClerq, Rafael, "The Concept of an Aesthetic Property," *Journal of Aesthetics and Art Criticism*, 2002, vol. 60: pp.167–172.
- Dickie, G. *Aesthetics: An Introduction*. (Pegasus, 1971).
- Dickie, G. *Art and the Aesthetic: An Institutional Analysis*. (Cornell University Press, 1974).
- Goldman, Alan. *Aesthetic Value*. (Westview Press, 1995).
- Goodman, Nelson. *Languages of Art: An Approach to a Theory of Symbols*. (The Bobbs-Merrill Company, 1968).
- Iseminger, Gary, *The Aesthetic Function of Art*. (Cornell University Press, 2004).
- Janaway, Christopher. *Images of Excellence: Plato's Critique of the Arts*. (Oxford University Press, 1998).
- Kivy, Peter. *Philosophies of the Arts*. (Cambridge University Press, 1997).
- Lehrer, Keith. "Representation in Painting and Consciousness," *Philosophical Studies*, 2004, vol. 17, pp. 1-14.
- Shiner, Larry. *The Invention of Art*. (University of Chicago Press, 2001).
- Shiner, Larry. "Western and Non-Western Concepts of Art: Universality and Authenticity" in Davies and Sukla (eds.), *Art and Essence*, 2003, pp. 143-157.
- Stecker, Robert. *Aesthetics and the Philosophy of Art*. (Rowman and Littlefield, 2005).
- Walton, Kendall. "Aesthetics—What?, Why?, and Wherefore?" *Journal of Aesthetics and Art Criticism*, 2007, vol. 65: pp. 147–162.
- Weitz, Morris. "The Role of Theory in Aesthetics," *Journal of Aesthetics and Art Criticism*, 1956, vol.15: pp. 27-35.
- Zangwill, Nick. *The Metaphysics of Beauty*. (Cornell University Press, 2001).
- Zemach, E. *Real Beauty*. (Pennsylvania State University Press, 1997).

SAMPLE ASSIGNMENT (ESSAY) FOR LIBERAL STUDIES COURSE: PHIL 223

For this essay, you are to compare two theories of art as presented by different authors from the relevant portion(s) of the course. One theory must be a version of the Expression theory (as defended by either Tolstoy or Collingwood); the other can be any other theory in section B (either Representationalism or Expressivism).

To focus your analysis and comparison, you should pick an artwork to analyze using the different theories of art. Describe your chosen artwork(s), and when possible, put a picture of it in your paper. Explain each theory you consider; be sure to provide an especially thorough explanation of the aspects of the theory that you use in your analysis. What does each theory tell us about the artwork? What does it enable us to understand? You must argue that one theory is more illuminating regarding the artwork and explain why. Some more specific questions you might address include: Does one theory emphasize different features of the artwork than the other does? Are certain features of the artwork characterized differently in each theory? Does the artwork actually attain the status of art according to each theory?

These essays are designed to enhance your reading and understanding and to prepare you for class discussions and debates.

In particular, your essay should include:

1. Clear, accurate, and concise summaries (in your own words) of each of your two chosen theories.
2. A thoughtful, carefully reasoned, and fair-minded comparison of the two theories with regard to a particular artwork
3. Please include an appendix to your paper that contains a brief description and evaluation of your experience in writing the paper using the list of intellectual traits and standards previously provided. Were you able to practice intellectual empathy? Were you fair-minded? What other intellectual traits did you practice? Which others were especially difficult for you? *To earn the maximum possible points here, you must discuss at least two you did well and at least one you found difficult.*

MECHANICS: Your paper should be approximately five pages long (between 1,400 and 1,700 words), double-spaced, with size 12 font and one-inch margins on all sides. Your final paper should have a signed and dated cover sheet. Each page of your paper should include a header with your name and the title of your paper (or a shortened version of the title).

Essays should be primarily in your own words. Do not quote long passages from the text. *The IUP Academic Integrity Policy* states that both directly quoted and paraphrased material must be acknowledged by a reference.

Plagiarism is dishonest and illegal. Writers are indebted to authors from whom they borrow exact words, ideas, theories, opinions, statistics, illustrative material, or facts (beyond common knowledge). Writers are also indebted if they summarize or paraphrase in their own words material from sources. All quoted material requires the acknowledgement of the source by the use of quotation marks or indentation (if exact wording is incorporated). In addition, both directly quoted and summarized material must be acknowledged by use of a note or parenthetical citation that indicates the author and/or date of publication and page number or numbers.

Grading Criteria for this essay assignment:

Accuracy & scope	25 %
Clarity, coherence & organization	25 %
Strength of reasoning	20 %
Grammar, style, & documentation	15 %
Originality	15 %

These CRITERIA are explained in detail on the evaluation criteria sheet, summarized here:

I. ACCURACY & SCOPE:

- A. Did you use two philosophers' views in your paper? Did you accurately represent their views?
- B. Does your paper show a depth of understanding of the art work(s) and the theories, or is it superficial/shallow?
- C. Does your paper adequately cover your chosen thesis? Did you narrow your thesis enough so that you could cover it adequately in 5 pages?

