

SCHOOL OF PHILOSOPHY, RELIGION
& HISTORY OF SCIENCE

FACULTY OF ARTS



UNIVERSITY OF LEEDS

PHIL3322

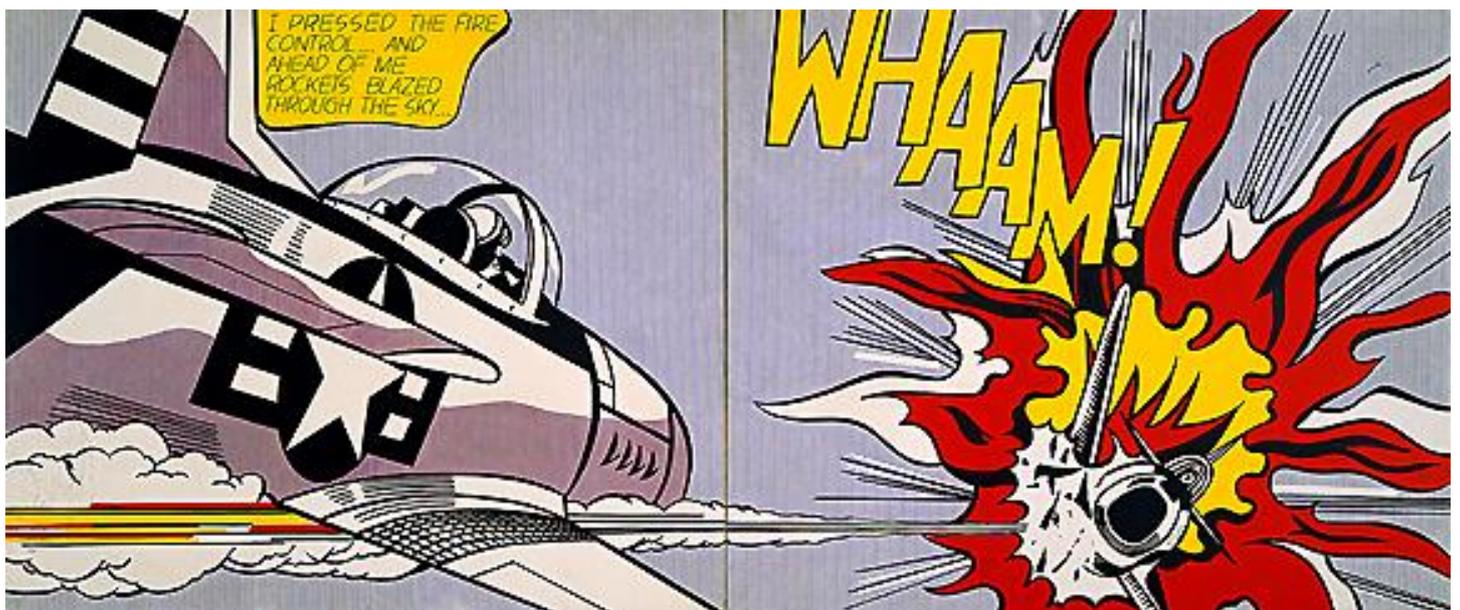
Aesthetics and the Philosophy of Art

Aaron Meskin
2013-14

Room No: Michael Sadler G.06
Office hours: T 2:30-3:30 & Th12:30-1:39
(additional office hours by arrangement)

Tel: 01133433284
e-mail: a.meskin@leeds.ac.uk

Note that I will be away Tuesday and Thursday of Week 5 and will make alternative arrangements.



Roy Lichtenstein 'Whaam!' 1963

Level: 3

Semester Taught: 1

Credits: 20

Module Aims & Objectives:

Aims

This course aims to:

- acquaint students with a range of questions in the philosophy of art and aesthetics;
- give students a thorough understanding of the history of aesthetics, and the contemporary state of the subject;
- facilitate the application of philosophical thought on aesthetics to students' own engagements with art and the aesthetic;
- allow students to build on and develop their core philosophical skills, including analytical reading, sound argumentation, focussed research, and clear expression.

