

**San José State University**  
**Humanities and Arts/Philosophy**  
**Phil. 66, Introduction to Aesthetics, Sections 1 and 2, Fall 2018**

**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](mailto:Thomas.leddy@sjsu.edu) [preferred method of communication] Feel free to ask questions.

**Office Hours:** MW 12:00-1:15, M 3:00-4:00, W 5:00-5:45 and by appointment.

**Class Days/Time:** Section 1 MoWe 10:30AM - 11:45AM DMH 208  
Section 2 MoWe 1:30PM-2:45PM DMH 208

**Classroom:** Sec. 1 DMH 208  
Sec. 2 DMH 208

**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 Canvas. 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, dance, 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 is the relation between art and play? 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 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.

### **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 three 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

1. *Art and Its Significance: An Anthology of Aesthetic Theory* 3<sup>rd</sup> ed. Stephen David Ross **ISBN-13:** 978-0791418529 You can get this at Spartan books. You can also get it from various other sources, both new and used: just google the name above.

You *can* use an electronic edition, but I don't recommend it since you will not be able to find the page numbers I mention in class.

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

2. Charles Taliaferro *Aesthetics: A Beginner's Guide* 2011. *Oneworld Publications*

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

### Grading Policy

21% Quizzes (There will be three quizzes: scheduled quizzes are Sept. 24, Oct. 10, Dec. 3. Dates also appear in the course schedule.)

21% Homework (Three homework assignments: Sept. 12, Oct. 3, Nov. 28 : dates also appear in the course schedule. Use ideas from a philosopher or art-writer to support your conclusion.

18% Class Participation

20% Field Trip Paper (Oct. 24 Due date also appears in scedule the course schedule)

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 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.

**Homework.** Homework answers should be at least two pages long and typed (min. 500 words). There will be three homework assignments.

**Class Participation. Your class participation grade will be based on my judgment of the quality of your 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.
- **Is there makeup for In-Class Projects? No, unless you have a documented reason for missing class.**
- **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 talking about aesthetics, art or philosophy generally.**

**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 may be purchased at *Spartan Books* and at other locations on campus. Be sure to write or print your answer legibly. 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.**

- a. 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.
- 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). There are two styles on this web page: Notes and Bibliography, and Author-Date. Either one is fine as long as you are consistent. Or see my own abridged version of this in my uploaded files. Do not use APA or AMA Style. You can use either footnotes or endnotes. You should know how to insert footnotes/endnotes 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 library or the access date. However you should mention the database used (for example, JSTOR) and the DOI if it appears. (The DOI is the URL for some articles.) In general, however, it is fine if you treat the article or chapter as if it were an article in a print journal or an article in a print book.
- 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” refers to the volume. “439-58” refers to the page numbers covering the entire article. A footnote citation would look like this: 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 bibliographical 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 is preceded by a “C” with a circle around it.

Instead of repeating the same footnote more than once it is OK to use this somewhat old-fashioned method: “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 author first and page number afterwards, for example, “Pollan, op. cit., 46.”

If you have a bibliography then internal citations are fine. In these you simply put the author’s name, comma and page number between parentheses: for example (Pollan, 46). This is true unless there you mention more than one work by the author in which case you must also include the date of publication of that work, for example (Pollan, 2006, 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 not 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 the lectures. You might for instance have a 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 assignments 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/> 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. Non-class-related use of electronics can cause you to miss important material. It is also disrespectful to your instructor and can be irritating to other students. The basic rule is: 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.

Writing about a show you attended before the class is not acceptable. You should have a chance to experience the work with the following questions in mind.

- (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: 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 <https://archive.org/details/laokoonlessingh00goetgoog> Actually archive.org has a number of “books” like that.

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 some material that comes 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 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 work you discuss may be photography, painting, sculpture, quilts or an example 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 ten minutes. Philosopher Richard Wollheim once said that he only began to understand a painting after observing it for two hours!**

**A note on terminology:**

“museum” - usually a publically owned exhibition space: example, *San Francisco Museum of Modern Art*

“art gallery” – usually either a privately owned exhibition space where art is sold or a small public art space.

The latter category includes *The San Jose Institute of Contemporary Art* and *Works Gallery*.

“show” - an exhibit in a museum or a gallery that is temporary

“painting” - a work consisting of paint on canvas, board or some other surface.

“work” or “work of art” - 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.

“piece” – another word for “work” but mainly applied to 20<sup>th</sup> and 21<sup>st</sup> century works, “I loved the piece by Kahlo in that show.”

“photograph”- a two-dimensional work made usually by using a camera

“picture” - a photograph, print, drawing or painting may be called a picture if it represents something. 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 on South First Street in downtown San Jose: <http://www.southfirstfridays.com/> (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. The first is September 7, 2018 from 7–11pm [@ArtwalkSJ](http://www.SouthFirstFridays.com) on Twitter

**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/>

**De Saisset**, Santa Clara University. 500 El Camino Real, Santa Clara <https://www.scu.edu/desaisset/>  
Free: opens Sept. 28.

