

**San José State University**  
**Philosophy Department**  
**Phil 66, Introduction to Aesthetics, Fall, 2015**

**Course and Contact Information**

<b>Instructor:</b>	Prof. Tom Leddy
<b>Office Location:</b>	<b>Faculty Office Building 206.</b> (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.)
<b>Telephone:</b>	<b>924-4528.</b> 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.
<b>Email:</b>	Thomas.leddy@sjsu.edu [preferred method of communication] Feel free to ask questions.
<b>Office Hours:</b>	1:30-2:30 MW and by appointment (usually on M or W 2:30-3:30). <b>I am happy to go over your papers and homework with you during my office hours, even in rough draft stage. Note that under “Class Participation” you are required to make one visit to me in my office during the semester before Nov. 15.</b>
<b>Class Days/Time:</b>	Section 1 10:30-11:45 Section 2 12:00-13:15
<b>Classroom:</b>	DMH 149B
<b>Prerequisites:</b>	<b>None</b>
<b>GE/SJSU Studies Category:</b>	Area C1 Arts
<b>3x5 Card</b>	Please return to me a 3x5 card <b>with a photograph</b> of you on the front [any photo of you as you look today will do: you can even photocopy your driver’s license or student ID] and on the back, your name and a short autobiography. Do this by the next class meeting. Let me know about any experience you have had with the arts, whether fine or popular, or with philosophy.

**Faculty Web Page**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. 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.

**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, 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.

## **Learning Outcomes and Course Goals**

### **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 and field trip paper].

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]

### **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

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

## Required Texts/Readings

### Textbooks

*Art and Its Significance: An Anthology of Aesthetic Theory* 3<sup>rd</sup> ed. Stephen David Ross ISBN-13: 978-0791418529 \$27.00 new, from \$12:00 used. Kindle offers an ebook version for \$17.25. You can use that, but I don't recommend it since it is hard to find the page number during in class discussion. You can get a used first edition of this book for as little as \$5.00 although it would be missing a couple of our readings. **Bring this text to every session of class.**

*Wabi-Sabi for Artists, Designers, Poets and Philosophers* by Leonard Koren (Point Reyes, California: Imperfect Publishing, 1994)

### 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

Silke Higgins for research questions at: [silke.higgins@sjsu.edu](mailto:silke.higgins@sjsu.edu).

## 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), 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](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

### Grading Policy

- 20% Quizzes (There will be four quizzes: look for dates in the course schedule.)
- 20% Homework (Three homework assignments: look for dates in the course schedule)
- 20% Class Participation
- 20% Field Trip Paper Due Oct. 26
- 20% Final Exam

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 12.4 is an A.

**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 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.** **I expect you to visit me in my office at least once during the semester, and I will be assigning you a date to do this. If your schedule conflicts with my office hour we can try to find some other time.** 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 Exam:** 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 sheet one week before the exam. **The exam will be open-book, open computer.** Bring a couple greenbooks. These are special little booklets to take exams on and may be purchased at *Spartan Books* and at other locations on campus. Be sure to write or print your answer legibly. Be absolutely sure to put your name on the front.

**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 the Ross textbook (it would have to be a selection that we did not read and discuss 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.

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

- a. See my “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 Writing 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 wise 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.

- d. A classic on style: William Strunk, *The Elements of Style*, is available free on-line at <http://www.bartleby.com/141/index.html>
- 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. I will show students how to insert footnotes in Microsoft Word in class. Notes should be numbered consecutively. 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.
- f. In Chicago style, journal citations in a bibliography look like this: Weinstein, Joshua I. "The Market in Plato's *Republic*." *Classical Philology* 104 (2009): 439–58. Books and Journal titles are in italics. *Classical Philology* is the title of a journal. The number "104" in this instance refers to the volume. The number "439-58" refers to the page numbers covering the entire article. The footnote citation would look like this: (the footnote number will appear automatically when it insert it in WORD) Joshua I. Weinstein, "The Market in Plato's *Republic*," *Classical Philology* 104 (2009): 440. The "440" refers to the page in which the quotation cited appeared. 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.

### **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.

**Note-Taking.** Although I provide you with outlines of some material 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 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. 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, 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/> 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. See university incomplete policies <http://info.sjsu.edu/web-dbgen/narr/schedules/rec-11749.11835.11861.11866.html>

**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. Texting and other non-class-related use of electronics are distracting both to me and to other students. 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**

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 (must be one 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? Did it have the quality of aura described by Leddy in his book?

(11) **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 (i.e. through google books) which could in principle be found in a library.

