San José State University
Humanities and Arts/Philosophy
Phil. 66, Introduction to Aesthetics, Sections 1 and 2, Spring 2017

Course and Contact Information

Instructor: Prof. Tom Leddy

Office Location: Faculty Office Building 206. (The Faculty Office Building is a two-story building between the Spartan Complex and Dwight Bental Hall. English is on the first floor. Philosophy is on the second floor.)

Telephone: 408 924-4528. I may be reached here during my office hours. If I am not there, please leave a message on voice-mail and I will call back.

Email: Thomas.leddy@sjsu.edu [preferred method of communication] Feel free to ask questions.

Office Hours: MW 12:00-1:15, 4:30-5:00.

Class Days/Time:
Section 1 MW 10:30-11:45
Section 2 MW 1:30-2:45

Classroom: BBC 203

Prerequisites: None

GE/SJSU Studies Category: Area C1 Arts

Faculty Web Page and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on my faculty web page at http://www.sjsu.edu/people/thomas.leddy under Courses, Philosophy 66 Introduction to Aesthetics, or just go to SJSU Home and then Faculty and Staff, search for Leddy, and then bookmark the site. Also you should regularly check your email for messages “From the Desk of Professor Leddy.” I do not use Canvas.

Course Description

Catalog Description: Issues such as the nature of beauty and ugliness, definition of art, creativity, and interpretation and evaluation of art. Philosophical discussion of works of art and our responses to them.

Expanded Description: Aesthetics explores such issues as: What is beauty? What is ugliness? Is there such a thing as good taste? Can we prove that one work of art is better than another? What is art, and can it ever be defined? How are the various art forms (painting, music, photography, architecture, video art, poetry, etc.) related to each other? What is the meaning of a work of art? How does art relate to emotion? Does art give us knowledge? What does our experience of art tell us about the nature of reality? What is the creative process in art? What significance does aesthetics and art have for our lives? Is there a proper way to appreciate natural beauty? What is the relation between art and everyday life? This course will look at these questions, and others, from various philosophical perspectives as well as other perspectives including art criticism and the history of art.
Art forms discussed will include painting, sculpture, dance, architecture, photography, music, and to some extent, literature. (Since this is an Arts class in G.E., and since the literary arts are covered in the Letters area of G.E., we will not emphasize literature as much here.) We will read writings by philosophers and other theorists in these fields. Then we will apply our knowledge to individual works of art.

You will be expected to have one art field trip experience which will involve visiting a visual art exhibit (museum, art gallery, etc.). You will describe, analyze and interpret this event using the concepts you have learned from the various readings and from class lecture and discussion.

Illustrations of painting, sculpture, photography, public art, architecture, and other visual art forms will be used in class. There will also be musical examples.

Typical class sessions will involve lecture, general discussion, small group discussion, and in-class writing. We will also take at least one excursion to see art works or works of architecture near or on campus.

**GE Learning Outcomes (GELO)**

Upon successful completion of this course, students will be able to:

SLO1. recognize aesthetic qualities and processes that characterize works of the human intellect and imagination; [to be assessed in the field paper, quizzes and the final exam]

SLO2. respond to works of art both analytically (in writing) and affectively (in writing or through other forms of personal and artistic expression) [to be assessed in the field trip paper]

SLO3. write clearly and effectively [to be assessed in homework assignments, field trip paper, quizzes and final exam].

Students will also have the opportunity to

- experience significant works of art in the classroom, and in performances or exhibitions [to be assessed in classroom examples and in the field paper]

- understand the historical or cultural contexts in which specific works of art were created [to be assessed in the final exam] and

- recognize the accomplishments of and issues related to women and diverse cultures reflected in such works of art. [to be assessed in the final exam]

The GE writing requirement for this course will be met by four homework assignments of two pages each, one field trip paper requirement of four pages, in-class writing assignments, quizzes, and the final exam. The total amount of writing will be minimum 3000 words.

**Course Learning Outcomes (CLO)**

In addition to the GE course objectives above, on successful completion of this course students shall be able to:

1. reason well about works of fine and popular art and join the conversation of those who do

2. compare and contrast competing theories concerning the nature of art in general and concerning several particular art forms

3. compare and contrast various competing theories concerning the nature of beauty, aesthetics, and aesthetic experience

4. read and analyze difficult texts in philosophy and related disciplines

5. explain the history of philosophy of art and aesthetics
Required Texts/Readings

Textbook

Textbooks


You can use an electronic edition, but I don’t recommend it since it is hard to find the page number during class discussion.

**Bring this text to every session of class.**


Other Readings

Some other readings and their locations will be listed in the schedule of classes. Sometimes I will also refer you to additional lecture notes which will be available on my web page.

Library Liaison

Peggy Cabrera  peggy.cabrera@sjsu.edu  [http://libguides.sjsu.edu/philosophy](http://libguides.sjsu.edu/philosophy)

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week [i.e. 9 hrs. per week for this class, or 3 hrs. in class and 6 hrs. outside class]), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in **University Policy S12-3** at [http://www.sjsu.edu/senate/docs/S12-3.pdf](http://www.sjsu.edu/senate/docs/S12-3.pdf)

Grading Policy

20% Quizzes (There will be three or four quizzes: look for dates in the course schedule) #1 Feb. 22, #2 March 15, #3 May 3. There may be a fourth “pop” quiz.