**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 sometimes 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  
<https://maclaarte.org/>

**San Jose Institute of Contemporary Art** 560 S. 1<sup>st</sup> St., San Jose. This is the most avant-garde gallery in town, catching the sophisticated emerging artists. Free. <https://www.sjica.org/>

**San Jose Museum of Art** 110 S. Market St., San Jose. Tues-Sun. Admission cost, but discounted for college students to \$6. This excellent museum has several concurrent shows. <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.sjqiltmuseum.org/>

**Stanford University Cantor Arts Center** Lomita Dr., at Museum Way (off of Palm Drive) Stanford. <https://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/> Free.

**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/> 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.

**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.

**WORKS/ San Jose** 365 South Market Street, downtown San José, <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.

#### Also:

**San Francisco** has several important museums: Asian Art Museum, San Francisco Museum of Modern Art [probably the best museum in Northern California], 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 OneSearch catalog at <https://library.sjsu.edu/> 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 put in the title, or put in a subject that interests you, 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, a link to **Philosopher's Index** which 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 Tower Card number. The University Library and the San Jose City Library now use separate library cards. If you live in San Jose you should get both. The City Library card gives you access to some materials not available in the university library and vice versa.

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 OneSearch catalog.

*The Journal of Aesthetics and Art Criticism* [This is available since its origin, although the most recent year is not available. EBSCO, JSTOR, and Wiley are three databases that provide access.]

*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 *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.eupublishing.com/loi/film> 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](#).

*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.

## Encyclopedias in the Library

A number of encyclopedia and dictionaries are listed under Background and Reference Sources in the Library Philosophy Guide.

*The Encyclopedia of Aesthetics*

<http://www.oxfordreference.com.libaccess.sjlibrary.org/view/10.1093/acref/9780199747108.001.0001/acref-9780199747108> the most comprehensive encyclopedia dealing with aesthetics and Philosophy of Art. Go to the library catalog and search of the Encyclopedia of Aesthetics, choose the second of two sources: the 2014 edition, sign in to the library using your Tower card and password. Click on Oxford Reference Library. A white space will appear at first. Once the page for the Encyclopedia of Aesthetics appears, you can search in the Encyclopedia by going to the search space on the lower left (not the one on the upper right). Or you can search by individual first letter, for example D or Dance aesthetics.

The 1998 edition of *The Encyclopedia of Aesthetics* is also on the second floor of the library BH56 .E53 1998

Two other reference works are:

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

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

## CSU share, LINK+ and Interlibrary Loan

If you look for a book in the catalog and our library doesn't have it, you have two options. The first is to use w CSU share. Look to the left on One Search and you will see California State University. Click on that. If the book is not available a sign will appear that says you can request it. They say the book will appear in a couple days. I have not yet tried this.

You can use LINK if you have a San Jose City library card. 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.

### **On-Line Books**

More and more, very old and rare books can be found for free in various archived online.

### **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/>"

### **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](http://www.sjsu.edu/aars/policies/latedrops/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/>.

## **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> 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, Spring 2017, Course Schedule

*The schedule is subject to change with fair notice. The notice will be made by email and in class. Required readings are in bold face and numbered. The main text is Art and its Significance edited by Ross. I refer to it as Ross below.*

### Course Schedule

week	Date	Topics, Readings, Assignments, Deadlines
1	Aug. 22	<p><b>First Day of class.</b> Green-sheet/Syllabus. Introduction. What is Beauty?</p> <p>A one hour video overview of aesthetics/philosophy of Art <a href="https://www.youtube.com/watch?v=8eRNaLD10mk">https://www.youtube.com/watch?v=8eRNaLD10mk</a> [not required]</p> <p>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] <a href="https://www.youtube.com/watch?v=z7ECzduUWx0">https://www.youtube.com/watch?v=z7ECzduUWx0</a></p> <p>What is Aesthetics? <a href="https://www.youtube.com/watch?v=8bMGStypFWY">https://www.youtube.com/watch?v=8bMGStypFWY</a> “A brief description of the field of Aesthetics, and the questions covered therein, such as beauty, art, the sublime and more, including the relation between Aesthetics and the Philosophy of Art.” Author: Carneades.org, March 12, 2017</p>
2	Aug. 27	<p><b>Pythagoras, Plato' Ion</b></p> <p><b>1. Ancient Aesthetics:</b> <a href="http://www.iep.utm.edu/anc-aest/">http://www.iep.utm.edu/anc-aest/</a> <a href="https://www.youtube.com/watch?v=9_DHBf_koGE">https://www.youtube.com/watch?v=9_DHBf_koGE</a> <b>Three minute Philosophers Pythagoras</b></p> <p><b>2. Plato "Ion" 45-55 in Ross Text</b> <b>Or online version of Plato's "Ion" tr. Jowett</b> <a href="http://classics.mit.edu/Plato/ion.html">http://classics.mit.edu/Plato/ion.html</a></p> <p><b>3. Taliaferro Chapter 1 What is Beauty?</b></p>