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*. **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. Be sure to properly footnote your source using the Chicago Manual of Style citation method.**

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.**

### **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:**  
<http://www.southfirstfridays.com/> (This site mentions some other San Jose galleries not mentioned below).  
**You can learn about more small space galleries than mentioned below by visiting their web site.**

**Anno Domini** 366 So. First Street, San Jose 408.271.5155 [www.galleryAD.com](http://www.galleryAD.com) This hip youth-oriented art gallery is well worth visiting. Free.

**Higher Fire Clay Space and Gallery.** 499 South Market St. Free <http://www.higherfirestudios.com/>

**Zero1 Garage** 430 So. 1<sup>st</sup>. St. Free <http://zero1.org/garage>

**De Saisset**, Santa Clara University, 500 El Camino Real, Santa Clara

<http://www.scu.edu/desaisset/exhibits/index.cfm> Free

**Empire Seven Studios**, 525 No. 7<sup>th</sup> St. [at Empire], San Jose <http://empiresevenstudios.com/>

<http://empiresevenstudios.blogspot.com/> 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. 1<sup>st</sup>. 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/>

**San Jose Institute of Contemporary Art** <http://www.sjica.org/> 560 S. 1<sup>st</sup> 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>.

**San Jose Museum of Quilts and Textiles** 520 South First Street <http://www.sjqUILTmuseum.org/visit.html>

Some people think that quilts are not fine art, but you may disagree after seeing a show at this unusual museum.

**Stanford University Cantor Arts Center** Lomita Dr., at Museum Way (off of Palm Drive) Stanford.

<http://museum.stanford.edu/> This excellent museum has several permanent exhibits and usually some interesting temporary shows.

**The Anderson Collection at Stanford University**. This new museum is next door to the Cantor mentioned above. <https://anderson.stanford.edu/>

**The Natalie and James Thompson Art Gallery, Art Building (1<sup>st</sup> Floor on the South side) SJSU.**

<http://www.sjsu.edu/art/places/thompsongallery/> Mon-Fri. 11:00 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.

**Triton Museum of Art** 1505 Warburton Ave., Santa Clara. <http://www.tritonmuseum.org/> This pleasant museum usually has a couple good shows.

**Villa Montalvo Art Center**, Saratoga. <http://montalvoarts.org/> They have sculptures on the property. They also have various performing arts events and a small gallery.

**WORKS/ San Jose** 365 South Market Street, downtown San José, <http://www.workssanjosé.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.

#### **Also:**

**San Francisco** has several important museums: Asian Art Museum, San Francisco Museum of Modern Art [currently closed], 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 [currently closed]. **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 6<sup>th</sup> 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. (Data bases may be found by going to <http://libguides.sjsu.edu/a-z>).** 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, the most recent through Wiley Online, except maybe not now since the library has not renewed its contract with Wiley]

*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. Each volume includes a special issue produced in collaboration with the School of Visual Arts of New York and devoted to the School's annual Digital Salon Exhibit.” [1968-present through various databases]

*Philosophy and Literature* [1976-2011 **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/>

*Canadian Aesthetics Journal: The Electronic Journal of the Canadian Society for Aesthetics* <http://www.uqtr.quebec.ca/AE/> Looks like they ceased publication in 2008, but old issues are still available.

*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.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://www.aesthetics-online.org/newsletter/>

**Some other aesthetics journals are listed at *Philosophy Resources and Internet Epistemelinks*** <http://www.epistemelinks.com/Main/Journals.aspx?TopiCode=Aest&Format=Either> and at <http://www.aesthetics-online.org/net/journals.php>

**Noesis Philosophical Research On-line** <http://hippias.evansville.edu/> is a Google-like search engine that focuses on philosophy results.

The International Association of Empirical Aesthetics deals with aesthetics from a scientific perspective. <http://www.science-of-aesthetics.org/> You can learn about their journal *Empirical Studies in the Arts* there.

A list of aesthetics journals, including ones in Spanish, German and French, and links to them appears at <http://www.aesthetics-online.org/net/journals.php>

### **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. WE HAVE RECENTLY ACQUIRED THE ELECTRONIC VERSION OF THE LATEST EDITION OF THIS.

<http://catalog.sjlibrary.org/record=b4969786~S1>

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

*Routledge Companion to Aesthetics* on the sixth floor BH21 .R68 2001

### **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 Services* (also online at the library site). 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.

<http://library.sjsu.edu/interlibrary-services/interlibrary-services-formerly-interlibrary-loan>

### **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 and UCSC.

### **Bookstores**

My favorite bookstore around here for philosophy is *Stanford University Bookstore*. *Barnes and Noble* on Stevens Creek is worth looking at. My favorite used bookstore is *Recycled Books* on the Alameda in San Jose. There is another branch in Campbell. Further away, I like *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 (but it is closed for renovation). 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**

#### **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>. 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/) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](#) is available at

<http://www.sjsu.edu/aars/policies/latedrops/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/) at <http://www.sjsu.edu/advising/>.

