

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- (x) Professor DR. SHERRILL J. BEGRES Phone 2310
- (x) Writing Workshop? (If not at IUP, where? when? \_\_\_\_\_)
- (x) Proposal for one W-course (see instructions below)
- (x) Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

- ( ) Department Contact Person \_\_\_\_\_ Phone \_\_\_\_\_
- ( ) Course Number/Title \_\_\_\_\_
- ( ) Statement concerning departmental responsibility
- ( ) Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- ( ) Professor(s) \_\_\_\_\_ Phone \_\_\_\_\_
- ( ) Course Number/Title \_\_\_\_\_
- ( ) Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) Sherrill J. Begres

Department Chairperson Joel Mesko 2-5-92

College Dean Rachel Jurgens 2/5/92

Director of Liberal Studies CP Leal 2/18/92

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.

## WRITING SUMMARY

## PH 223: PHILOSOPHY OF ART

PH 223, Philosophy of Art, is proposed as a "W" course.

**I. DISTINCTIVE CHARACTERISTICS:**

PH 223, Philosophy of Art, is designed to introduce students to some of the major theorists (e.g., Aristotle, Tolstoy, and Hume) and to some of the major problems in the philosophy of art (e.g., the nature of beauty, the ethics and politics of art, and the concept of fine art).

PH 223 has been approved for the LS Philosophy/Religious Studies Humanities requirement. The course will be taught every third semester, perhaps once a year if enrollments warrant. Students at all undergraduate levels may take this course. Enrollment in "W" sections will be limited to 25. The course counts toward the philosophy major and minor, but it is not designed primarily for majors and minors.

**II. TYPES OF WRITING:**

A. Ungraded Freewriting: Students will periodically be asked to freewrite for ten minutes or so. These writings will not be graded, but will sometimes be collected and read. The function of the freewrites will be to explore their own ideas in preparation for discussion or to express their reactions to readings, to class discussion, or to course requirements and activities.

B. Ungraded Note Taking: I lecture from several books, and some of the material presented in lecture and discussion is not in the assigned texts; in addition, much of the material studied is difficult to understand. For these reasons, students will be encouraged to take thorough class notes. The notes will not be collected or graded, but may be examined if a student has questions or is having difficulty in the class.

C. Ungraded Journal Requirement: Students will be required to keep a journal of their assigned readings. The journal notes will include (with regard to every reading assignment) recordings of: major philosophical points, student reactions to the material, and student questions regarding the reading material. The journals will be inspected at least twice during the semester.

D. Essay Examinations: Students will be required to write a midterm and a final examination. Each examination will contain two sections -- a short-answer section and an essay section. Each examination will be worth 25 percent of the course grade.

E. Book Review: Each student will be required to write a 5-10 page book review. The book will be chosen from among a list of

approximately five (5) books provided by the instructor. These reviews will not be book summaries, but will be critical reviews requiring both exegesis and criticism. The book review will be worth 25 percent of the course grade.

F. Term Paper: Each student will be required to write a 5-10 page term paper. The paper will require that the student take a position about a particular work of art (previously approved by myself), support that position with philosophical arguments, and consider and argue against the opposite position. The papers will be monitored at various stages: thesis choice, first paragraph, and conclusion. I will grade each paper according to criteria distributed on a check sheet. Students may revise and resubmit papers. The term paper will be worth 25 percent of the course grade.

## COURSE SYLLABUS

### WRITING INTENSIVE PH 223 PHILOSOPHY OF ART

#### I. CATALOG DESCRIPTION - 3 credits; No Prerequisites

PH 223 PHILOSOPHY OF ART: 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

A. Students will be introduced to and evaluate the theories of some of the great philosophy of art theorists and some of the more compelling problems in the field.

B. Students will develop the skills of critical thinking through the development of the skills of inquiry, abstract logical reasoning, critical analysis and evaluation.

C. Students will enhance their self-esteem by coming to view themselves as critical thinkers and by experiencing their own creativity in writing.

D. Students will come to see contemporary art as a part of a very old artistic and philosophical tradition.

E. Students should also be able

1. to relate philosophers to their ideas accurately
2. to define key ideas
3. to state a philosophical position, give reasons for that position, and criticize it or show its vulnerable points
4. to answer the "so what" question; i.e., why is this important?
5. to increase their proficiency in reading primary source material.

#### III. TEXTS:

##### A. REQUIRED TEXTS

1. Dickie, George, Richard Sclafani & Ronald Roblin, eds., Aesthetics. St. Martin's Press, 1989 (DS&R).

##### B. REQUIRED READINGS (ON RESERVE)

1. Goodman, Nelson, "Reality Remade"
2. Black, Max, "Metaphor"

**C. REQUIRED FOR BOOK REVIEW -- CHOOSE ONE:**

1. Chadwick, Whitney. Women, Art, and Society. London: Thames and Hudson Ltd., 1990.
2. Cooper, David E. Metaphor. Cambridge, Mass., Basil Blackwell, Inc., 1986.
3. Dickie, George. Evaluating Art. Philadelphia, Temple University Press, 1988.
4. Eagleton, Terry. The Ideology of the Aesthetic. Cambridge, Mass., Basil Blackwell, Inc., 1990.
5. Ecker, Gisela. Feminist Aesthetics. Boston: Beacon Press, 1985.
6. Goodman, Nelson, and Catherine Elgin. Reconception in Philosophy. Indianapolis, Hackett Publishing Co., 1988.