II. CLARITY, COHERENCE & ORGANIZATION:

- A. Is your paper clear?
 - 1. Could an IUP student who has not taken PHIL 223 understand it?
 - 2. Did you explain all technical or problematic terms?
- B. Is your paper coherent and well organized?
 - 1. Does it have a clear thesis?
 - 2. Did you start a new paragraph whenever you changed topics?
 - 3. Does the order of your paragraphs make sense?

III. STRENGTH OF REASONING:

- A. Have you sufficiently explained and discussed your two theories?
- B. Does your paper show that one theory is superior to the other for analyzing your artwork?
- C. Did you support all statements that are not obviously true?
- D. Have you stated and responded to possible objections to your thesis?

IV. DOCUMENTATION, GRAMMAR, & STYLE:

- A. Have you properly documented your paper?
 - 1. Did you avoid long quotations by generally putting the philosophers' views in your own words?
 - 2. Did you document all paraphrases and quotes from the readings with references like this- (author, p. #)--in the body of your paper?
 - 3. If you used sources other than the required readings (strictly optional), did you provide proper documentation for them?
- B. Have others checked your grammar and spelling?
- C. Have you avoided run-on sentences and sentence fragments?
- D. Have you written in a style that is comfortable for you?
 - 1. Did you read your paper aloud?
 - 2. Did you have someone else read your paper aloud to you?

V. ORIGINALITY:

Can you answer "Yes" to one or more of the following questions?

- A. Is your thesis original?
- B. Have you provided some original arguments for your thesis?
- C. Have you considered and responded to some original objections to your thesis?
- D. Have you given some original criticisms of a position?

Answers to Liberal Studies Questions

1. Though it may happen on occasion, usually there will not be more than one section offered per semester, though different faculty may teach the course in different semesters. Should there be more than one section, by relying on the syllabus of record, as well as through regular meetings and discussions about the goals of our lower-level, introductory type courses, we will be able to ensure that a similar range of topics are being taught, and that all who teach this class will share in the same objectives and learning outcomes.

2. When particular works of art are discussed in the context of various aesthetic theories, care will be taken to introduce where possible works by minorities or women. In addition, this course will feature a section on Art and Ethics, which will touch upon issues that concern minorities and women. Writings by Anne Eaton, "Painting and Ethics," and Mary Devereaux, "Beauty and Evil: The Case of Leni Riefenstahl," may be used as examples of works by women authors.

3. Instructors of this course will typically use an anthology of primary texts. In addition students will read particular essays and opinion pieces on various topics not found in the anthology of choice. The combination of the two will ensure that this requirement is met.

4. As Philosophy courses aren't typically offered in high schools, most students have no exposure to the discipline prior to college. Given this, we, like most Philosophy departments, don't offer introductory courses designed for majors, as the vast majority of our majors declare after taking an introductory course. All of our knowledge area courses are thus designed to introduce the discipline to students, whomever they are. Students who decide to major in Philosophy will simply build on what they have learned in this general introductory course.

COURSE ANALYSIS QUESTIONNAIRE

A. Details of the Course

- A1. The course will be open to all IUP students.
- A2. This course does not require changes in any existing Philosophy department courses.
- A3. This course has not been offered on a trial basis.
- A4. This is not a dual-level course.
- A5. This course may not be taken for variable credit.
- A6. Introductory-level courses on the Philosophy of Art are very common in American undergraduate Philosophy programs. The following are representative:

Mount Holyoke College: *PHIL 273: Philosophy of Art*
(<http://www.mtholyoke.edu/courses/acurran/phil273/syll.html>)

Loyola University, New Orleans: *PHIL 230: Aesthetics*
(www.msu.edu/~bricerob/PDF/syllabi/syllabus_art.pdf)

California State University, Long Beach: *PHIL 361: Philosophy of Art and Beauty*
(http://www.csulb.edu/~jvancamp/361/361_4.html)

Brandeis University: *PHIL 123A: Philosophy of Art*
(<http://people.brandeis.edu/~rind/phil123/syllabus.html>)

- A7. This specific course is not required by the American Philosophical Association (APA). In general the APA does not provide recommendations for undergraduate curriculum content.

B. Interdisciplinary Implications

- B1. This course will be taught by only one instructor, and always by the Philosophy Department.
- B2. This course does not duplicate or affect courses offered by other departments. This is not a history of art class, for instance. The philosophical orientation to issues and analyses of art distinguishes this class from other courses where artworks may be discussed.
- B3. This course will not be cross-listed.
- B4. This course will be open to all enrolled undergraduate students, with no prerequisites in place. No seats will be set aside in particular for Continuing Education students, though they are welcome to register.

C. Implementation

- C1. The department can work this course into its rotation of courses.
- C2. No additional space, equipment, supplies, or library materials are needed beyond what instructors typically use in classrooms with a 'media station'.
- C3. None of the resources for this course are based on a grant.
- C4. The course will be offered once a semester, or once a year, depending on other courses we will be offering.
- C5. We expect to offer one section each semester the course is offered.
- C6. Enrollment caps for lower-level classes are set by our College, and are presently at approximately 55 students.
- C7. The American Philosophical Association does not recommend maximum enrollments for this type of course.
- C8. This is not a distance education course.

