

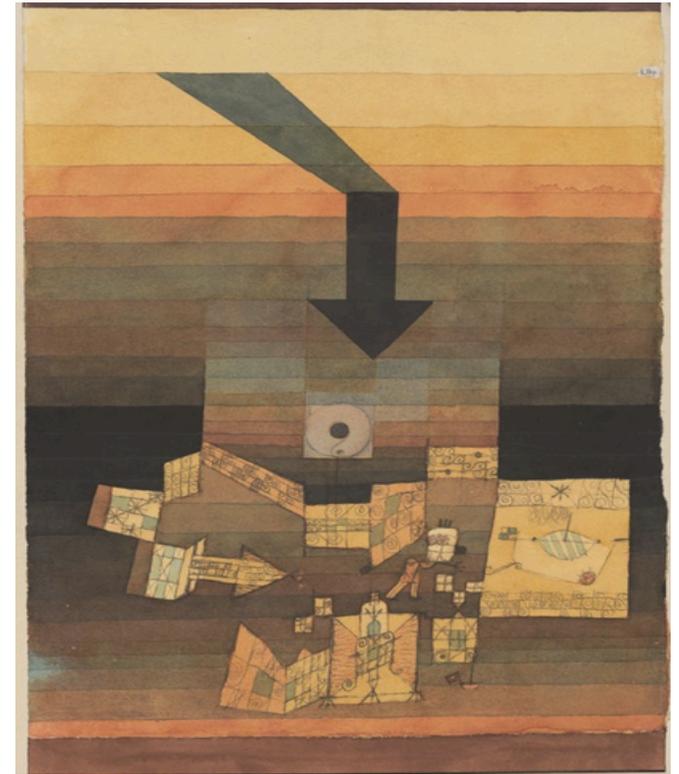
This course will examine aesthetics through a historical survey of texts stretching from the 18th century to the 21st. Rather than develop a homogenous definition of the aesthetic, we will entertain varying frameworks for aesthetic theory and practice.

We will explore a number of questions, including: Is taste universal, personal, or contextual? What are beauty and ugliness? What is the relationship between aesthetics and ethics? What is the work of art and how does it work? How have art and aesthetics been impacted by industry and technology? How does art reflect the values of the worlds we live in? Can art challenge and create values? What is the relationship between art and politics? When does art become propaganda? How does art inform and/or exemplify social relations?

As we explore these questions and more, we will discover and participate in a historical dialogue unfolding across authors, texts, and images from the 1700s through 2019.

This course supports the Department of Philosophy's learning outcomes by encouraging participants to:

- Critically *discuss* philosophical issues (via well-grounded arguments) and questions from the perspectives of multiple methods, traditions, and historical contexts.
- *Evaluate* philosophical issues, questions, and problems critically and analytically.
- *Write and articulate* a well-ordered essay presenting philosophical positions in a way that addresses philosophical issues and questions.
- *Formulate and evaluate* their own understanding of a diverse range of philosophical problems, in both writing and discussion.



Paul Klee, betroffener Ort (1922)