week	Date	Topics, Readings, Assignments, Deadlines
		<p>A good overview of the <i>Ion</i> by Welton: the last part relates the <i>Ion</i> theory to other writings by Plato <a href="http://kentzendo.org/welton/ionTP1.html">http://kentzendo.org/welton/ionTP1.html</a></p> <p>See also the <i>Encyclopedia of Aesthetics</i> article on Plato. [See my comments on how to access this encyclopedia.] Once into the Encyclopedia search for Plato. "Plato and the Arts" is the first article.</p> <p>Video on the Greek Gods: "Greek Mythology God and Goddesses Documentary" <a href="https://www.youtube.com/watch?v=-MSEsh6jgHE">https://www.youtube.com/watch?v=-MSEsh6jgHE</a></p> <p>Another: "The Greek Gods": <a href="https://www.youtube.com/watch?v=mRe389uQhmo">https://www.youtube.com/watch?v=mRe389uQhmo</a></p> <p><a href="http://plato.stanford.edu/entries/plato-rhetoric/">http://plato.stanford.edu/entries/plato-rhetoric/</a> Stanford Encyclopedia article by Charles Griswold on Plato dealing with our material.</p>
2	Aug. 29	<p>1. Plato, <i>Republic</i> Book X 32-44 Ross text around 380 BC</p> <p>2. Plato <i>Symposium</i> selection 56-63 Ross Text This is Plato's discussion of beauty. The lead speaker in this dialogue is the priestess Diotima.</p> <p><a href="http://classics.mit.edu/Plato/republic.11.x.html">http://classics.mit.edu/Plato/republic.11.x.html</a> Jowett translation of Plato Book X is available here if you have not got the text yet.</p> <p><a href="https://www.youtube.com/watch?v=MgotDFs6cdE">https://www.youtube.com/watch?v=MgotDFs6cdE</a> Plato on the Forms: School of Life. Another one just on Plato <a href="https://www.youtube.com/watch?v=VDiyQub6vpw">https://www.youtube.com/watch?v=VDiyQub6vpw</a></p> <p>See in class: An Introduction to Greek Theater <a href="https://www.youtube.com/watch?v=aSRLK7SogvE">https://www.youtube.com/watch?v=aSRLK7SogvE</a></p> <p>Example of a Greek Tragedy: BBC production from 1986. Antigone. By Sophocles <a href="https://www.youtube.com/watch?v=8bSnnufOx80">https://www.youtube.com/watch?v=8bSnnufOx80</a> 441 BC.</p>
3	Sept. 5	<p><b>Confucius <i>Analects</i></b></p> <p>1. Kim, Ha Poong. "Confucius's Aesthetic Concept of Noble Man: Beyond Moralism." <i>Asian Philosophy</i> 16, no. 2 (July 2006): 111-121. Available through the library. Search the title in Articles, click on Full Text Available, click on one of the data bases, sign in, download article to your computer by clicking on PDF full text.</p> <p><i>Analects of Confucius</i>, Robert Eno tr. 2015 <a href="http://www.indiana.edu/~p374/Analects_of_Confucius_(Eno-2015).pdf">http://www.indiana.edu/~p374/Analects_of_Confucius_(Eno-2015).pdf</a> This is not required reading, but I will refer to it in class.</p>

week	Date	Topics, Readings, Assignments, Deadlines
		<p>Authentic Ancient Chinese Music <a href="https://www.youtube.com/watch?v=bDGC-1VejQI">https://www.youtube.com/watch?v=bDGC-1VejQI</a></p> <p><a href="https://www.youtube.com/watch?v=tUhGRh4vdb8">https://www.youtube.com/watch?v=tUhGRh4vdb8</a> Amusing video on Confucius which, Kim would say, overemphasizes the aspect of his theory associated with conservative ethics.</p> <p>2. Optional: <i>Internet Encyclopedia</i> article on Confucius. <a href="http://www.iep.utm.edu/confuciu/">http://www.iep.utm.edu/confuciu/</a></p> <p>Optional: Higgins, Kathleen. 2017. "Confucius' Opposition to the 'New Music'." <i>Dao: A Journal Of Comparative Philosophy</i> 16, no. 3: 309-323. [can be accessed through SJSU Library]</p>
4	Sept. 10	<p>1. Aristotle "Poetics" from his <i>Poetics</i> [4<sup>th</sup> century B.C.E. after Plato] 66-74. For those without the text there is another translation of this book at <a href="https://archive.org/details/aristotleonarto00aris">https://archive.org/details/aristotleonarto00aris</a> Read chapters 1-9.</p> <p>2. Taliaferro Chapter 2 What is a Work of Art</p>
4	Sept. 12	<p>Aristotle continued</p> <p><b>Homework #1</b> Due.</p> <p>Option 1: Read one article or chapter in a book on Plato's <i>Ion</i> accessed through the library. Agree or disagree with the author of the article you have read and defend your position. On-line blog entries do not count as articles. Two pages minimum.</p> <p>Option 2: Aristotle Applied to a Movie</p> <p>Turn in a two-page minimum homework assignment in which they apply Aristotle's ideas from the text, as many of his ideas as possible, to a movie they have seen. Movies in the category called "Drama" tend to work best as drama is closest to ancient Greek Tragedy. However you can use any category of movie you want, for example comedy or sci. fi.</p> <p>Pay close attention to Aristotle's own definitions of the terms he is using: for example he may mean something different from the words "thought," "plot," and "character," than we do. So look in the text for the actual meanings he gives such words. Pay especial close attention to his definition of "tragedy."</p> <p>Also, be sure to consider whether the movie you have described meets the purpose of tragedy as described by Aristotle.</p>