20% Homework  (Three homework assignments: look for dates in the course schedule) #1 Due Feb. 15, #2 Due March 2, #3 Due May 8.

20% Class Participation

20% Field Trip Paper  Due April 5

20% Final Exam  see end of schedule for date

100% total
Your grade will be determined by averaging the grades of the five units listed. Each grade is assigned a number: A+ = 13, A = 12, and on down. For example, an average of 12.5 is an A+. An average of 12.5 or above is an A+, 11.5-12.4 is an A, and so on.

**Quizzes.** Quizzes will be short essay-style and will come at the end of the class to check your understanding of the readings, lectures, and videos, if used. Although I list some quizzes, there may be pop quizzes. I might announce an upcoming quiz in the preceding class session. Answering quiz questions may require having a copy of the Ross text with you. The overall quiz grade will be the average of all quiz grades.

**Homework.** Homework answers should be at least two pages long and typed (min. 500 words). There will be three or four homework assignments. The overall homework grade will be the average of these three grades.

**Class Participation.** Factors include

- **Verbal Participation.** This includes questions and comments in the general class and in small groups. These questions and comments should show that you are engaged and thinking about the material. I am impressed by students who ask lots of good questions and make interesting comments in class.

- **Evidence of Having Read the Material.** I like to call on people in class: be prepared!

- **In-Class Projects.** This includes any writing I ask you to do in class. I grade in-class writing on a pass (P)/no pass (NP) basis. Sometimes I give a “pass plus (P+)” for particularly good in-class writing, and sometimes I give a “pass minus (P-)” for particularly bad, but not quite failing, in-class writing. This is a very important factor in class participation.

- **Office Visits.** When you come to my office bring any written work you have done so far in the course including in-class writing. Come by also if you just feel like continuing the dialogue.

**Field Trip Paper** For explanation of this assignment, see the section on the field trip paper below. The field trip paper should be at least four pages long, typewritten, double-spaced.

**Final Examination**
This will be an essay exam. There will be one or two questions. If there are two, the final grade will be the average of the two. I will give you a review one week before the exam. The exam will be open-book, open computer. Bring a couple greenbooks. These special little booklets for exams may be purchased at Spartan Books and at other locations on campus. Be sure to write or print your answer legibly. Be sure to put your name on the front. The final exam will be held on at the official final exam date, time and room listed on our schedule.

**Grading Information**
See “Grading Policy” above.

**Extra-Credit:**
If you want extra credit read and critically discuss any essay in one of the aesthetics journals mentioned in the supplemental material to the syllabus or any chapter in a book on aesthetics including anything in the Ross textbook we have not discussed in class. The extra-credit paper must be at least three pages typewritten and must adequately footnote the work discussed. I give extra credit points based on how much thinking I believe you put into the project. One extra credit point is equal to improving a quiz grade say from a C to a C+, or an A to an A+.

**Papers and Homework: Some preliminary notes.**

- See “Guidelines for Writing Papers in Philosophy” on my web site.
b. Evaluation of papers and homework will include assessment of your writing ability in terms of grammar, spelling, clarity, conciseness, coherence, and logic. **Excellent papers will show good understanding of the written material discussed and engagement with the issue, for example in raising criticisms, trying to resolve a debate or developing your own position.** In short, papers should be philosophy papers, not history or psychology papers. See “Guidelines” for more on this. Good writing is essential to a good philosophy paper. If you have problems with reading or writing in English, be sure to get help from advisors, the writing center, or myself. The Philosophy Department has its own Philosophy Center where you can get help: this is located across the hall from my office in the Faculty Office Building, second floor.

c. **All papers and homework assignments may be rewritten for a second grade.** In order to rewrite a paper or homework assignment it is a good idea to see me during my office hours and have me go over what you have written with you. At that time I will explain any comments I wrote in the margins of your graded papers, and make further suggestions for improvement. You should try to deal with all of the points raised in my written and spoken comments in your revised paper. **Revised papers and homework should be stapled to the old graded version. Please highlight or boldface any new or rewritten material.** Rewrites may be turned in any time up until the last day of instruction. You may rewrite more than once. Your final grade for the paper will be the best grade you receive.


e. **How to do citations.** I expect proper citations in papers. Please follow the Chicago Manual or MLA style. Chicago style can be found here: [http://www.chicagomanualofstyle.org/tools_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html). See also my own abridged version of this on my web page. Do not use APA or AMA Style. You can use either footnotes or endnotes. You should know how to insert footnotes in your word-processing program (most students use Microsoft Word). I will show you how to insert footnotes in Microsoft Word in class. Notes should be numbered consecutively (this is done automatically in Word). If you are getting information from one of the journals that the SJSU library provides on-line do not cite the web site, the library, the URL, the access date or the database. That is, treat it as if it were an article in a print journal.


A typical citation of a book looks like this: Pollan, Michael. *The Omnivore’s Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006. “New York” is the place of publication (found behind the title page), “Penguin” is the publisher, “2006” is the copyright date. The copyright date is usually found either at the bottom of the title page or behind that page. It often has a C with a circle around it.

