

Course ID:	Course Title:	Fall 2018
FA 240 PH 240	Aesthetics	Prerequisite: PH 125, or permission of instructor
		Credits: 3

Class Information		Instructor Information		Important Dates	
Days:	Tu/Th	Instructor:	Linda Schwartz, Ph.D. (Interdisciplinary); M.Mus.; B.Mus.	First day of classes:	Wed, Sept 5
Time:	2:30-3:45 pm	Email:	lschwartz@ambrose.edu	Last day to add/drop, or change to audit:	Sun, Sept 16
Room:	A2212	Phone:		Last day to request revised exam:	Mon, Oct 22
Lab/ Tutorial:		Office:	403.410.3998	Last day to withdraw from course:	Mon, Nov 12
		Office Hours:	Wednesday, 9:00-10:30am	Last day to apply for coursework extension:	Mon, Nov 19
Final Exam:	No final exam			Last day of classes:	Tue, Dec 11

PH 240 Aesthetics (3)

Course Description

This course introduces students to the philosophical issues related to art and the apprehension of beauty. A variety of metaphysical and epistemological concerns will be addressed: What is art? What is beauty? Is art artificial or can it be natural? What is the nature and the role of the artist? Do works of art have meaning and if so, how are these meanings derived? Objectivism, formalism, subjectivism, and expressivism will be explored. **Prerequisite:** PH 125 (or permission of Instructor)

The course is focused on reading, writing and thinking about art through philosophical inquiry. Primary source readings are considered and theoretical perspectives on art criticism in Western culture are explored through analyses of artworks in various media.

This course fulfils the Fine Arts requirement in Bachelor of Arts degrees.. To fulfil this requirement, you must register for Aesthetics as FINE 240. If you are registered for PH 240, this course fulfils an upper-level elective in any Bachelor of Arts degree program.

Expected Learning Outcomes:

It is the aim of the course that students acquire the following skills:

1. To understand and articulate the relevance of philosophy (critical thought) to sentient forms of artistic expression and reception;
2. To gain an appreciation for the substance and style of Western works of art in various media, and to detect interaction or play between structure and surface elements within these works;
3. To categorize different modes of thought (theories and forms of inquiry) about art, for example: ontological/structure or dasein; material and spatial/form; epistemological/art as a way of knowing; and teleological/value-laden, purposeful interpretation;
4. To perceive various narrative strategies that link the interpretation of a work of art to human perceptions of space, time, and ethics (concepts such as symmetry/asymmetry, the notion of the dialectic, and phenomenology);
5. To demonstrate familiarity with the contemplative study and analysis of several artworks of various media and composition, and to apply analysis based on Outcomes 1-4 to these works of art.

(Please refer to assignment rubrics for specific reference to Learning Outcomes)

Textbooks

There are no required textbooks for this course. Rather, a sampling of primary source materials posted to Moodle will enhance discussion and provide contextual perspective on various ideas and works of art under examination. Please ensure that you have access to this course on Moodle through your student portal.

Primary Source Materials are drawn from the following selected works:

Adorno, T. W. *The Culture Industry: Selected Essays on Mass Culture*. Ed. Rolf Tiedmann. New York and London: Routledge, 2002.

_____. *Essays on Music*. Selected, with introduction, commentary, and notes by Richard Leppert. Trans. Susan H. Gillespie. Los Angeles and London: University of California Press, 2002.

Benjamin, W. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*. New York: Harcourt, 1996. Also available on Kindle: First Mariner Books edition, 2019.

Cook, N. *Music: A very short introduction*. Oxford: Oxford University Press, 2000.

Cunningham, D. "A Time for Dissonance and Noise: on Adorno, music and the concept of modernism." In *ANGELAKI: journal of the theoretical humanities* (8:1), 2003.

Derrida, J. *Specters of Marx: the state of the debt, the work of mourning, & the new international*. Trans. Peggy Kamuf. New York and London: Routledge, 1994.

Eagleton, T. *After Theory*. New York: Basic Books, 2003.

Foster, H. Ed., *The Anti-Aesthetic: Essays on postmodern culture*. Seattle, WA: Bay Press, 1983.