week	Date	Topics, Readings, Assignments, Deadlines
		<p>In addition to noting ways in which Aristotle's theory applies well to your movie, also consider any ways in which it does not.</p> <p>The homework assignment should be typed, double-spaced. Find as many points of similarity as you can, and some differences too. Quotations from the text need only a page number in parentheses. For this assignment I do not want you to use outside or "secondary" sources. Just focus on Aristotle's <i>Poetics</i>, either in the Ross textbook version or from the online source I recommended.</p> <p>You cannot use the movie called <i>The Titanic</i> as I am really tired of reading papers on that movie.</p>
5	Sept. 17	<p><b>Medieval Aesthetics Chinese and Western</b></p> <p><b>1. Chinese Medieval Painting</b>  <a href="https://www.youtube.com/watch?v=OSszFPOX2Pc">https://www.youtube.com/watch?v=OSszFPOX2Pc</a>  <b>BBC The Culture Show : The Art Of Chinese Painting 2013 15 min. This is a follow up on the section on the aesthetics of Confucius.</b></p> <p><a href="https://en.wikipedia.org/wiki/Emperor_Huizong_of_Song">https://en.wikipedia.org/wiki/Emperor_Huizong_of_Song</a> <b>Huizong of Song Dynasty</b></p> <p>2. Taliaferro Chapter 6 123-127 Chinese Aesthetics</p> <p>Return to Plato's Symposium as introduction to Christian Medieval aesthetics.</p> <p>3. "Medieval Theories of Aesthetics" Michael Spicher  <a href="http://www.iep.utm.edu/m-aesthe/">http://www.iep.utm.edu/m-aesthe/</a></p> <p>Michael Spicher slide show <a href="https://www.slideshare.net/Gari125/medieval-aesthetics">https://www.slideshare.net/Gari125/medieval-aesthetics</a></p> <p>Kahn Academy Chartres Cathedral  <a href="https://www.khanacademy.org/humanities/medieval-world/gothic1/v/chartres-cathedral">https://www.khanacademy.org/humanities/medieval-world/gothic1/v/chartres-cathedral</a> We will just focus on the last part on the stained glass windows.</p> <p>Margolis Medieval Aesthetics Routledge Companion  <a href="https://sites.google.com/site/kunstfilosofiesite/Home/texts/margolis-medieval-aesthetics">https://sites.google.com/site/kunstfilosofiesite/Home/texts/margolis-medieval-aesthetics</a> [optional]</p>
5	Sept. 19	<p><b>1. David Hume, "Of the Standard of Taste" [1757] 78-92</b></p>

week	Date	Topics, Readings, Assignments, Deadlines
		<p>2. Taliaferro Chapter 4 “What Makes Good Art?”</p> <p>If you have not yet gotten hold of the text for the class you can find a copy of Hume’s essay at:  <a href="http://www.econlib.org/library/LFBooks/Hume/hmMPL23.html">http://www.econlib.org/library/LFBooks/Hume/hmMPL23.html</a></p> <p>See Philosophy tube: “Is taste in the Eye of the Beholder?”  <a href="https://www.youtube.com/watch?v=G1UsGWxDPKA">https://www.youtube.com/watch?v=G1UsGWxDPKA</a></p> <p>Introduction cartoon on Hume  <a href="https://www.youtube.com/watch?v=HS52H_CqZLE">https://www.youtube.com/watch?v=HS52H_CqZLE</a></p>
6	Sept. 24	<p><b>Pro and Con and Kitsch</b></p> <p><b>1. Robert Solomon, “On Kitsch and Sentimentality,”</b> <i>The Journal of Aesthetics and Art Criticism</i> Vol. 49, No. 1 (Winter, 1991), pp. 1-14 Access through the Library. Copy the part in red and search in Articles. Click on the title On Kitsch and Sentimentality. Click on see all. Click on JSTOR version. Log in. Download PDF. Read.</p> <p><b>2. Roger Scruton. “Urbanities, Kitsch and the Modern Predicament”</b> <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>Alain de Botton “What is Art For?” a contemporary defense of pretty art.  <a href="https://www.youtube.com/watch?v=ZVIQOytFCRI">https://www.youtube.com/watch?v=ZVIQOytFCRI</a></p> <p><b>Quiz #1 This quiz will cover material up to and including the reading for today.</b></p>
6	Sept. 26	<p><b>1. Edmund Burke, <i>A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful, 1756</i></b> I will give you a two page handout on <b>Burke</b>. For a more thorough understanding read the sections of his book on the sublime. The book can be found at.  <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>The Part most devoted to the sublime is Part II, Search for “sublime” on the page. This is on pages 130-138 in the book.</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_marcotulliocicero">http://www.youtube.com/watch?v=EvSLvSbahI_marcotulliocicero</a></p> <p>My favorite short video on Burke on the sublime.  <a href="https://www.youtube.com/watch?v=t0fHjIPpR-Q">https://www.youtube.com/watch?v=t0fHjIPpR-Q</a></p>