“Ibid.” is used when the page is the same, for example when you quote twice from the same page. “Op. cit.” is used when the source has already been cited. When you use “Op. cit.,” you still need to give the page number afterwards. Here is an example: op. cit., 46.
**Classroom Protocol**

**Attendance.** You should attend all meetings of the class, not only because you are responsible for material discussed, but because active participation is essential for you to achieve the goals of this course. (Dialogue is important in philosophy!) Also, you will be unlikely to understand many of the readings without the benefit of the lectures and illustrations. If you have been out of school for more than a couple days you should let me know and ask about making up the work.

**Academic Senate [University] Policy on Attendance:** “Students are expected to attend all meetings for the courses in which they are enrolled as they are responsible for material discussed therein, and active participation is frequently essential to ensure maximum benefit to all class members. In some cases [as in Philosophy classes], attendance is fundamental to course objectives; for example, students may be required to interact with others in the class. Attendance is the responsibility of the student. Participation may be used as a criterion for grading when the parameters and their evaluation are clearly defined in the course syllabus and the percentage of the overall grade is stated.”

**Note-Taking.** Although I provide you with outlines of most material covered in class I advise you also to take notes on any material I present in addition to that found in the outlines. You might for instance have an electronic copy of the lecture outlines in class and add your own notes to that. Include your own thoughts and reactions in your notes. You can refer back to these in the quizzes or final exam.

**Late Assignments. Papers should be turned in on time.** Late papers and homework go to the bottom of my grading pile. If you turn in a paper late you may not be able to benefit from my comments before your next paper is due and you may not have enough time to revise your paper for a better grade. There is no grade penalty for late papers. No papers or homework are accepted after the last official instruction day.

**Plagiarism.** If you plagiarize on any assignment I will follow university policy which will involve, at a minimum, an F on that assignment and, in the case of more than one instance of plagiarism, failure in the class and expulsion from the university. If you do not understand the concept of plagiarism take the tutorial at [http://tutorials.sjlibrary.org/tutorial/plagiarism/](http://tutorials.sjlibrary.org/tutorial/plagiarism/) See also “Academic Integrity” below.

**Failure to Complete Papers and Incompletes.** If you fail to complete or turn in a paper by the last instruction meeting you will receive an F on the paper unless you have made an arrangement with me to take an incomplete in the course. I will only give incompletes to students who have completed at least half the course requirements, who request the incomplete, and who give compelling reasons for receiving an incomplete.

**Class Manners.** Students should be aware of, and practice, basic class etiquette. You should turn off ringers on phones while in class. If you think you will need to leave the class early please let me know about it at the beginning of the class and sit near the door so as to leave unobtrusively. You should not eat, sleep, use offensive language, or talk out of turn. Do not use computers or other electronic devices to do anything unrelated to the class. That means, for example, no texting or checking your facebook. Your non-class-related use of electronics can cause you to miss important material. It is also disrespectful to your instructor and can be distracting or irritating to other students. So, the basic rule is: at all times, show courtesy to your teacher and to other students.

**Tardiness.** You should be in class at the beginning of the class period.
The Field Paper Assignment:
Attend a show in a gallery or museum then write a minimum four page paper in which you will analyze and critically discuss one work of art (or perhaps two, if you want to do some comparison.) You should cover all of the points below, although not necessarily in this order. Your paper should be a coherent and organized whole. You may also meet this assignment by describing a visual work of art outside a gallery or museum context. Another option is to discuss a work of architecture you have visited for this assignment.

(1) Describe the work of art

(2) Describe your overall aesthetic experience (what aesthetic qualities can be ascribed to this work of art, and why?)

(3) Give your reaction to the work

(4) Interpret the work: What do you think the artist (or architect) was trying to say, if anything? Support your interpretation with evidence from the work and from information about the work, the creator(s) of the work, or the style of work. (Information can often be found in the gallery or museum itself. There may be information about the artist in the library or on the web. Or you could interview the artist or someone else related to the show.)

(5) Evaluate the work. How good is it, as a work of art? Questions you might consider here are, Was it better or worse than works similar to it which you have experienced? Did it provide a good aesthetic experience? Was the experience valuable? How does your interpretation and evaluation compare to that of other people who viewed it?

(6) Explain and defend your evaluation.

and answer the following questions:

(7) What role did emotions play in your experience?

(8) Did the work teach you anything? Does it help us to know something?

Finally, and most importantly:

(9) Relate your discussion of the work to the ideas in one or more of the readings we have done in this class, for example: (1) How can the idea of (name of philosopher) be applied to this work? (2) What aesthetic qualities are involved in this work? (3) What special processes, if any, were involved in the creation of the work? (4) Does your aesthetic response tend to support or oppose what (name of philosopher) says about taste, beauty, realism, kitsch, the nature of art, or one of the other topics we have discussed? For example: Does the work express emotion according to Collingwood’s definition? Did it give you “an experience” in Dewey’s sense? Was it “kitsch” in Solomon’s sense? Did it have any qualities related to Aristotle’s idea of the tragic? Was it “art” in Dickie’s sense?

(10) Incorporate some library research into your paper. Give appropriate citation (i.e. footnotes) for this material. This research may use physical material from the library (for example, a book or a journal article) or electronic materials accessible through the library (see how to do this below). Internet research does not count as library research unless the material accessed is an article in a refereed scholarly journal (such as...
Contemporary Aesthetics) or is the full text of a book which could in principle be found in a library, for example [link to book].