D. Miscellaneous

None.

GENERIC SYLLABUS
Category: Mandated

I. Catalogue Description

PHILOSOPHY 223: Philosophy of Art

3 credits
3 Lecture Hours

The course investigates some of the major problems in the philosophy of art, e.g., the nature of beauty and the aesthetic experience, the ethics and politics of art, creativity, the nature of the work of art and aesthetic objects, the concept of fine art and the evaluation of works of art and aesthetic objects.

II. Course Objectives

1. To introduce students to the discipline itself through a presentation of its major problems, the main divisions of its questions, and the historical figures whose ideas inform even the layperson's view of art.

2. To illustrate the theoretical content with appropriate examples from the various arts [to indicate gender, ethnic, racial considerations where appropriate and feasible].

3. To enable the student to raise critical and meaningful questions about the arts without falling into mere subjective response or unexamined positions.

4. To demonstrate the difference between a theory about art and an individual's artistic preferences.

III. Course Outline*

A. The Nature of the Philosophy of Fine Art

1. Twelve-fold division of problems
2. Different approaches/methodologies to the discipline
3. The avant-garde and its impact on the meaning of art and the categories used to discuss it; the possibility of a trans-historical definition of art
4. Art, gender, and race
5. Aesthetic merit: evaluation of works of art and aesthetic objects.

B. Historical Figures and Problems

1. Plato: question of beauty; politics of art; inspiration and creativity
2. Aristotle: nature of his Poetics; meaning of tragedy;

relation of philosophy and poetry; meaning of mimesis

3. Plotinus: the role of the artist; distinction of objective and subjective aspects of the beautiful; nature of creativity

4. Thomas Aquinas: the nature of art as a practical knowledge; definition of beauty [reference to James Joyce]

5. The Question of Taste in the eighteenth century; David Hume

6. The Kantian Revolution: Critique of Judgment; art as disinterested

7. The politics of art in Friedrich Schiller: On the Aesthetic Education of Man

8. The development of a systematic philosophy of art: G.W.F. Hegel: Philosophy of Fine Art

9. Feeling and Art: Leo Tolstoy: What is Art?

10. Art and Intuition: Benedetto Croce: Aesthetics

11. A Phenomenology of Art: Mikel Dufrenne and Roman Ingarden

12. Oriental Philosophies of art [Japan; China; India]

13. The symbolic nature of art: Goodman: Languages of Art

*NOTE: The above outline illustrates a typical course in the discipline [excepting # 12], but would vary from instructor to instructor because of the range of the material and variety of presentations. Texts in the area exhibit a great diversity according to the perspective of the author.

IV. Evaluation Methods

Given the range of possible topics, authors treated, and approaches, evaluation will vary according to instructor, but would include some or all of the following:

(1) traditional examinations of either an objective or essay type

(2) traditional research projects, e.g., term papers, book reports, class presentations

(3) students lead in-class discussion on assigned themes

(4) creative projects which illustrate theoretical concepts considered

V. Required Textbooks: this will vary with the instructor, but would include at least some of the following, but definitely (3):

(1) traditional anthologies arranged either historically or problematically

(2) anthology of journal articles selected by the instructor

(3) supplemental readings in addition to (1) and/or (2) of short book length works, e.g., Aristotle's Poetics; Clive Bell, Art, Walter Kaufmann, Tragedy and Philosophy

VI. Bibliography*

- Aquinas, Thomas. Summa Theologiae, First Complete American Edition in three volumes, translated by the Fathers of the English Dominican Province, Benziger Brothers, Inc., New York, 1947.
- Aristotle. Poetics, translated by W. Hamilton Frye, Loeb Classical Library, Harvard University Press, Cambridge, Massachusetts, 1953.
- Gilbert, Katherine E. Studies in Recent Aesthetics; A History of Aesthetics; Aesthetic Studies: Architecture and Poetry.
- Goodman, Nelson. Languages of Art. The Bobbs-Merrill Co. Inc., 1968.
- Hegel, G.F.W. Aesthetics, Lectures on the Fine Arts, translated by T.M. Knox, 2 Volumes, Oxford At the Clarendon Press, 1975
- Hume, David. Of the Standard of Taste and Other Essays, edited by John W. Lenz, Library of Liberal Arts, The Bobbs-Merrill Company, Indianapolis, 1965.
- Kant, Immanuel. The Critique of Judgment, translated by James Creed Meredith, Oxford At the Clarendon Press, 1952.
- Langer, Susanne K. Feeling and Form. New York: Scribners.
- Reflections on Art: A Source book of writings by artists, critics, & philosophers. New York: Oxford UP, 1961
- Plato. "Ion", "Hippias Major", "Phaedrus", "Republic", "Laws", in The Collected Dialogues of Plato, including the Letters, edited by Edith Hamilton and Huntington Cairns, Bollinger Series LXXI, Princeton University Press, 1971.
- Plotinus, Enneads, translated by Stephen MacKenna, second edition, Pantheon Books, New York, nd.
- Sontag, Susan. Against Interpretation, New York: Farrar, Straus & Giroux, 1966.