week	Date	Topics, Readings, Assignments, Deadlines
7	Oct. 1	<p><b>1. Immanuel Kant, <i>Critique of Judgment</i>, 1790 “The Analytic of the Beautiful”</b> Bernard tr. 98-113 Ross.</p> <p><b>This material is also available online here in the same translation [but our class materials are a selection of chapters from this]:</b></p> <p><a href="https://ebooks.adelaide.edu.au/k/kant/immanuel/k16ju/chapter19.html">https://ebooks.adelaide.edu.au/k/kant/immanuel/k16ju/chapter19.html</a> This is the material for Oct. 9.</p> <p>You can click backwards inside this web site to find the material for Oct. 2</p> <p><b>Background fun video on Kant</b> <a href="https://www.youtube.com/watch?v=nsgAsw4XGvU">https://www.youtube.com/watch?v=nsgAsw4XGvU</a></p> <p><a href="https://www.youtube.com/watch?v=bHw4MMEnmpc">https://www.youtube.com/watch?v=bHw4MMEnmpc</a> <b>Roger Scruton on Kant and some other things start at 32 minutes. <i>Why Beauty Matters</i>.</b> Scruton discusses Shaftesbury as a lead-in to Kant. Anthony Ashley Cooper, the third Earl of Shaftesbury, lived from 1671 to 1713. In 1711, “Shaftesbury collected his mature works into a single volume and added to them extensive notes and commentary, naming the book <i>Characteristicks of Men, Manners, Opinions, Times</i>. He revised <i>Characteristicks</i> over the course of the next two years, up until his death in 1713, and a version with his final changes appeared in 1714.” <a href="https://plato.stanford.edu/entries/shaftesbury/">https://plato.stanford.edu/entries/shaftesbury/</a> Michael B. Gill</p> <p>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></p> <p>But an easier explanation is Douglas Burnham “Kant’s Aesthetics” in the Internet Encyclopedia of Philosophy <a href="https://www.iep.utm.edu/kantaest/">https://www.iep.utm.edu/kantaest/</a></p> <p>A story, a work of art, a face, a designed object -- how do we tell that something is beautiful? And why does it matter so much to us? Designer Richard Seymour explores our response to beauty and the surprising power of objects that exhibit it.. <a href="https://www.youtube.com/watch?v=YiXd_9DFCOQ">https://www.youtube.com/watch?v=YiXd_9DFCOQ</a></p>
7	Oct. 3	<p><b>Kant continued 120-142</b></p> <p><b>1. Immanuel Kant pp. 115-120 in Ross “Of the Mathematical Sublime” and “Of the Dynamical Sublime”</b></p> <p><b>2. Kant on Fine Art and Genius: 120-142</b></p> <p>ENGEGÅRD QUARTET playing Mozart KV 590 in F major (1790). 1st Movement: Allegro moderato <a href="https://www.youtube.com/watch?v=Yc33LgUp4K8">https://www.youtube.com/watch?v=Yc33LgUp4K8</a></p>

week	Date	Topics, Readings, Assignments, Deadlines
		<p><b>Homework #2 Due.</b></p> <p>The assignment is: Apply one of the philosopher's ideas we have read to something in your home, neighborhood or vacation experience. 2 pages (600 words). The essay should show understanding of the material you are applying. In that way this is like the Aristotle assignment which applied his ideas to a movie. You could discuss something you know in your own experience based on the concept of kitsch as discussed in Solomon or Scruton or both. You could apply Hume's idea of a standard of taste to a debate you have had over the value of a work of art with family or friends. You could apply Pythagoras's aesthetic theory (based on my lecture at the beginning of the semester) to something that is related to mathematical beauty. You could apply the aesthetic theory of Confucius based on Kim's article to your ideal human. You could apply Plato's theory to a public art piece in a South Bay city. You could apply the ideas of Burke or Kant on the sublime to a work of art in any art form: music, dance, literature, sculpture, that you have experienced.</p> <p>Use at least one quote from the text. Quotes should be no longer than eight words. It is OK to quote a part of a sentence within your own sentence as long as the sentence as a whole makes sense. The quote should be relevant to your argument.</p> <p>2 pages minimum.</p>
8		<p><b>1. G. W. F. Hegel, “Philosophy of Fine Art,” from <i>Aesthetics: Lectures on Fine Arts</i> [1818-1835] 144-159.</b></p> <p><b>2. Friedrich Nietzsche, “The Birth of Tragedy,” from <i>The Birth of Tragedy of of the Spirit of Music</i> [1872] 162-167.</b></p> <p>The section titled “Attempt at Self Criticism” 168-175 was written many years later, and is optional.</p> <p>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> <p>For fun with Hollywood and Nietzsche <b>How Hollywood Gets Nietzsche Wrong</b>  <a href="https://www.youtube.com/watch?v=ti9zdpLlXf0">https://www.youtube.com/watch?v=ti9zdpLlXf0</a></p> <p>Another fun Nietzsche video <a href="https://www.youtube.com/watch?v=rQJd6z_qlNU">https://www.youtube.com/watch?v=rQJd6z_qlNU</a></p> <p>The best film on Nietzsche online: BBC Genius of the Modern World: Friedrich Nietzsche <a href="https://www.youtube.com/watch?v=_poZE8833t4">https://www.youtube.com/watch?v=_poZE8833t4</a></p> <p>A film on Wagner’s life: start 5 minutes in. David Bello 2014  <a href="https://www.youtube.com/watch?v=bfnk33eLvU4">https://www.youtube.com/watch?v=bfnk33eLvU4</a></p>