AESTHETICS
PHL 341.201
WQ 2020
T/TH 11:20-12:50
Clifton 135

INSTRUCTOR:
Jennifer Gammage
jgammage@depaul.edu

OFFICE HOURS:
TH 1:00-2:00 PM
& by appointment
Clifton 150.28

COURSE COMPONENTS

PREPAREDNESS & PARTICIPATION	MIDTERM EXAM	AESTHETIC REFLECTION	RESPONSE PAPERS	FINAL PAPER PROJECT
15%	20%	15%	30%	20%
<p>A well-prepared course member arrives ready to discuss the reading & /or images assigned for the day. Reading is neither a solitary nor passive activity. You are expected to bring annotated texts to class each session. An annotated text has comments & questions in the margins, main ideas underlined, etc.</p> <p>Participation is not limited to speaking, but can consist of arriving prepared, listening to & respecting peers, & taking part in discussion & activities.</p> <p>Each participant is given 2 absences for the quarter after which this grade will be lowered by 10 points for each absence.</p>	<p>You will complete a take-home, open-book exam covering readings from weeks 1-3. The exam will include multiple choice, definitions, short answer, & essay questions. Be sure to read instructions for each section.</p> <p>RELEASED 1.30</p> <p>DUE 2.06 11:20 am in class</p>	<p>You will use the aesthetic reflection worksheet to reflect on a work of art in terms of one text we read in class. You may choose a painting, photograph, poem, literary text, film, performance, or piece of music but you must include at least 1 photo &/or link to audio or visual media.</p> <p>This assignment will help hone your analysis skills for your final project.</p> <p>DUE 2.18 11:20 am on D2L</p>	<p>You will compose 2 response papers that argue for a position in response to a prompt.</p> <p>These papers will hone argument skills for your final project.</p> <p>Response papers should be 500-1000 words.</p> <p>Each paper is worth 15% of your grade.</p> <p>REPONSE 1 DUE 1.28 11:20 am in class</p> <p>RESPONSE 2 DUE 2.27 11:20 am in class</p>	<p>You will compose a 1500-2500 word paper that includes images &/or links to media.</p> <p>Your project will discuss a work of art or a movement in art in terms of texts we read for class.</p> <p>You may argue that it exemplifies a theoretical problem, refutes a claim, connects 2 authors, &/or analyze it in terms of the text(s), etc.</p> <p>DUE 3.19 5:00 pm on D2L</p>

COURSE SCHEDULE

Texts should be in hand & prepared for discussion on the day listed.

* Indicates an assignment due date*

1.07

Introduction to the course: Aesthetics & *Aisthesis*
di Prima, Revolutionary Letter #75

1.09

Hume, "Of the Standard of Taste" (1757)
Images: Fine Art 1750-1800

1.14

Kant, *Critique of Judgment*, "Analytic of the Beautiful",
§1-17 (1790)

1.16

Kant, *Critique of Judgment*, "Analytic of the Beautiful",
§18-22 & "Analytic of the Sublime", §23 & General Remarks

1.21

Roelofs, *The Cultural Promise of the Aesthetic*, Ch 2 "Whiteness &
Blackness as Cultural Productions", sections on Hume & Kant

1.23

Schiller, *Letters Upon the Aesthetic Education of Man*,
letters XXII-XVU; XX-XXI (1795)

1.28*

Schiller, *Letters Upon the Aesthetic Education of Man*,
letters XXIII-XVI

Images: 10 Famous Paintings of Romanticism

1.30

"Oldest Systematic Program of German Idealism"
Schelling, *The Philosophy of Art*, selection (1846)
Emerson, "Thought on Art" ("The Poet", optional) (1850)

2.04

Nietzsche, *The Birth of Tragedy*, §1-5 (1872)

*2.06

Tolstoy, *What is Art?* Selections (1899)
Images: Impressionism
(Langer, "The Symbol of Feeling," optional)

2.11

Dewey, *Art as Experience*, Ch. I "The Live Creature" (1934)
Images: Influential Artworks of the '20s & 30s & American
Photography of the 1930s

2.13

Dewey, *Art as Experience*, Ch. XIV "Art & Civilization"

2.18*

Benjamin, "The Work of Art in the Age of Mechanical Reproduction",
selections (1935)

Images: Art & the Ascent of the Third Reich

2.20

Greenberg, "Avant Garde & Kitsch" (1961)
Images: The Significance of the Avant Garde

2.25

Adorno, *Aesthetic Theory*, selection, "On the Ugly" (1970)

Images: Iconic Art of the 1960s

*2.27

Ranciere, *The Politics of Aesthetics: Distribution of the Sensible*,
pg. 20-30 (2000)

3.03

Ranciere, *The Politics of Aesthetics: Distribution of the Sensible*,
pg. 12-19; 31-34

(Ranciere, *Aisthesis*, "Master of Surfaces", optional)

3.05

Ortega, "Bodies of Color, Bodies of Sorrow: On Resistant Sorrow,
Aesthetic Unsettling, & Becoming-With" (2019)

3.10

Al-Saji, "Glued to the Image: A Critical Phenomenology of Racialization
through Works of Art" (2019)

3.12

Lorde, "Poetry is not a Luxury" (1977)
Anzaldúa, "Creativity & Switching Modes of Consciousness" (1986)
("Border Arte", optional)

FINAL DUE 3.19 ON D2L BY 5PM

Schedule subject to change at instructor's discretion

COURSE RESOURCES

-INSTRUCTOR E-MAILS-

FEEL FREE TO UTILIZE E-MAIL TO ASK QUESTIONS & COMMUNICATE ABOUT THE COURSE. YOU SHOULD EXPECT A 48-HOUR REPLY TIME.