### **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> 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/>.

### **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](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](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](http://www.sjsu.edu/aec) (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](http://www.sjsu.edu/senate/docs/S14-7.pdf) 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](http://www.sjsu.edu/at/asc/) 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 10<sup>th</sup> 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](http://peerconnections.sjsu.edu) 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](http://www.sjsu.edu/writingcenter) 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 7<sup>th</sup> 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](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

## Phil 66 /Introduction to Aesthetics, Fall 2015, Course Schedule

The schedule is subject to change with fair notice. If there is a change notice will be given in class and by email.

All of the readings, unless otherwise noted, refer to the Ross text. Page numbers refer to the print version of the Ross text.

### Course Schedule

Date	Topics, Readings, Assignments, Deadlines
Aug. 24	<b>First Day of class.</b> Green-sheet/Syllabus. Introduction. What is Beauty?
Aug. 26	<p><b>Plato, Republic</b> II, III 9-32 [360 BCE] This consists of the sections that deal with the arts in Plato's book about the ideal society called <i>The Republic</i>.</p> <p>See my blog entry on this topic  <a href="http://aestheticstoday.blogspot.com/2014/08/plato-books-ii-of-republic-on-censorship.html">http://aestheticstoday.blogspot.com/2014/08/plato-books-ii-of-republic-on-censorship.html</a></p>
Aug. 31	<p><b>Plato, Republic</b> Book X 32-44</p> <p>Also read Alexander Nehamas: "Plato's Pop Culture Problem, and Ours" <i>New York Times</i>, Aug. 29, 2010  <a href="http://opinionator.blogs.nytimes.com/2010/08/29/platos-pop-culture-problem-and-ours/">http://opinionator.blogs.nytimes.com/2010/08/29/platos-pop-culture-problem-and-ours/</a></p>
Sept. 2	<b>Plato continued</b> "Ion" 45-55 "Symposium" from his <i>Symposium</i> 56-66
Sept. 7	Labor Day No class
Sept. 9	<p><b>Aristotle</b> "Poetics" from his <i>Poetics</i> [4<sup>th</sup> century B.C.E. after Plato] 66-74.</p> <p><b>Homework #1</b> Due. Aristotle homework assignment [see my web page under assignments for explanation]. Two pages.</p>
Sept. 14	<b>David Hume</b> , "Of the Standard of Taste" [1757] 78-92
Sept. 16	<p><b>Robert Solomon</b>, "Kitsch and Sentimentality," <i>The Journal of Aesthetics and Art Criticism</i> Vol. 49, No. 1 (Winter, 1991), pp. 1-14 Access through the Library using the JSTOR database.</p> <p><b>Roger Scruton</b>. "Urbanities, Kitsch and the Modern Predicament" <i>City Journal</i> 1999 <a href="http://www.city-journal.org/html/9_1_urbanities_kitsch_and_the.html">http://www.city-journal.org/html/9_1_urbanities_kitsch_and_the.html</a></p> <p><b>Quiz #1</b> This quiz will cover material up to and including the reading for today.</p>
Sept. 21	<b>Edmund Burke</b> , <i>A Philosophical Inquiry into the Origin of our Ideas of the</i>