week	Date	Topics, Readings, Assignments, Deadlines
8	Oct. 8	<p><b>1. Leo Tolstoy “What is Art?” from <i>What is Art</i> [1897] 178-181.</b> The entire book is free in Google books and in Gutenberg.org or here <a href="https://archive.org/stream/whatisart00tolsuoft/whatisart00tolsuoft_djvu.txt">https://archive.org/stream/whatisart00tolsuoft/whatisart00tolsuoft_djvu.txt</a></p> <p>Amusing video explaining Tolstoy by Jonatas [Chimen] <a href="https://www.youtube.com/watch?v=VNM1hI1w7WY">https://www.youtube.com/watch?v=VNM1hI1w7WY</a></p> <p><a href="https://www.youtube.com/watch?v=Lr6DYLBkyG0">https://www.youtube.com/watch?v=Lr6DYLBkyG0</a> For <i>What is Art?</i> discussion watch the introduction, and then move to 7:00 minutes in.</p> <p><a href="https://www.youtube.com/watch?v=Xa6jEubs8DM">https://www.youtube.com/watch?v=Xa6jEubs8DM</a> Mindy Bollagar, 2014. Student piece on Art as Expression. Tolstoy discussed about half way through.</p>
9	Oct. 10	<p><b>Quiz #2 This will include material since the last quiz.</b></p> <p><b>1. Clive Bell, “Art” from <i>Art</i> [1912] 186-190</b></p> <p>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>Our reading selection can be found also at <a href="https://web.csulb.edu/~jvancamp/361r13.html">https://web.csulb.edu/~jvancamp/361r13.html</a> Julie van Camp provided this, along with some study questions.</p> <p><b>2. Edmund Burke Feldman, “A Formal Analysis,” [1967] Leddy lecture notes</b></p>
9	Oct. 15	<p><b>1. John Dewey, “Art as Experience” from <i>Art as Experience</i> [1934] 204-220</b></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>
10	Oct. 17	<p><b>Dewey continued</b></p> <p>Meklit Hadero “The Unexpected beauty of everyday sounds.” We will learn about Ethiopian aesthetics here. Hadero’s perspective is very similar to Dewey’s. <a href="http://www.ted.com/talks/meklit_hadero_the_unexpected_beauty_of_everyday_sounds">http://www.ted.com/talks/meklit_hadero_the_unexpected_beauty_of_everyday_sounds</a></p> <p>“Art As Experience: Book Club #2”   The Art Assignment   PBS Digital Studios <a href="https://www.youtube.com/watch?v=Nb4meto0Oqs">https://www.youtube.com/watch?v=Nb4meto0Oqs</a></p>
10	Oct. 22	<p><b>1. Robin Collingwood, “Principles of Art” from <i>Principles of Art</i> [1938] 192-201.</b></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>
11	Oct. 24	<p><b>Field Trip Paper Due</b></p> <p><b>1. David Alfaro Siqueiros, “Art and Corruption,” [1969] read handout</b></p>

week	Date	Topics, Readings, Assignments, Deadlines
		<p>These are videos on Siqueiros some of which I may use in class:  2014 Mexican video on him <a href="https://www.youtube.com/watch?v=kTqWD6sWsNk">https://www.youtube.com/watch?v=kTqWD6sWsNk</a>  <a href="https://www.youtube.com/watch?v=ViLS2EWZjng">https://www.youtube.com/watch?v=ViLS2EWZjng</a>  Los Angeles <a href="https://vimeo.com/22311438">https://vimeo.com/22311438</a>  Santa Barbara <a href="https://www.youtube.com/watch?v=ACRmeSkgCaA">https://www.youtube.com/watch?v=ACRmeSkgCaA</a></p>
11	Oct. 29	<p><b>1. Martin Heidegger, “The Origin of the Work of Art,” [1936] 254-266.</b></p> <p>Optional: “Heidegger’s Aesthetics” by Iain Thompson  <a href="http://plato.stanford.edu/entries/heidegger-aesthetics/">http://plato.stanford.edu/entries/heidegger-aesthetics/</a></p>
12	Oct. 31	<p><b>Heidegger continued: Heidegger the Greek Temple, and Modern and Contemporary Architecture.</b> We will look at the work of Frank Lloyd Wright and Leddy/Maytum/Stacy Architects.  <a href="http://www.lmsarch.com/projects/ed-roberts-campus?f1=all">http://www.lmsarch.com/projects/ed-roberts-campus?f1=all</a>  See also this list of great works of architecture:  <a href="http://www.creativebloq.com/architecture/famous-buildings-around-world-10121105">http://www.creativebloq.com/architecture/famous-buildings-around-world-10121105</a> 29 World Famous Buildings to Inspire You.</p>
12	Nov. 5	<p><b>1. Taliaferro. Chapter 6 Cross-Cultural Aesthetics.</b>  <b>2. Read the article on “Japanese Aesthetics: Overview” by Yuriko Saito In <i>Encyclopedia of Aesthetics</i>. : Oxford University Press,, 2014.</b>  <a href="http://www.oxfordreference.com.libaccess.sjlibrary.org/view/10.1093/acref/9780199747108.001.0001/acref-9780199747108-e-424">http://www.oxfordreference.com.libaccess.sjlibrary.org/view/10.1093/acref/9780199747108.001.0001/acref-9780199747108-e-424</a>.</p> <p><a href="https://www.youtube.com/watch?v=Z2P8z7kYJW0">https://www.youtube.com/watch?v=Z2P8z7kYJW0</a> In Search of Wabi Sabi with Marcel Theroux</p> <p><a href="https://www.youtube.com/watch?v=QmHLYhxYVjA">https://www.youtube.com/watch?v=QmHLYhxYVjA</a>  History of Ideas Wabi Sabi</p>
13	Nov. 7	<p><b>1. Suzanne Langer, “Feeling and Form,” [1953] Ross 222-235.</b></p> <p><b>2. Morris Weitz, “The Role of Theory in Aesthetics,” [1956]</b>  <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. Paste article into OneSearch, click on Full Text Available when article comes up, click on JSTOR arts, click on PDF.</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>
13	Nov. 14	<p><b>1. Arthur Danto, “The Artworld” [1964] 470-481</b></p> <p>Danto is in a video here: <a href="https://www.youtube.com/watch?v=gW_QiTvWA20">https://www.youtube.com/watch?v=gW_QiTvWA20</a></p>