You should use this research to help you understand the historical or cultural contexts in which the work of art was created or interpreted. There are many ways you can meet the research requirement. For example, the research could include more information about the writer we have read in class whose ideas you are applying. You could find the full text of a writing we have read in class (either on-line or in the library) and read paragraphs that come before or after the selection we have read. You could then use that additional information in your paper.

Another way to meet this requirement would be to read an article about the ideas of the author you are applying. For example, go to JSTOR and do a search for “Clive Bell,” “Hegel,” “Kant,” “Nietzsche,” “Hume,” or any other writers we have read after limiting the search to The Journal of Aesthetics and Art Criticism or to The Journal of Aesthetic Education.

Be sure to properly footnote your source using the Chicago Manual of Style citation method. Please photocopy or print off the first page of the research material used and attach to the back of your paper. This helps me to check your footnote for accuracy.

The difference between a B and an A paper often depends on how well you do on these last two questions. The art may be photography, painting, sculpture, quilts or any other art form exhibited in a museum or art gallery. It may also be any other visual art experience, for example a show of easy-rider cars could count. Select one or two works in the show to discuss in detail. Observe the work(s) carefully for at least several minutes.

A note on terminology: “museum” usually a publically owned exhibition space: example, San Francisco Museum of Modern Art; “art gallery” usually a privately owned exhibition space: examples: Institute of Contemporary Art, Works Gallery; “show,” an exhibit in a museum or a gallery that is temporary; “painting,” usually a work consisting of paint on canvas; “work” or “piece”: any example of art, for example, The Mona Lisa is both a painting and a work of art; another example: a performance piece by Karen Finley is a “work” too; “photograph” a work made usually by using a camera. A photograph, a print, or a painting may each be called a picture if it represents something, although it is usually better to be more precise: “picture” is pretty vague. An abstract is not a picture since it does not represent anything.

Some Galleries and Museums in the South Bay:

Check the Metro or the Eye section of the Friday issue of the Mercury News for listings of shows and reviews.

A fun way to do this assignment is to attend the South FIRST FRIDAYS monthly art walk: [link to event]. This site mentions some other San Jose galleries not mentioned below. You can learn about more small galleries than mentioned below by visiting their web site.

Anno Domini 366 So. First Street, San Jose 408.271.5155 [website]. This hip youth-oriented art gallery is well worth visiting. Free.

Higher Fire Clay Space and Gallery. 499 South Market St. Free [website].

De Saisset, Santa Clara University. 500 El Camino Real, Santa Clara [website].
Free

**KALEID Gallery** 88 South 4th Street, San Jose, [www.KALEIDgallery.com](http://www.KALEIDgallery.com)  
(408) 947 1785. Right near campus and free.

**San Jose City Hall.** 200 E. Santa Clara Street. There are regular art shows inside the city Hall.

**MACLA/Movimiento de Arte y Cultura Latino Americana** 510 S. 1st St., San Jose. This is the leading art gallery in the South Bay devoted to Mexican and other Latin American art. Free. [http://maclaarte.org/](http://maclaarte.org/) 6th Chicana/o Biennial Dec 2, 2016 - Mar 12, 2017

**San Jose Institute of Contemporary Art** [http://sjica.org/](http://sjica.org/) 560 S. 1st St., San Jose. This is the most avant-garde gallery in town, catching the sophisticated emerging artists. Free.

**San Jose Museum of Art** 110 S. Market St., San Jose. Tues-Sun. Admission cost, but discounted for students to $5. This excellent museum has several concurrent shows. [http://www.SanJoseMuseumofArt.org](http://www.SanJoseMuseumofArt.org).

**San Jose Museum of Quilts and Textiles** 520 South First Street. Some people think that quilts are not fine art, but you may disagree after seeing a show at this unusual museum. [http://www.sjquiltmuseum.org/](http://www.sjquiltmuseum.org/)  

**Stanford University Cantor Arts Center** Lomita Dr., at Museum Way (off of Palm Drive) Stanford. [http://museum.stanford.edu/](http://museum.stanford.edu/) This excellent museum has several permanent exhibits and usually some interesting temporary shows. Free

**The Anderson Collection at Stanford University.** This new museum is next door to the Cantor mentioned above. [https://anderson.stanford.edu/](https://anderson.stanford.edu/) Free. The Nick Cave show is especially interesting.

**The Natalie and James Thompson Art Gallery, Art Building (1st Floor on the South side) SJSU.** [http://www.sjsu.edu/art/places/thompsongallery/](http://www.sjsu.edu/art/places/thompsongallery/)  
Hours: Tues 10:00 am–4:00 pm, 6:00–7:30 pm  
Mon, Wed, Thurs, & Fri 10:00 am–4:00 pm  
In addition to this there are three or four smaller galleries in the same building devoted to student work: much of it quite good. On Tuesday nights there are art openings for all of the shows: well worth attending. Also at 5:00 pm on Tuesdays there is often a public lecture related to the current show. Attending this and then looking at the art might be particularly valuable in writing your paper.


**Villa Montalvo Art Center,** Saratoga. [http://montalvoarts.org/](http://montalvoarts.org/) They have sculptures on the property. They also have various performing arts events and a small gallery. Rolling Teahouse. Wednesday, February 15, 2017 - Friday, July 28, 2017.