Goldblatt, D. and L. B. Brown, Eds. *Aesthetics: A Reader in the Philosophy of the Arts*. Third edition. Upper Saddle River, NJ: Pearson Prentice Hall, 2011.

Huyssen, A. *After the great divide: modernism, mass culture, postmodernism (theories of representation and difference)*. Bloomington, IN: Indiana University Press, 1986.

Lyotard, J. F. *The Postmodern condition: a report on knowledge*. Trans. Geoff Bennington and Brian Massumi. Foreword by Fredric Jameson. *Theory and History of Literature, Vol. 10*. Minneapolis, University of Minnesota Press, 1979.

.pdf available at: https://monoskop.org/images/e/e0/Lyotard_Jean-Francois_The_Postmodern_Condition_A_Report_on_Knowledge.pdf

McClary, S. "Terminal Prestige: The case of avant-garde music composition." In *Cultural Critique 12, Discursive Strategies and the Economy of Prestige*. Spring, 1989, 57-81. <https://edwardsmaldone.qwriting.qc.cuny.edu/files/2011/01/Terminal-Prestige-the-Case-of-Avant-Garde-Music-Composition.pdf> (University of Minnesota Press, pdf accessed 10/01/2011).

Romanowski, W. D. *Eyes Wide Open: Looking for God in Popular Culture*. Grand Rapids, MI: Brazos Press/Baker Books, 2001.

Rookmaaker, H. R. *Modern Art and the Death of a Culture*. Leicester, UK: Apollos/Inter-Varsity Press, 1994.

Taylor, C. *The Malaise of Modernity*. Massey Lecture Series. Toronto: House of Anansi Press, 1991.

Turner, S. *Imagine. A vision for Christians in the arts*. Downers Grove, IL: Inter-Varsity Press, 2001.

Wartenberg, T. E., Ed. *The Nature of Art: An anthology*. Fort Worth, TX: Harcourt College Publishers, 2002.

Wigley, M. *The Architecture of Deconstruction: Derrida's haunt*. Cambridge, MA: MIT Press, 1997.

Most primary source materials are drawn from Goldblatt & Brown and Wartenberg (bold citations) above.

Course Schedule

Modalities of Artistic Expression and Inquiry about the Nature and Meaning of Art

Week 1

September 6

Introduction to modes of artistic expression in Western Culture: Terminology

- Modes of aesthetic perception
- Modes of aesthetic expression
- Categories of Art 1: Visual Art in 2 dimensions and 3 dimensions

September 11

Aesthetic inquiry and Theory fundamentals

- Categories of Art 2: Ontology of Music and Literature; Non-objectified expression?
- Categories of Art 3: Embodied performance: Theatre and Dance
- Aesthetic Concepts and the Role of Theory in Aesthetics

The History of Western Thought on Art and Reception

Week 2

September 13

Aesthetic Concepts and the Role of Theory in Aesthetics (**cont.**)

September 18

The Art of Antiquity: Plato, Aristotle

Medieval Art and Christian Spirituality: Basil, Chrysostom, Augustine

Week 3

September 20

Categories of Art 2: Ontology of Music and Literature; Non-objectified expression?

September 25

Renaissance and the flowering of invention, rhetoric, affect

Reformation and recovery of vernacular/secular forms: Luther, Calvin

Week 4

September 27

Baroque and Rococo

October 2

Standards of taste and Judgment about the beautiful: Hume, Kant (VIRTUAL CLASS – SPIRITUAL EMPHASIS DAYS)

Week 5

October 4

Dialectic Tension in art: Hegel

October 9

Classical forms: language, structure, form/symmetry and the sublime

Week 6

October 11

October 16

The Romantic Aesthetic: Art as Experience

Liberté, Egalité, Fraternité, and Revolution

Week 7

October 18

October 23

Schopenhauer and Wagnerian Fusion of the Arts

Decadence and the Post-Romantic

Week 8

October 25

October 30

Reading the Contemporary (Modernist) Aesthetic: literature,

Vienna in the Fin-de-Siecle: Politics and Culture

Week 9

November 1

Critical Theory, the Frankfurt School, and neo-Marxist notions of art and culture: art as social construct