week	Date	Topics, Readings, Assignments, Deadlines
		<p>A video on Andy Warhol is here <a href="https://www.khanacademy.org/humanities/art-1010/pop/v/andy-warhol-campbell-s-soup-cans-why-is-this-art">https://www.khanacademy.org/humanities/art-1010/pop/v/andy-warhol-campbell-s-soup-cans-why-is-this-art</a>  “Why is this art? Andy Warhol, Campbell's Soup Cans”  Steven Zucker and Sal Khan discuss Andy Warhol's Campbell's Soup Cans.  Created by Beth Harris, [n.d. probably 2012] accessed 4/20/18.</p>
14	Nov. 19	<p>Danto continued, also George Dickie notes</p> <p><b>1. George Dickie wrote a very short article in 1969 which was the basis of his later work on defining art. It is available as a PDF here <a href="http://rocket.csusb.edu/~mld/Dickie%20Defining%20Art.pdf">http://rocket.csusb.edu/~mld/Dickie%20Defining%20Art.pdf</a> or in JSTOR through the library.</b></p> <p><b>George Dickie “Defining Art,” American Philosophical Quarterly, Vol. 6, No. 3 (Jul., 1969), pp. 253-256</b></p> <p><a href="http://sdrc.lib.uiowa.edu/dada/blindman/2/index.htm">http://sdrc.lib.uiowa.edu/dada/blindman/2/index.htm</a>  The entire issue of The Blindman: see within  “Buddha of the Bathroom” defense of Duchamp’s Fountain by Louise Norton  The Blind Man, 1917.</p> <p>See this article <a href="http://www.golob-gm.si/5-marcel-duchamp-as-rectified-readymade/g-marcel-duchamp-richard-mutt-and-fountain.htm">http://www.golob-gm.si/5-marcel-duchamp-as-rectified-readymade/g-marcel-duchamp-richard-mutt-and-fountain.htm</a>  William A. Camfield; "Marcel Duchamp's Fountain, Its History and Aesthetics in the Context of 1917," Dada/Surrealism 16 (1987), pp. 71-79</p> <p>. <a href="https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/v/marcel-duchamp-fountain-1917">https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/v/marcel-duchamp-fountain-1917</a> Beth Harris and Steve Zucker in conversation Khan Academy</p> <p><a href="http://www.artbouillon.com/2014/11/pilfered-pissoire-response-to.html">http://www.artbouillon.com/2014/11/pilfered-pissoire-response-to.html</a>  2914 article claiming that those who believe Duchamp did not create Fountain are wrong...very interesting material on Louise Norton</p> <p>David Attenborough - Animal behaviour of the Australian bowerbird - BBC wildlife <a href="https://www.youtube.com/watch?v=GPbWJPsBPdA">https://www.youtube.com/watch?v=GPbWJPsBPdA</a></p>
14	Nov. 26	<p><b>1. Nelson Goodman, “Languages of Art” from <i>Languages of Art</i> [1976] 247-252.</b></p> <p><b>2. Nelson Goodman, “When is Art?” from <i>Ways of Worldmaking</i> [1978] 238-246.</b></p> <p>If you like podcasts, here is one in which two philosophers discuss the ideas of Goodman including his ideas on the relation of art and science.  <a href="https://partiallyexaminedlife.com/2010/10/31/episode-28-nelson-goodman-on-art-as-epistemology/">https://partiallyexaminedlife.com/2010/10/31/episode-28-nelson-goodman-on-art-as-epistemology/</a>  Nelson Goodman on Art as Epistemology</p>