E-MAILS SHOULD INCLUDE:

- THE COURSE NUMBER IN THE SUBJECT LINE
- MY NAME IN THE GREETING
- YOUR NAME IN THE SIGNATURE

-OFFICE HOURS-

YOU ARE WELCOME TO STOP BY DURING OFFICE HOURS TO DISCUSS THE COURSE. IF OFFICE HOURS DO NOT MEET YOUR SCHEDULING NEEDS, YOU ARE WELCOME TO SCHEDULE A MEETING.

Preparing

Participating

Listening

Responding

Considering

Contributing

GRADING SCALE

A 100-94

A- 93-90

B+ 89-87

B 86-84

B- 83-80

C+ 79-77

C 76-74

C- 73-70

D+ 69-67

D 66-64

D- 63-60

Grade appeals: You may submit a grade appeal up to one week after receiving your graded midterm exam. Appeals should thoroughly explain why you believe your work should be re-evaluated.

CLASSROOM DYNAMICS

MEDIA: OUR WORK REQUIRES PRESENCE & ATTENTIVENESS TO COURSE PARTICIPANTS & MATERIALS. PHONES & LAPTOPS SHOULD ONLY BE VISIBLE WHEN WE ARE LOOKING AT ONLINE RESOURCES TOGETHER.

DIALOGUE: PARTICIPANTS SHOULD ARRIVE WITH TEXTS IN HAND, READY TO DISCUSS THEM. PRODUCTIVE DIALOGUE REQUIRES PARTICIPANTS TO BRING COMMENTS, QUESTIONS, & PERSPECTIVES ABOUT THE MATERIAL INTO THE CLASSROOM.

RESPECT: A HEALTHY COMMUNITY LEARNING ENVIRONMENT REQUIRES MUTUAL RESPECT AT ALL TIMES, EVEN OR ESPECIALLY WHEN WE DISAGREE WITH ONE ANOTHER.

In addition to the policies & procedures stated in DePaul's Code of Conduct, this course will adopt a zero tolerance policy toward disrespect & discrimination. Shows of disrespect and/or discrimination toward others will result in expulsion from the classroom for the day & an absence. Repeated instances of this behavior will result in permanent removal from & failure in the course.

CAMPUS RESOURCES

All quotes, paraphrases,
& summaries of others'
work must be cited to avoid
plagiarism .

DePaul's Academic **Integrity** Policy
<http://academicintegrity.depaul.edu>
Citation guidelines can be found here:
<https://owl.purdue.edu>

DePaul
Writing
Center
[https://condor.de
paul.edu/writing](https://condor.depaul.edu/writing)

ACCESS & ACCOMMODATION

For disability-related needs, register with the Center
for Students with Disabilities
[https://offices.depaul.edu/student-
affairs/about/departments/Pages/csd.aspx](https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx)

csd@depaul.edu
773.325.1677

All course participants are **invited** to contact the
instructor to privately discuss any perceived
challenges to learning in this course.

STUDENT **SUPPORT** services
for students who identify as:
multicultural •LGBTQA •first-
generation•adult•international•
parents• veterans• transfers
•residential

[https://offices.depaul.edu/student-
affairs/support-services/for-specific-
populations](https://offices.depaul.edu/student-affairs/support-services/for-specific-populations)

Public **SAFETY**

[https://offices.depaul.edu/
public-safety](https://offices.depaul.edu/public-safety)

773.325.7777

LPC CAMPUS
SAFETY
ESCORTS
773.325.SAFE

Reporting **Discrimination & Harassment**

Title IX office (sex & gender-based incidents)
<https://offices.depaul.edu/student-affairs/title-ix>
312.362.8970

All other instances of discriminatory behavior:
[https://offices.depaul.edu/student-affairs/title-
ix/Pages/discrimination-harassment.aspx](https://offices.depaul.edu/student-affairs/title-ix/Pages/discrimination-harassment.aspx)
Dean of Students office: 773.325.7290

**if you're not sure
if it's wrong,
you can still report.**

Counseling &
MENTAL HEALTH
Services
[http://studentaffairs.dep
aul.edu/ucs](http://studentaffairs.depaul.edu/ucs)

773.325.7779