**WORKS/ San Jose** 365 South Market Street, downtown San José, [http://www.workssanjose.org/](http://www.workssanjose.org/) *Works* has a youthful atmosphere. It is a non-profit gallery space devoted to the contemporary art scene in the South Bay. They also have Performance Art events. Chafismo: An Introduction to New Forms of Art Post-Rasquachismo opening reception: First Friday, February 3, 2017, 7-10pm. exhibition: February 4 through March 12, 2017.
Also:
San Francisco has several important museums: Asian Art Museum, San Francisco Museum of Modern Art, Yerba Buena Center for the Arts, M. H. de Young Museum, California Palace of the Legion of Honor, Mexican Museum, Contemporary Jewish Museum, Museum of African Diaspora, etc. Berkeley has the University of California Berkeley Art Museum. Oakland has the Oakland Museum. Palo Alto has the Palo Alto Art Center.

Library and Electronic Resources

The Assignment Calculator can help you organize your time while doing your papers.
http://tutorials.sjlibrary.org/tutorial/calculator/

Books  Both physical and electronic books may be found through the Library catalog at http://catalog.sjlibrary.org/search/  Many philosophy books on aesthetics and the philosophy of art are found in the BH section on the 6th floor of the library.

Articles. I will give other ways to access articles below. A quick way to get hold of an article if you know its title is simply to go to the library catalog and click on Articles, put in the title with quote marks around it, and do a search. The catalog will then direct you to where you can access the article if we have it.

The Philosophy Page of the Library
One way to access materials relevant to this course is to go to SJLibrary.org then to “LibGuides,” then to “Humanities and Arts” then down the alphabet to “Philosophy” then click on “Journal Articles.” Or go directly to http://libguides.sjsu.edu/content.php?pid=61925&sid=455419.  Or google San Jose State University Library Philosophy Guide. This will take you to the Philosophy Page.

In the Philosophy page you will find, among other things, the Philosopher's Index. It indexes nearly all articles and books in philosophy since, I believe, the 1940s. There are short descriptions of most of the articles. You can research a topic by doing a keyword search. For instance, you could write in “sculpture” and it would reveal all articles written by philosophers on sculpture, and many books as well. If you want to make your search more specific, use two or more key words, for example, “theater and Plato.” Philosopher's Index does not provide full-text journal articles, but gives directions on how to find them.

To access one of the on-line journals or databases, such as “Philosopher’s Index” or “JSTOR,” you will need your library user name and your password. The user name is your Library Card number, and your password is the access code (usually the last four digits of your phone number.)

You can also gain electronic access to full-text in many journals. Under “Newspapers, Magazines and Journals” in the Philosophy page you will find a list of journals in philosophy, both on-line and in print, available through the library. Under “Background and Reference Sources” is a list of dictionaries and encyclopedias of philosophy.

JSTOR is my favorite electronic data base. It can be reached by clicking on the link listed on the journal articles page at http://libguides.sjsu.edu/content.php?pid=61925&sid=455419. It includes several philosophy journals including The Journal of Aesthetics and Art Criticism and the Journal of Aesthetic Education. To limit your search to these journals you need to click on “advanced search” and then put in the key word, for example “Clive Bell,” and then click on the plus sign next to Education, then click on Journal of Aesthetic Education, then go to Philosophy and click the plus sign, and then go to Journal of Aesthetics and Art Criticism and click on that. You can also do research in various arts categories. Another excellent database is Project Muse.
Full-Text Electronic Resources at the MLK Library: Aesthetics Journals. Go to the library catalog and type in the name of the journal. It may be easier to use the “classic” mode of the library catalog at http://catalog.sjlibrary.org/search where you can select journals on the left and then type in the journal name. Sometimes a specific article you are looking for will only be accessible in the physical form, but usually it can be found in a digital form. The journal in the digital form is listed under “electronic resource” or “digital resources.” This may appear six or seven items down in your search results if you are using the new catalog.

The Journal of Aesthetics and Art Criticism  [This is available since its origin to about five years ago through JSTOR. More recent issues are available through other electronic databases.]

British Journal of Aesthetics  [1995-current, but before 1995, only the physical form  The Oxford Journals database takes it up to the present]

Philosophy of music education review  [electronic 2001-current]

Leonardo  This journal describes itself as “the leading international journal for readers interested in the application of contemporary science and technology to the arts and music.” [1968-present through various databases]

Philosophy and Literature  [1976-present] Project Muse and Arts and Humanities databases.

The Journal of Aesthetic Education is a highly respected interdisciplinary journal that focuses on clarifying the issues of aesthetic education understood in its most extensive meaning. [1966- current JSTOR, Project Muse, and other databases]

The library also has a journal in psychology called Psychology of Aesthetics, Creativity, and the Arts. [PsycArticles 2006-present] This journal is published by the American Psychological Association and is only available electronically.

