

PHIL3313
Aesthetics 美學

Course Outline

Time : F 9:30am-11:15am

Location : UCC 201

Tutorial time to be arranged

Course overview

This course is a critical introduction to the main problems and theories in aesthetics. The course will address some of the central classical positions from the history of philosophy as well as some of the most distinctive approaches in contemporary philosophy, as it is practiced both in continental and analytical traditions. The themes discussed will include the meaning of beauty, aesthetic attitude, aesthetic experience, the variety of arts, the essence of art, the creation, interpretation, evaluation, and function of works of art.

Advisory to Majors: to be taken in year 2 or above.

Learning outcomes

1. Understand the historical and cultural conditions of the emergence of aesthetic theories.
2. Grasp the contribution of aesthetic to the understanding of the human condition.
3. Develop a critical view on aesthetic theories themselves.
4. Grasp the potential of aesthetic theories in promoting intercultural understanding.
5. Develop the ability to research independently on the issues taught.

Topics

1. Introduction: What is Aesthetics? What is Philosophy of Art?
2. Art and Representation
3. Aesthetic Taste and Beauty
4. Aesthetic Judgment and Aesthetic Experience
5. Philosophical History of Art
6. Art and Imagination
7. Art and Interpretation
8. The World of Art
9. Art and Modern Society
10. Art, Feeling, Expression, Form
11. Art and Truth
12. Conclusion: Some Contemporary Perspectives

Learning activities

In this course, you are expected to

- read and think about the assigned readings;
- develop the skills mentioned in the course outcomes through philosophical discussion and writing (essays, take home exams, and critical summaries of tutorial readings);
- attend lectures/tutorials to participate in discussion.

Activities and workload:

In-class (mandatory):

1. Lectures will be conducted in a seminar fashion: 2 hours each week.
2. Tutorials: Tutorial meetings will be arranged approximately every two weeks.

Out-of-class (average workload per week):

1. Reading: approximately 2-3 hours on the basic and suggested readings each week.
2. Writing assignments: an average of 1 hour each week on preparing and writing essay assignments throughout the term. You should try to design a schedule that allows you to apportion more time on writing and discussing your essay with your teacher two to three weeks before each essay is due.

Assessment scheme

The assessment methods are designed to encourage participation and learning through argumentative writing and active participation.

Task nature	Description	Weight
Participation in Discussions	Discussion	10%
Tutorial Presentation	Formal Presentation	20%
Two reflective summaries	Approximately 500 words each	20%
Term paper	Around 2000 words	50%

Remarks:

1. Participation in Lectures/Seminars: Grading is based on active participation in discussions. *Absence will damage your grades.*
2. Tutorial Presentation: You will need to make a fifteen-minute long formal presentation.
3. Two writing assignment: your task is to submit one single-spaced typewritten page. You are supposed to a) provide a 1-2 paragraph long summary of the assigned readings, b) identify what you consider to be the weakest part of the work (philosophically, with argumentation) and explain why (one paragraph), c) identify what you consider to be the strongest part of the work (philosophically, with argumentation) and explain why (1 paragraph), d) come up with some good questions for discussion in class. Each summary should be approximately 500 words long.
4. The term paper: you may choose to write on any philosophical problem addressed in this course. You will be asked to submit a preliminary statement on a chosen topic on the last day of class. You will be expected to do some independent research, to formulate a central thesis as well as to develop arguments in support of it.

Recommended learning resources

Required Textbook:

Cahn, Steven and Aaron Meskin (eds.). *Aesthetics: A Comprehensive Anthology*. Blackwell Pub., 2008.

Recommended Literature:

1. Dufrenne, Mikel. *The Phenomenology of Aesthetic Experience*, trans. by E. S. Casey, A. Anderson, W. Domingo, and L. Jacobson. Evanston, Ill: Northwestern University Press, 1973.
2. Stecker, Robert and Gracyk, Ted (eds.). *Aesthetics Today: A Reader*. Rowman & Littlefield, 2010.
3. Stecker, Robert. *Aesthetics and the Philosophy of Art: An Introduction*. Rowman & Littlefield, 2010.
4. Shusterman, Richard and Tomlin, Adele, (eds). *Aesthetic Experience*. New York: Routledge, 2008.
5. Hofstadter Albert and Kuhns, Richard (eds). *Philosophies of Art and Beauty*. University of Chicago Press, 1976.

Course schedule

<i>Date</i>	<i>Topics</i>	<i>Required reading</i>	<i>Tutorials</i>
Sep. 11	Introduction		
Sep. 18	Art, Reproduction and Society (Plato)	Plato's <i>Ion</i> and <i>Republic</i> (extracts)	
Sep. 25	Aesthetic Taste (Hume)	Hume, "Of the Standard of Taste"	Tutorial 1: Briefing Session
Oct.	Aesthetic Judgment (Kant)	Kant, "The Analytic of the Beautiful"	
Oct. 2	The History of Art (Hegel)	Hegel, <i>Lectures on Art</i> (extracts)	Tutorial 2: Richard Shusterman, "The End of Aesthetic Experience"
Oct. 9	Aesthetic Experience (Dewey and Sesemann)	Dewey, <i>Art as Experience</i> (extracts) and Sesemann, <i>Aesthetics</i> (extracts)	
Oct. 16	Art and Imagination (Collingwood and Dufrenne)	Collingwood, "Art Proper" and Dufrenne, <i>Phenomenology of Aesthetic Experience</i> 145-170)	Tutorial 3: Urmson, "What Makes a Situation Aesthetic?" and "Carroll, "Art and the Domain of the Aesthetic"
Oct. 23	Art, Play and Interpretation (Gadamer)	Gadamer, <i>Truth and Method</i> (Extracts)	
Oct. 30	The Artworld (Danto and Morgan)	Danto, "The Artworld" and Morgan, "The End of the Artworld"	Tutorial 4: Lamarque, "Tragedy and Moral Value," Kieran, "Art, Morality and Ethics"
Nov. 6	Art and Modern Subjectivity (Benjamin)	Benjamin, "The Work of Art in the Age of Mechanical Reproduction"	
Nov. 13	Art, Feeling and Expression (Tolstoy and Langer)	Tolstoy, "What is Art?" and Langer, "Feeling and Form"	Tutorial 5: Gernot Boehme, "Atmosphere as the Fundamental Concept of the New Aesthetic"
Nov. 20	Art and Form (Hanslick and Bell)	Hanslick, "The Representation of Feeling is not the Content of Music" and Bell, "Art"	
Nov. 27	The Truth of Art	Dufrenne, <i>Phenomenology of</i>	Tutorial 6: Beardsley, "An

	(Dufrenne)	<i>Aesthetic Experience</i> (501-527)	Aesthetic Definition of Art” and “Stephen Davies, “Non-Western Art and Art’s Definition”
Dec. 4	Conclusion		

Details of course website

Contact details for teacher(s) or TA(s)

Teacher	
Name:	Geniusas, Saulius
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TA	
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Academic honesty and plagiarism

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>

With each assignment, students will be required to submit a signed declaration that they are aware of these policies, regulations, guidelines and procedures. For group projects, all students of the same group should be asked to sign the declaration.

For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students’ uploading of the soft copy of the assignment. Assignments without the receipt will not be graded by teachers. Only the final version of the assignment should be submitted via VeriGuide.