**D. RECOMMENDED**

1. Strunk, William and E. B. White, The Elements of Style.
2. MLA HANDBOOK for Writers of Research Papers, Theses, and Dissertations.

**IV. COURSE OUTLINE & REQUIRED & RECOMMENDED READINGS**

Recommended readings are indicated by an asterisk (\*):

**A. INTRODUCTION - No Readings**

**B. MORAL VALUE**

1. Catharsis and Tragedy
  - (a) Aristotle, from the Poetics (DS&R 32-47)
  - (b) \*Schaper, Eva, "Plato and Aristotle on the Arts: From Prelude to Aesthetics" (DS&R 48-56)
2. The Artist as Moralizer
  - (a) Tolstoy, Leo, from What is Art? (DS&R 57-63)
  - (b) \*Bates, Stanley, "Tolstoy Evaluated: Tolstoy's Theory of Art" (DS&R 64-72)
3. Art and Culture
  - (a) Nietzsche, Friedrich, "Apollinian and Dionysian Art: from The Birth of Tragedy" (DS&R 471-488)
  - (b) \*Schacht, Richard, "Nietzsche on Art in The Birth of Tragedy" (DS&R 489-512)
4. Art and the Irrational
  - (a) Freud, Sigmund, "The Relation of the Poet to Daydreaming" -- On Reserve
  - (b) Freud, Sigmund, "The Moses of Michelangelo" --

- On Reserve
- (c) \*Collingwood, R. G., "Art as the Expression of Emotion: from The Principles of Art" (DS&R 96-118)

### C. AESTHETIC VALUE

1. Form in Art
  - (a) Hume, David, "Of the Standard of Taste" (DS&R 242-253)
  - (b) Mothersill, Mary, "Hume and the Paradox of Taste" (DS&R 269-287)
  - (c) \*Bell, Clive, "Art as Significant Form: from Art" (DS&R 73-83)
2. Taste and Ideal Art
  - (a) Kant, Immanuel, "A Theory of Aesthetic Judgment: from the Critique of Judgment" (DS&R 287-305)
3. Criticism and Interpretation
  - (a) Walton, Kendall, "Categories of Art" (DS&R 394-414)

#### Midterm examination on or about:

4. Cognitive Value
  - (a) Plato, "The Quarrel Between Philosophy and Poetry: from the Republic, Book X" (DS&R 20-31)
  - (b) Goodman, Nelson, "Reality Remade" (On Reserve)
  - (c) Black, Max, "Metaphor" (On Reserve)
5. Modernism
  - (a) Cavell, Stanley, "Sights and Sounds: from The World Viewed" (DS&R s560-575)
6. Meta-Art
  - (a) Danto, Arthur, "The Artistic Enfranchisement of Real Objects: The Artworld" (DS&R 171-182)
7. Art in the Artworld
  - (a) Dickie, George, "The New Institutional Theory of Art" (DS&R 196-205)
  - (b) \*Cohen, Ted, "The Possibility of Art: Remarks on a Proposal by Dickie" (On Reserve)
  - (c) \*Binkley, Timothy, "Piece: Contra Aesthetics" (On Reserve)

#### Final Examination on or about

### V. EVALUATION METHODS:

The semester grade will be determined as follows:  
 25% Midterm Examination: All Essay  
 25% Final Examination: All Essay

25% Book Review: 5-10 typed, double-spaced pages.  
25% Term Paper: 5-10 typed, double-spaced pages.

**FINAL GRADE SCALE:**

90 - 100% = A  
80 - 89% = B  
70 - 79% = C  
60 - 69% = D  
0 - 59% = F

CRITERIA FOR A SUCCESSFUL PHILOSOPHY PAPER

Ask yourself the following questions:

1. Do I have a thesis; i.e., what do I want to argue for? Do I state this clearly and at the beginning of my analysis?
2. Do I show that I know the difference between approaching a topic philosophically as distinct from some other approach e.g., those of Sociology, Psychology, History, Religion, Political Science, etc.?
3. When I quote or paraphrase is it clear to the reader when I am speaking and when my sources are speaking?
4. When I quote or paraphrase do I make it clear why I am doing so; i.e., do I explain how it fits in, how it furthers the analysis, how it supports a point, etc.?  
(a) Remember an acceptable paper is not simply stringing together quotes and paraphrases; it must show that you are in charge and that your sources assist you -- not control you.
5. Do I define terms that are likely to be obscure or technical for an intelligent reader or, if appropriate, do I give examples and illustrations to clarify my points?
6. Do I give reasons for all my claims?
7. Do I sum up periodically and point the reader ahead with phrases such as "so far we have shown" or "what now needs to be done is the following"?
8. Do I show the strongest point(s) and the most vulnerable point(s) of my analysis?
9. Do I begin a new paragraph for shifts in thought and introduce that paragraph with a topic sentence that sets up what I want to elaborate?
10. Do I have a conclusion?
11. How has my paper developed, deepened or expanded the ongoing discussions in class?
12. Have I checked spelling, grammar and punctuation?
13. Is my paper clear, readable, and well organized?
14. Do I have a title page, a bibliography, and foot or end notes?
15. Am I sure I have not plagiarized?
16. If someone else worked in any way on the paper with me have I thanked them on the blank page between the title page and page



one of the text, and have I indicated the extent of their help?

17. Have I appended an outline of my paper?

\*Note: Student should be aware that five (5) major violations will be grounds for the reader to stop reading and return the paper as unacceptable.