Direct-access on-line aesthetics journals:
Contemporary Aesthetics is an international, interdisciplinary, online journal of contemporary theory, research, and application in aesthetics.  http://www.contempaesthetics.org/


On-Line Postgraduate Journal of Aesthetics  “The aim of this journal is to offer postgraduates [what we call “graduate students”] interested in aesthetics a space not only to exchange ideas, but also to foster a resource that will promote high quality essays relevant to postgrads’ interests. The journal will be published three times annually, in April, August and December. Essays are invited from postgraduate students on any topic in aesthetics.  http://www.pjaesthetics.org/index.php/pjaesthetics

Asage  http://www.asage.org/index.php/ASAGE  ASAGE is an electronic graduate journal sponsored by the American Society for Aesthetics. They publish high caliber work in philosophy of the arts written by graduate students.

Film-Philosophy  http://www.euppublishing.com/loi/film
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and  http://www.film-philosophy.com/index.php/f-p  is an international peer-reviewed academic journal dedicated to philosophically discussing film studies, aesthetics and world cinema.

*Newsletter for the American Society for Aesthetics*  http://aesthetics-online.org/? look under the News tab.

**PhilPapers**  http://philpapers.org/  PhilPapers is a comprehensive index and bibliography of philosophy maintained by the community of philosophers. Using advanced trawling techniques and large scale crowdsourcing, they monitor all sources of research content in philosophy, including journals, books, open access archives, and personal pages maintained by academics. They also host the largest open access archive in philosophy.


**Encyclopedias in the Library**

A number of encyclopedia and dictionaries are listed under Background and Reference Sources in the Library Philosophy Guide. In addition, for aesthetics, there is.

*The Encyclopedia of Aesthetics* on the second floor of the library BH56 .E53 1998  This is the most comprehensive encyclopedia dealing with aesthetics and Philosophy of Art.  
http://catalog.sjlibrary.org/record=b4969786~S1

Two other reference works are:

*A Companion to Aesthetics* on the sixth floor BH56 .C65 2009


**LINK+ and Interlibrary Loan**

If you look for a book in the catalog and our library doesn’t have it, go to the right and click on LINK+. If it is there you can order it through that system. The book comes in one to two weeks. It can be delivered to any library in the San Jose city system.

If you want a copy of an article in a journal not accessed by our library or a book not available through our library or LINK+ go to *Interlibrary Loan* (also online at the library site).  https://library.sjsu.edu/interlibrary-loan/interlibrary-loan  You will need to get an account with them. These may take up to a month, and it might be easier to go to another college library and just read part of the book there.

**Other Libraries**

Santa Clara University library is just a few miles away. You do not have to be a Santa Clara University student to use the library, although you cannot check books out. Other good libraries relatively nearby are at California State University East Bay, UCSC, and Stanford.

**Bookstores**

My favorite bookstores for philosophy are *Stanford University Bookstore, Barnes and Noble* on Stevens Creek, *Recycled Books* on the Alameda in San Jose, and in Campbell, *Moe’s* on Telegraph Ave in Berkeley, *University Press Books* on Bancroft in Berkeley, *Green Apple Books* on Clement Street in San Francisco, and *City Lights Bookstore* in San Francisco (associated with the beatniks of the 1950s!). For aesthetics and philosophy of art I also like the various art museum bookstores in the Bay Area, especially the San Francisco Museum of Modern
Art. If you are looking for books on architecture, the best is *William Stout Architectural Books* 804 Montgomery in San Francisco. My favorite on-line bookstore is Amazon.com.

**University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page at [http://www.sjsu.edu/gup/syllabusinfo/](http://www.sjsu.edu/gup/syllabusinfo/)

**Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at [http://info.sjsu.edu/static/catalog/policies.html](http://info.sjsu.edu/static/catalog/policies.html). Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latdrops/policy/) is available at [http://www.sjsu.edu/aars/policies/latdrops/policy/](http://www.sjsu.edu/aars/policies/latdrops/policy/). Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/).

**General Expectations, Rights and Responsibilities of the Student**

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step.

**Consent for Recording of Class and Public Sharing of Instructor Material**

Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.” If you wish to record my lectures for one session oral permission is sufficient. If you wish to record my lectures for the entire semester you will need to sign an agreement not to use the recording outside of class. I will not give permission for posting any of my lectures online in any form. Permission of students or guests giving presentations should be obtained as well. “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

**Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at [http://www.sjsu.edu/senate/docs/S07-2.pdf](http://www.sjsu.edu/senate/docs/S07-2.pdf) requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at [http://www.sjsu.edu/studentconduct/](http://www.sjsu.edu/studentconduct/).
Campus Policy in Compliance with the American Disabilities Act
If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

Accommodation to Students' Religious Holidays
San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See University Policy S14-7 at http://www.sjsu.edu/senate/docs/S14-7.pdf.

Student Technology Resources
Computer labs for student use are available in the Academic Success Center at http://www.sjsu.edu/at/asc/ located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections
Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit Peer Connections website at http://peerconnections.sjsu.edu for more information.

SJSU Writing Center
The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online
resources offered through the Writing Center, visit the Writing Center website at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)

Philosophy Center
The Philosophy Center has varied hours but is generally open 9-5 M-TH. FO 231. 924-4466. It is located across the hall from my office. You can get help there in writing and rewriting your papers.

Aspire Program
Students qualify for ASPIRE if they are low income, first generation in college (neither parent has a degree from an accredited four year U.S. college or university), or registered with a disability hindering academic performance http://www.sjsu.edu/aspire/ (408) 924-2540. ASPIRE offers the Peer Writing Tutorial Program. “Here, students will engage in the following: Discuss, brainstorm, and generate ideas for outlines plans and drafts. Clarify thesis, organize, revise, and ask questions. Work on mechanics: punctuation, spelling and more. Work on writing clear, effective sentences and more.”