November 6

Fall Reading Week – no classes

November 8

Fall Reading Week – no classes

November 13

Adorno and Negative Dialectics: Aesthetics, suffering and the ‘culture industry’

Reading Culture: The Postmodern Turn, Mass Culture, and Christian “Weltanschauung”

Week 10

November 15

November 20

The Postmodern Turn: crossing boundaries; kitsch; feminism; and power inversion

Deconstruction and the marginalized other

Week 11

November 22

November 27

Pop Art and mass consumption: the anti-aesthetic (Andy Warhol; David Bowie)

Improvisation, commodification, diversion (Laurie Anderson; Banksy)

Week 12

November 29

December 4

The Scapegoat and Political Dissidence (Solzhenitsyn, Rene Girard; Ai Wei Wei)

Degradation, Redemption and the Political; outsider art (Andres Serrano, Judy Chicago; Bill Viola)

Week 13

December 6

December 11

Aesthetics of the Market: Polaris, Biennale, and industry ‘taste’

Aesthetics of Social Networks: Exchange and democratization

Requirements/Assessment:

This is primarily a readings course. It is the responsibility of every student to read the posted essays and excerpts from primary source materials that appear on the Moodle course site one week prior to discussion in class. Some readings will be given *following* a class discussion and are therefore intended for further reflection.

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Students will be assessed on reading reflection, class participation, and writing about aesthetic and philosophical perspectives that are represented in the primary source and other materials. There are four types of assessment throughout the term:

- 24%** Forum Reading reflections (minimum of two responses to discussion questions), posted to Moodle/FORUM section. Maximum 150-200 words per response. EIGHT weeks of responses, beginning Week 3, ending Week 10 (three marks per forum).
- 40%** Work Study Analyses based on 20th c. artworks (one 2D visual, one 3D visual, one music and one performance art/art installation). Work studies are mini-essays (max. 1500 words), responding to several questions that provide a basis for exploration of contextual, compositional and aesthetic significance. Four evaluative written pieces (ten marks each). Study 1 due: September 25; Study 2 due: October 16; Study 3 due: November 13; Study 4 due: December 4. Please submit by email to Dr. Schwartz, as a Word document.
- 1%** TERM PAPER Abstract DRAFT: submitted by October 30 for commentary. Maximum 200 words. Please submit by email as a Word document. Sample copies will be provided. All revised abstracts will be posted anonymously to the Moodle course site by November 13.
- 10%** ABSTRACT INQUIRY: You will have the opportunity to read all term paper abstracts submitted by class members and posted anonymously. Please choose two of the abstracts (based on topics of interest to you), and provide helpful commentary, including questions about philosophical inquiry, subject matter, analytical method and contextual information related to course content and learning outcomes. Maximum: 400 words per abstract. A template will be provided for your comments.
The aim of this assignment is twofold: to provide helpful commentary that assists the author of the abstract in designing and writing her/his paper; and to assist you with thinking about design, process of analysis and argumentation in your paper. DUE: November 20. Please submit each Abstract Inquiry as a separate attachment in an email to Dr. Schwartz.
- 25%** TERM PAPER (max. 5,000 words) on a topic to be determined in consultation with the instructor. A full rubric for the paper will be provided together with commentary on DRAFT abstract by November 11. PAPER DUE: on or before December 11. Citation style: MLA or Chicago. Please submit by email as a Word document to Dr. Schwartz.

Attendance:

Attendance is expected at every class. Participation in class discussion may result in a bonus mark.

Grade Summary:

<u>Letter Grade</u>	<u>Description</u>	<u>Low Threshold</u>
A+		91%
A	Excellent	85%
A-		80%
B+		78%
B	Good	75%
B-		70%
C+		68%
C	Satisfactory	65%
C-		60%
D+		58%
D	Minimal Pass	50%
F	Failure	below 50%

Because of the nature of the Alpha 4.00 system, there can be no uniform University-wide conversion scale. The relationship between raw scores (e.g. percentages) and the resultant letter grade will depend on the nature of the course and the instructor's assessment of the level of each class, compared to similar classes taught previously.