Objectives

By the end of this module, students should be able to:

- understand and demonstrate coherent and detailed knowledge of central historical and contemporary issues in aesthetics and the philosophy of art;
- deploy capacities for critical explication and presentation of arguments;
- demonstrate a conceptual understanding which enables the development and sustaining of an argument;
- describe and comment on particular aspects of recent research and/or scholarship;
- appreciate the uncertainty, ambiguity and limitations of knowledge in the discipline;
- make appropriate use of scholarly reviews and primary sources.

Teaching Methods:

Lectures: 16 (one hour each)

Seminars: 4 (one hour each)

You can view all of your lecture and seminar times and locations on your personal timetable, which can be accessed via the Student Portal. **You should check your timetable regularly throughout the term in case of any location changes.**

Required Materials:

Cahn, S.M, and Meskin, A. (eds) (2008). *Aesthetics: A Comprehensive Anthology*. Oxford: Blackwell. ISBN 978-1405154352

Attendance:

Attendance at seminars for this module is compulsory. Please see the **School Undergraduate Handbook** (available in the VLE) for full details of School regulations on attendance.

Private Study:

180 hours, broken down as follows:

Lecture preparation and reading: 80 hours (5 per lecture)

Seminar preparation and reading: 20 hours (5 per seminar)

Further reading and independent research: 40 hours

Essay planning, preparation and writing: 60 hours (30 per essay)

Assessment:

Two assessed essays (50% each) of 2000 words each

Please see the **School Undergraduate Handbook** (available in the VLE) for full details of School assessment procedures including essay presentation and submission, word limits, deadlines, extension requests, examinations and resits. Guidelines on referencing and plagiarism can also be found in the Handbook.

Essays

Titles for your first essay will be distributed in week 2. Titles for your second essay will be distributed in week 7.

The essay titles are deliberately broad, with the expectation that you will focus on the question or argument that most interests you under that broad title.

You are not allowed to submit the same work twice. You must ensure that your essay does not overlap extensively with work submitted for your dissertation, or for other modules within your subject or in related subjects.

Feedback Arrangements:

Students will receive written feedback from the lecturer on both their essays. They may also make appointments to discuss the written feedback they receive.

You will receive feedback on your assessments within three weeks.

Students are encouraged to use office hours to discuss any aspect of the course content.

Module Outline:

The course is structured as follows (**note that all reading, unless otherwise indicated, are from Cahn and Meskin (eds) *Aesthetics: A Comprehensive Anthology***):

Wk	Wk. Beginning	Lecture Topics and Readings	Seminar Topics and Readings
1	30/9	no lecture	none
2	7/10	Expression and Form Chs 22, 24, 25 & 26	none
3	14/10	Definition Chs. 35, 36, 37 & 39	none
4	21/10	Ontology Chs. 41 and 42	Fictional Characters Amie Thomasson 'Fictional Characters as Abstract Artifacts'
5	28/10	no lectures	none
6	4/11	Taste and Aesthetic Judgment Chs. 11 and 14	Judgment and Beauty Excerpts from Chs. 34 & 44
7	11/11	Aesthetic Concepts Chs. 43 & 45	none
8	18/11	Aesthetic Experience Chs. 23 & 40 ***note that there is no lecture on Friday of week 8 (i.e. Nov 22)***	Environmental Aesthetics Ch. 46 & Yuriko Saito 'Appreciating Nature on Its Own Terms'
9	25/11	Emotions and Art Chs. 53 & 54	none
10	2/12	Interpretation Chs. 47, 48, 49	Style Ch. 52
11	9/12	Feminist Aesthetics Ch. 55 & Anne Eaton 'Feminist Philosophy of Art' ***note that the lecture is Friday only of week 11 (13/12) ***	

Resources & Reading List:

References for readings not in anthology

Anne Eaton 'Feminist Philosophy of Art,' *Philosophy Compass*, 3(5), 2008: 873-893. This journal is available online via the Leeds University Library.

Yuriko Saito 'Appreciating Nature on Its Own Terms,' *Environmental Ethics* 20 (2) 1998:135-149. Reprinted in Allen Carlson and Arnold Berleant (eds) *The Aesthetics of the Natural Environment*

(Broadview Press, 2004). An electronic version is currently available at <http://www.umweltethik.at/download.php?id=429>.

Amie Thomasson 'Fictional Characters as Abstract Artifacts,' (reprinted from Chapter 1 of her (1999) *Fiction and Metaphysics*). In *Philosophy of Literature: Contemporary and Classic Readings*, ed. Eileen John and Dominic Mclver Lopes. Oxford: Blackwell (2004): 144-153.