SJSU Counseling Services
The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.

Phil 66, Spring 2017, Course Schedule

List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available. Required readings are in bold face and numbered.

Course Schedule

<table>
<thead>
<tr>
<th>week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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</table>
| 1    | Jan. 30 | **First Day of class.** Green-sheet/Syllabus. Introduction. What is Beauty?  
A one hour video overview of aesthetics/philosophy of Art  
https://www.youtube.com/watch?v=8eRNaLD10mk [not required]  
School of Life video History of Ideas: Art [early Christian art, Thai Buddhist art, propaganda art, art for art’s sake, Duchamp, Rothko, Venice Bienale  
https://www.youtube.com/watch?v=z7ECzduUWx0 |
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<th>week</th>
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<tbody>
<tr>
<td>2</td>
<td>Feb. 1</td>
<td>Earliest Aesthetic Theories: Pythagoras, Plato’s <em>Ion</em> and Confucius <em>Analects</em></td>
</tr>
</tbody>
</table>
|      |        | 2. Plato “Ion” 45-55 in Ross Text  
Or online version of Plato’s “Ion” tr. Jowett  
[http://classics.mit.edu/Plato/ion.html](http://classics.mit.edu/Plato/ion.html) |
|      |        | 4. Read the Internet Encyclopedia article on Confucius.  
[http://www.iep.utm.edu/confuciu/](http://www.iep.utm.edu/confuciu/) |
|      |        | See also the *Encyclopedia of Aesthetics* article on Plato  
[http://catalog.sjlibrary.org/record=b4969786~S1](http://catalog.sjlibrary.org/record=b4969786~S1)  
Once into the Encyclopedia search for Plato. “Plato and the Arts” is the first article. |
|      |        | Video on the Greek Gods: “Greek Mythology God and Goddesses Documentary”  
[https://www.youtube.com/watch?v=-MSEsh6jgHE](https://www.youtube.com/watch?v=-MSEsh6jgHE)  
Another: “The Greek Gods”:  
[https://www.youtube.com/watch?v=mRe389uQhmo](https://www.youtube.com/watch?v=mRe389uQhmo)  
Stanford Encyclopedia article by Charles Griswold on Plato dealing with our material. |
|      | Feb. 6 | 1. Plato, *Republic* Book X  32-44  Ross text  
[http://classics.mit.edu/Plato/republic.11.x.html](http://classics.mit.edu/Plato/republic.11.x.html)  
Jowett translation of Plato Book X is available here if you have not got the text yet. |
|      |        | 2. Also read Alexander Nehamas: “Plato’s Pop Culture Problem, and Ours”  
*New York Times*, Aug. 29, 2010  
|      |        | See in class: An Introduction to Greek Theater  
[https://www.youtube.com/watch?v=aSRLK7SogvE](https://www.youtube.com/watch?v=aSRLK7SogvE) |
[https://www.youtube.com/watch?v=8bSnnufOx80](https://www.youtube.com/watch?v=8bSnnufOx80) |
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| 3    | Feb. 8 | 1. Plato “Symposium” from his *Symposium* 56-66  
A play based on Plato [https://www.youtube.com/watch?v=Al9u1la6KY](https://www.youtube.com/watch?v=Al9u1la6KY) start at 33 minutes. |
| 4    | Feb. 15| Rationalist Aesthetics of the 18th century.  
1. **The reading for this class will be a handout.**  
Paul Guyer “18th Century German Aesthetics” [https://plato.stanford.edu/entries/aesthetics-18th-german/](https://plato.stanford.edu/entries/aesthetics-18th-german/)  
**Homework #1** Due. Aristotle homework assignment [see my web page under assignments for explanation]. Two pages. |
See Philosophy tube: “Is taste in the Eye of the Beholder?” [https://www.youtube.com/watch?v=G1UsGWxDPKA](https://www.youtube.com/watch?v=G1UsGWxDPKA)  
Introduction cartoon on Hume [https://www.youtube.com/watch?v=HS52H_CqZLE](https://www.youtube.com/watch?v=HS52H_CqZLE) |
| 5    | Feb. 22| **Pro and Con and Kitsch**  
Alain de Botton “What is Art For?” a contemporary defense of pretty art. [https://www.youtube.com/watch?v=ZVIQOytFCRI](https://www.youtube.com/watch?v=ZVIQOytFCRI)  
**Quiz #1** This quiz will cover material up to and including the reading for today. |
<table>
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<th>week</th>
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<tbody>
<tr>
<td>6</td>
<td>Feb. 27</td>
<td>1. Edmund Burke, <em>A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful</em>, 1756</td>
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<td></td>
<td>2. Immanuel Kant pp. 115-120 in Ross “Of the Mathematical Sublime” and “Of the Dynamical Sublime”</td>
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<td></td>
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<td>This youtube video illustrates Burke’s concept of the sublime using clips from movies: <a href="http://www.youtube.com/watch?v=_EvSLvSbahI">http://www.youtube.com/watch?v=_EvSLvSbahI</a></td>
</tr>
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<td>Kant’s theory is explained by Hannah Ginsborg here <a href="https://plato.stanford.edu/entries/kant-aesthetics/#2">https://plato.stanford.edu/entries/kant-aesthetics/#2</a></td>