Date	Topics, Readings, Assignments, Deadlines
	<p><i>Sublime and the Beautiful</i>, 1756] I will give you a two page handout on Burke. For a more thorough understanding read the sections of his book on the sublime. The book can be found at.</p> <p><a href="http://www.gutenberg.org/files/15043/15043-h/15043-h.htm">http://www.gutenberg.org/files/15043/15043-h/15043-h.htm</a></p> <p>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></p>
Sept. 23	<b>Immanuel Kant</b> , <i>Critique of Judgment</i> , 1790 95-113
Sept. 28	<p><b>Kant continued 113-142</b></p> <p><b>Homework #2 Due.</b> Apply one of the philosophers' ideas we have read to something in your home, neighborhood or vacation experience. 2 pages.</p>
Sept. 30	<b>Kant continued</b>
Oct. 5	<p><b>Friedrich Nietzsche</b>, "The Birth of Tragedy," from <i>The Birth of Tragedy of the Spirit of Music</i> [1872] 162-167. 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></p>
Oct. 7	<p><b>Leo Tolstoy</b> "What is Art?" from <i>What is Art</i> [1897] 178-181. The entire book is free in Google books and in Gutenberg.org</p> <p><b>Sigmund Freud</b>. "The Relation of the Poet to Daydreaming" [1908] 500-506.</p> <p><b>Quiz #2 This will include material since the last quiz and also the Chicago Manual of Style.</b></p>
Oct. 12	<p><b>Clive Bell</b>, "Art" from <i>Art</i> [1912] 186-190 Bell's complete book <i>Art</i> can be found at <a href="http://www.gutenberg.org/files/16917/16917-h/16917-h.htm">http://www.gutenberg.org/files/16917/16917-h/16917-h.htm</a></p> <p><b>Edmund Burke Feldman</b>, "A Formal Analysis," [1967] Leddy lecture notes</p>
Oct. 14	<p><b>John Dewey</b>, "Art as Experience" from <i>Art as Experience</i> [1934] 204-220</p> <p>See my own article on Dewey's aesthetics <a href="http://plato.stanford.edu/entries/dewey-aesthetics/">http://plato.stanford.edu/entries/dewey-aesthetics/</a></p>
Oct. 19	<p><b>Robin Collingwood</b>, "Principles of Art" from <i>Principles of Art</i> [1938] 192-201</p> <p>See Gary Kemp "Robin Collingwood on Aesthetics" 2009 <a href="http://plato.stanford.edu/entries/collingwood-aesthetics/">http://plato.stanford.edu/entries/collingwood-aesthetics/</a></p>
Oct. 21	<p><b>David Alfaro Siqueiros</b>, "Art and Corruption," [1969] read the parts made available in Google books <b>The Mexico Reader: History, Culture, Politics</b> edited by Gilbert M. Joseph, Timothy J. Henderson <a href="http://books.google.com/books?id=zP07gHeWNA8C&amp;q=Siquieros#v=onepage&amp;q=Siquieros&amp;f=false">http://books.google.com/books?id=zP07gHeWNA8C&amp;q=Siquieros#v=onepage&amp;q=Siquieros&amp;f=false</a> [I will work on providing you with a better copy.]</p> <p><b>Quiz #3 This quiz will include material since the last quiz.</b></p>

Date	Topics, Readings, Assignments, Deadlines
Oct. 26	<p><b>Martin Heidegger</b> “The Origin of the Work of Art,” [1936] 254-280  <b>Optional: “Heidegger’s Aesthetics” by Iain Thompson</b>  <a href="http://plato.stanford.edu/entries/heidegger-aesthetics/">http://plato.stanford.edu/entries/heidegger-aesthetics/</a></p> <p><b>Field Trip Paper Due</b></p>
Oct. 28	<p><b>Wabi Sabi</b> Read the entire book and be ready to discuss on this day.</p>
Nov. 2	<p><b>Morris Weitz</b>, “The Role of Theory in Aesthetics,” [1956]  <a href="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</a></p> <p>This article is also available through the library.</p> <p>Check out this video on Weitz  <a href="http://www.youtube.com/watch?v=X4jz775mbZA">http://www.youtube.com/watch?v=X4jz775mbZA</a></p>
Nov. 4	<p><b>Arthur Danto</b>, “The Artworld” [1964] 470-481</p>
Nov. 9	<p><b>Nelson Goodman</b>, “Languages of Art” from <i>Languages of Art</i> [1976] 247-252  Nelson Goodman, “When is Art?” from <i>Ways of Worldmaking</i> [1978] 238-246</p>
Nov. 16	<p><b>Heide Gottner-Abendroth</b> “Nine Principles of a Matriarchal Aesthetic” [1985] 566-577</p> <p>Carolyn Korsmeyer “Feminist Aesthetics” <i>Stanford Encyclopedia of Philosophy</i>  <a href="http://plato.stanford.edu/entries/feminism-aesthetics/">http://plato.stanford.edu/entries/feminism-aesthetics/</a></p>
Nov. 18	<p><b>Denis Dutton</b> “A Darwinian Theory of Beauty” [2011]  <a href="http://www.youtube.com/watch?v=PktUzdnBqWI">http://www.youtube.com/watch?v=PktUzdnBqWI</a></p> <p><b>African Aesthetics: V. Y. Mudimbe</b> “The Invention of Africa,” [1988] Ross 600-606.</p> <p>Quiz 4</p>
Nov. 23	<p><b>Walter Benjamin</b> “The work of art in the age of its technical reproducibility.” [1936]</p> <p><b>Homework #3:</b></p>
Nov. 25	<p><b>Theodor Adorno:</b> “On the fetish-character in music and the regression of listening.” [1938] 539-547.</p>
Nov. 30	<p><b>Leddy</b> <i>The Extraordinary in the Ordinary</i> [2012] 1-36 <b>this material is available for free at Google Books as a sample <a href="#">here</a> [they left our pages 24-5, and 31-2 which I will hand out in class.]</b></p>
Dec. 2	<p><b>Herbert Marcuse</b>, “The Aesthetic Dimension,” [1978] 548-557</p>

<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
Dec. 7	<b>Last Day of Class. Last Day to Turn in Homework, Paper, or any rewrites.</b>
	Final Exam Section 1: Dec. 15 9:45-12:00, Section 2: Dec. 10 9:45-12:00.