Please note that final grades will be available on student registration system. Printed grade sheets are not mailed out.

Ambrose University Academic Policies:

Communication

All students have received an Ambrose e-mail account upon registration. It is the student's responsibility to check this account regularly as the Ambrose email system will be the professor's instrument for notifying students of important matters (cancelled class sessions, extensions, requested appointments, etc.) between class sessions. If students do not wish to use their Ambrose accounts, they will need to forward all messages from the Ambrose account to another personal account.

Registration

During the **Registration Revision Period** students may enter a course without permission, change the designation of any class from credit to audit and /or voluntary withdraw from a course without financial or academic penalty or record. Courses should be added or dropped on the student portal by the deadline date; please consult the List of Important Dates. After that date, the original status remains and the student is responsible for related fees.

Students intending to withdraw from a course after the Registration Revision Period must apply to the Office of the Registrar by submitting a "Request to Withdraw from a Course" form or by sending an email to the Registrar's Office by the **Withdrawal Deadline**; please consult the List of Important Dates on the my.ambrose.edu website. Students will not receive a tuition refund for courses from which they withdraw after the Registration Revision period. A grade of "W" will appear on their transcript.

Students wishing to withdraw from a course, but who fail to do so by the applicable date, will receive the grade earned in accordance with the course syllabus. A student obliged to withdraw from a course after the Withdrawal Deadline because of health or other reasons may apply to the Registrar for special consideration.

Exam Scheduling

Students, who find a conflict in their exam schedule must submit a Revised Examination Request form to the Registrar's Office by the deadline date; please consult the List of Important Dates. Requests will be considered for the following reasons only: 1) the scheduled final examination slot conflicts with another exam; 2) the student has three final exams within three consecutive exam time blocks; 3) the scheduled final exam slot conflicts with an exam at another institution; 4) extenuating circumstances. Travel is not considered a valid excuse for re-scheduling or missing a final exam.

Electronic Etiquette

Students are expected to treat their instructor, guest speakers, and fellow students with respect. It is disruptive to the learning goals of a course or seminar and disrespectful to fellow students and the instructor to use electronics for purposes unrelated to the course during a class session. Turn off all cell phones and other electronic devices during class. Laptops should be used for class-related purposes only. Do not use iPods, MP3 players, or headphones. Do not text, read, or send personal emails, go on Facebook or other social networks, search the internet, or play computer games during class. Some professors will not allow the use of any electronic devices in class. The professor has the right to disallow the student to use a

laptop in future lectures and/or to ask a student to withdraw from the session if s/he does not comply with this policy. Repeat offenders will be directed to the Dean. If you are expecting communication due to an emergency, please speak with the professor before the class begins.

Academic Policies

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Academic Calendar. Personal information (information about an individual that may be used to identify that individual) may be required as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at privacy@ambrose.edu.

Extensions

Although extensions to coursework in the semester are at the discretion of the instructor, students may not turn in coursework for evaluation after the last day of the scheduled final examination period unless they have received permission for a course Extension from the Registrar's Office. Requests for course extensions or alternative examination time must be submitted to the Registrar's Office by the deadline date; please consult the List of Important Dates. Course extensions are only granted for serious issues that arise "due to circumstances beyond the student's control."

Appeal of Grade

An appeal for change of grade on any course work must be made to the course instructor within one week of receiving notification of the grade. An appeal for change of final grade must be submitted to the Registrar's Office in writing and providing the basis for appeal within 30 days of receiving notification of the final grade, providing the basis for appeal. A review fee of \$50.00 must accompany the appeal. If the appeal is sustained, the fee will be refunded.

Academic Integrity

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Academic dishonesty is taken seriously at Ambrose University as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is academic dishonesty. Plagiarism involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to acknowledge to another person's ideas or words. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university. Students are expected to be familiar with the policies in the current Academic Calendar that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record.

Note: Students are strongly advised to retain this syllabus for their records.