</tr>
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<td>7</td>
<td>March 6</td>
<td>1. Kant continued 120-142</td>
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<td><strong>Homework #2 Due.</strong> Apply one of the philosophers’ ideas we have read to something in your home, neighborhood or vacation experience. In your answer you need to include at least two short quotes from the reading you are discussing. 2 pages.</td>
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<td>The section titled “Attempt at Self Criticism” 168-175 was written many years later, and is optional. For help on Nietzsche read the Sparknotes explanation for Chapters 1-4. <a href="http://www.sparknotes.com/philosophy/birthoftragedy/section1.html">http://www.sparknotes.com/philosophy/birthoftragedy/section1.html</a></td>
</tr>
<tr>
<td>8</td>
<td>March 15</td>
<td>1. Leo Tolstoy “What is Art?” from <em>What is Art</em> [1897] 178-181. The entire book is free in Google books and in Gutenberg.org</td>
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<td><strong>Quiz #2</strong> This will include material since the last quiz.</td>
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<tr>
<td>Week</td>
<td>Date</td>
<td>Topics, Readings, Assignments, Deadlines</td>
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| 9    | March 20   | 1. Clive Bell, “Art” from *Art* [1912] 186-190  
Bell’s complete book *Art* can be found at [http://www.gutenberg.org/files/16917/16917-h/16917-h.htm](http://www.gutenberg.org/files/16917/16917-h/16917-h.htm)  
| 9    | March 22   | 1. John Dewey, “Art as Experience” from *Art as Experience* [1934] 204-220  
| 10   | April 3    | Dewey continued  
Meklit Hadero “The Unexpected beauty of everyday sounds.” We will learn about Ethiopian aesthetics here. Hadero’s perspective is very similar to Dewey’s.  
“Art As Experience: Book Club #2” | The Art Assignment | PBS Digital Studios [https://www.youtube.com/watch?v=Nb4meto0Qqs](https://www.youtube.com/watch?v=Nb4meto0Qqs) |
| 10   | April 5    | Field Trip Paper Due  
These are videos on Siqueiros some of which I may use in class:  
[https://www.youtube.com/watch?v=kTqWD6sWsNk](https://www.youtube.com/watch?v=kTqWD6sWsNk)  
[https://www.youtube.com/watch?v=ViLS2EWZjng](https://www.youtube.com/watch?v=ViLS2EWZjng)  
[https://vimeo.com/22311438](https://vimeo.com/22311438)  
[https://www.youtube.com/watch?v=ACRmeSkgCaA](https://www.youtube.com/watch?v=ACRmeSkgCaA) |
| 12   | April 17   | Heidegger continued |
| 12   | April 19   | 1. Wabi Sabi Read the entire book and be ready to discuss on this day.  
[https://www.youtube.com/watch?v=Z2P8z7kYJW0](https://www.youtube.com/watch?v=Z2P8z7kYJW0) In Search of Wabi Sabi with Marcel Theroux  
[https://www.youtube.com/watch?v=QmHLYhxYVjA](https://www.youtube.com/watch?v=QmHLYhxYVjA) History of Ideas Wabi Sabi |
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| 13   | April 24 | 1. Morris Weitz, “The Role of Theory in Aesthetics,” [1956]  [http://www2.hawaii.edu/~freeman/courses/phil330/24.%20The%20Role%20of%20Theory%20in%20Aesthetics.pdf](http://www2.hawaii.edu/~freeman/courses/phil330/24.%20The%20Role%20of%20Theory%20in%20Aesthetics.pdf)  
   This article is also available through the library. Go to *The Journal of Aesthetics and Art Criticism.*  
   Check out this video on Weitz  [http://www.youtube.com/watch?v=X4jz775mbZA](http://www.youtube.com/watch?v=X4jz775mbZA) |
   Danto is in a video here:  [https://www.youtube.com/watch?v=gW_QiTvWA20](https://www.youtube.com/watch?v=gW_QiTvWA20) |
| 14   | May 1    | Danto continued, also George Dickie [no reading: see my notes] |
   Quiz #3 This quiz will include material since the last quiz. |
   *Homework #3: Choose one: (1) In what ways, if any, does feminist aesthetics contribute to our understanding of aesthetics and art? Include at least one quote from one of the readings. (2) What did Wabi Sabi mean to Rikyu? Use library research. Two pages.* |
   See the *Encyclopedia of Aesthetics* article on African Aesthetics through the library online.  
   Background information (helps explains Mudimbe’s approach): Foucault “Las Meninas” 443-454 from *The Order of Things* [1966] |
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<tr>
<td>16</td>
<td>May 15</td>
<td>Last Day of Class.</td>
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<td>Review and Summing up.</td>
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<td></td>
<td>Last Day to Turn in Homework, Paper, or any rewrites.</td>
</tr>
<tr>
<td>Final Exam</td>
<td>#1 May 19</td>
<td>Section 1: same room, Friday, May 19 0945-1200</td>
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<tr>
<td></td>
<td>#2 May 22</td>
<td>Section 2: same room, Monday, May 22 1215-1430</td>
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