Background and Supplementary Readings

Since this is a third-year module, you are expected to be pursuing autonomous and independent research. To that end, extensive reading lists will not be provided. However, the general works listed below address many or most of the topics we are covering, and provide reading lists for further research.

- Monroe Beardsley, *Aesthetics from Classical Greece to the Present* (University of Alabama, 1975)
Noël Carroll, *Philosophy of Art: A Contemporary Introduction* (Routledge, 1999)
Stephen Davies, *The Philosophy of Art* (Wiley-Blackwell, 2006).
Stephen Davies et al *A Companion to Aesthetics* 2nd Edition (Wiley-Blackwell, 2009).
George Dickie, *Introduction to Aesthetics: An Analytic Approach* (Oxford, 1997)
Berys Gaut and Dominic Lopes (eds.), *The Routledge Companion to Aesthetics* (1st, 2nd or 3rd edition) (Routledge 2001, 2005, 2013)
Gordon Graham, *Philosophy of The Arts: an Introduction* (1st, 2nd or 3rd edition) (Routledge, 1997, 2000, 2005)
Michael Kelly (ed.), *Encyclopedia of Aesthetics* vols. 1-4 (Oxford, 1998)
Matthew Kieran (ed.), *Contemporary Debates in Aesthetics and the Philosophy of Art* (Blackwell, 2005)
Peter Kivy (ed.), *The Blackwell Guide to Aesthetics* (Blackwell, 2004).
Peter Lamarque and Stein Haugom Olsen (eds.), *Aesthetics and Philosophy of Art: The Analytic Tradition : An Anthology* (Blackwell, 2004)
Jerrold Levinson (ed.), *The Oxford Handbook of Aesthetics* (Oxford, 2005)
Alex Neill and Aaron Ridley (eds.), *Arguing About Art* (1st, 2nd or 3rd edition) (Routledge 1995, 2002, 2008)
Robert Stecker, *Aesthetics and the Philosophy of Art: An Introduction* (Rowman and Littlefield, 2005)
Wladyslaw Tatarkiewicz, *History of Aesthetics, vols. I-III* (Mouton, 1974)
Dabney Townsend, *An Introduction to Aesthetics* (Blackwell, 1997)

See also the *Stanford Encyclopedia of Philosophy* which has many useful entries on such topics as: Aesthetic Judgment, British Aesthetics in the 18th Century, Collingwood's Aesthetics, Concept of the Aesthetic, Definition of Art, Environmental Aesthetics, Hume's Aesthetics, Kant's Aesthetics and Teleology, etc.

Philosophy Compass (an online journal that you can get to through the University of Leeds Library) also has many useful entries on aesthetics: 'Kant's Aesthetics: Overview and Recent Literature', 'Taste and Objectivity: The Emergence of the Concept of the Aesthetic', 'Musical Expressiveness', 'The Aesthetics of Nature', 'Some Questions in Hume's Aesthetics', etc.

You might also want to take a look at the two leading journal in aesthetics: the *Journal of Aesthetics and Art Criticism* and the *British Journal of Aesthetics*.

Getting Help:

Key Documents

Please ensure that you read and familiarize yourself with the following important documents, all available in the VLE:

- **School of Philosophy, Religion & History of Science Undergraduate Student Handbook**
- **School Code of Practice on Assessment**
- **School Style Guide**

Module Leader

If you have queries not covered in the above key documents or in this Module Handbook, please contact the Module Leader during their office hours or by email.

Student Staff Forum

You should always contact the Module Leader in the first instance about any problems which arise in relation to a module. Any unresolved concerns about a module can be directed to the Course Representative with responsibility for the module. Course Representatives are students who have successfully applied sit on the Student Staff Forum (SSF), to represent a particular programme, and a group of modules, and relay module level concerns to the SSF. Concerns about your programme of study or the School in general can also be directed to the relevant Course Representative. You can find out who your Course Representatives are, and how to contact them, by checking the Portal under the 'My Studies' tab in the top left of the screen.

If you are interested in becoming a Course Representative in the next academic year, please look out for details of the application process which will be publicized towards the end of Semester 2. The School values student input very highly.