week	Date	Topics, Readings, Assignments, Deadlines
		<p>October 31, 2010 by Mark Linsenmayer in conversation with painter Jay Bailey. [This is the free short version.]</p> <p><a href="https://art21.org/watch/art-in-the-twenty-first-century/s4/robert-ryman-in-paradox-segment/">https://art21.org/watch/art-in-the-twenty-first-century/s4/robert-ryman-in-paradox-segment/</a> Robert Ryman segment in Art21</p> <p><a href="https://openspace.sfmoma.org/2011/01/75-reasons-gary-garrels/">https://openspace.sfmoma.org/2011/01/75-reasons-gary-garrels/</a> “Gary Garrels is Elise S. Haas Senior Curator of Painting and Sculpture at SFMOMA. Here he talks about a work by one of his favorite painters, Robert Ryman: <i>Untitled, 1958</i>. Garrels meditates on Ryman’s square white paintings and how the artist moved forward from Abstract Expressionism, shifting the focus from the act of painting to the act of seeing.” Start at 3 minutes.</p> <p><a href="https://www.youtube.com/watch?v=PywR3Pn7ZIU">https://www.youtube.com/watch?v=PywR3Pn7ZIU</a> <b>Ad Reinhardt, Abstract Painting, Smarthistory. art, history, conversation. Published on Feb 20, 2013</b> <b>Ad Reinhardt, Abstract Painting, 1963, oil on canvas, 60 x 60 inches (The Museum of Modern Art) Speakers: Salman Khan &amp; Steven Zucker. Created by Steven Zucker and Sal Khan.</b></p> <p><a href="https://www.moma.org/collection/works/78976">https://www.moma.org/collection/works/78976</a> <b>Abstract Painting at the mome.</b></p> <p><a href="http://theoria.art-zoo.com/art-as-art-ad-reinhardt/">http://theoria.art-zoo.com/art-as-art-ad-reinhardt/</a> <b>Ad Reinhardt Art as Art. Originally published in <i>Art International</i>, VI, no. 10, Lugano, December 1962.</b></p> <p><a href="http://www.artnews.com/2015/01/24/less-is-more-ad-reinhardts-twelve-rules-for-pure-art/">http://www.artnews.com/2015/01/24/less-is-more-ad-reinhardts-twelve-rules-for-pure-art/</a> <b>Ad Reinhardt’s twelver rules from 1957.</b></p> <p><a href="https://www.youtube.com/watch?v=1v1mBepDIOW">https://www.youtube.com/watch?v=1v1mBepDIOW</a> <b>The Case For Mark Rothko   The Art Assignment   PBS Digital Studios Published on Jul 2, 2015</b></p> <p><b>Rectangles after rectangles after rectangles. Rothko was a truly prolific artist who found his groove painting hazy swatches of color and stuck with it until the very end. Maybe you've wondered what the point of it all is, or why he did seemingly the same thing over and over again. Here's your answer.</b></p> <p>See also my posts on Goodman: <a href="http://aestheticstoday.blogspot.com/2014/11/when-is-art-goodman-vs-danto-and.html">http://aestheticstoday.blogspot.com/2014/11/when-is-art-goodman-vs-danto-and.html</a> and <a href="http://aestheticstoday.blogspot.com/2017/05/why-goodmans-exemplification-theory-of.html">http://aestheticstoday.blogspot.com/2017/05/why-goodmans-exemplification-theory-of.html</a></p>

week	Date	Topics, Readings, Assignments, Deadlines
15	Nov. 28	<p><b>1. Heide Gottner-Abendroth, “Nine Principles of a Matriarchal Aesthetic” [1985] 566-577.</b></p> <p><a href="https://www.youtube.com/watch?v=5d8bceMM_iE">https://www.youtube.com/watch?v=5d8bceMM_iE</a> Interview of Gottner Abendroth in German but with English subtitles. Heide Göttner-Abendroth Teil 1 Philosophie im Gespräch mit engl. UT March 1, 2014.</p> <ul style="list-style-type: none"> <li>• Dogon ritual dance 2012: Alexander Wyatkin [video maker?]</li> <li>• Published on Jan 25, 2012</li> </ul> <p><a href="https://www.youtube.com/watch?v=jxKjSGpHhBg">https://www.youtube.com/watch?v=jxKjSGpHhBg</a></p> <p><b>2. Carolyn Korsmeyer, “Feminist Aesthetics,” <i>Stanford Encyclopedia of Philosophy</i></b>  <a href="http://plato.stanford.edu/entries/feminism-aesthetics/">http://plato.stanford.edu/entries/feminism-aesthetics/</a> 2012</p> <p>Further reading [optional]: Peg Zeiglin Brand , “Feminisms and Tradition” <i>Encyclopedia of Aesthetics. [electronic edition in library, 2014]</i></p> <p><b>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. (3) Choose any article from the Encyclopedia of Aesthetics, summarize the main point in a part of that article (it could be a couple pages) and make a comment on a philosophical issue raised in the article. Your comment could be a critical response to a position or an additional example from your own experience. Two pages.</b></p>
15	Dec. 3	<p><b>African Aesthetics</b></p> <p><b>1. V. Y. Mudimbe “The Invention of Africa,” [1988] Ross 600-606.</b></p> <p>See the <i>Encyclopedia of Aesthetics</i> article on African Aesthetics through the library online.</p> <p>Background information (helps explain Mudimbe’s approach): Foucault “Las Meninas” 443-454 from <i>The Order of Things</i> [1966]</p> <p><b>Quiz #3 This quiz will include material since the last quiz.</b></p>
	Dec. 5	<p><b>More Multicultural Theory and more Feminism</b></p> <p><b>1. Trinh T. Minh-ha “Woman, Native, Other” 607-621. [1989]</b></p>
16	Dec. 10	<p><b>Last Day of Class.</b></p> <p><b>Review and Summing up.</b></p>

week	Date	Topics, Readings, Assignments, Deadlines
		<a href="https://www.philosophytalk.org/shows/value-art">https://www.philosophytalk.org/shows/value-art</a> Philosophy Talk, “The Value of Art,” interview of Cynthia Freeland  <b>Last Day to Turn in Homework, Paper, or any rewrites.</b>
Final Exam	Section 1 Section 2	Tuesday, December 18, 0945-1200 same classroom Wednesday, December 12, 1215-1430 same classroom