



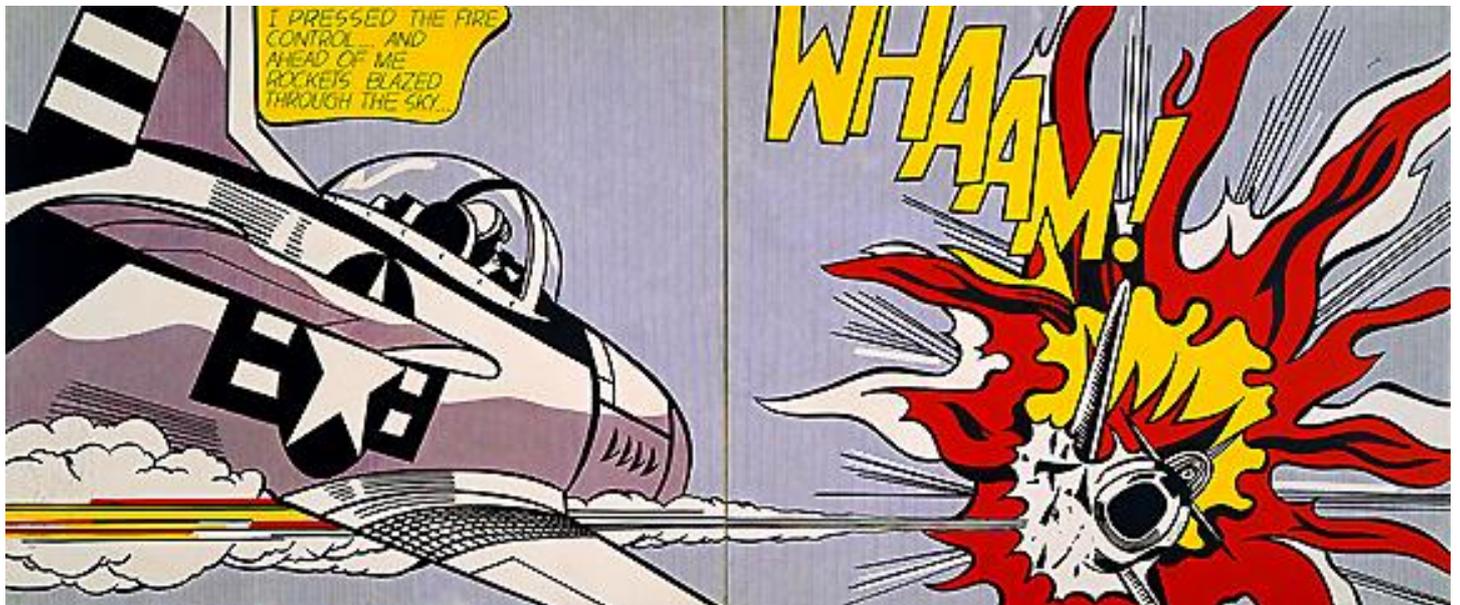
PHIL3322

Aesthetics and the Philosophy of Art

Aaron Meskin
2014-15

Room No: Michael Sadler G.03
Office hours: T 2-3, W 12-1 or by arrangement
(nb: there will be no office hours during week 5)

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



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: 20 hours

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

Assessment:

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

Each component of assessment in this module must be attempted. If you do not attempt one of the components you will be required to resit the component in order to pass the module.

The resit method for the individual components of this module will be the same as the original assessment (i.e., assessed essay on a new topic).

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

Coursework titles will be provided to you at least four weeks prior to the relevant deadline.

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. There will also be an opportunity to receive peer feedback on drafts of your first essay.

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

Module Outline:

The module focuses on two large topics in aesthetics—the first part of the module is devoted to theories of art, the second part is largely devoted to the relationship between philosophical aesthetics and scientific inquiry. Along the way we will explore work by key figures from the history of aesthetics such as Hume and Kant as well as some of the most important contemporary philosophers who work in the area. In the final weeks of the term we will look at cutting edge work that comes out of research projects at Leeds.

Wk	Lecture topic	Seminar
1	none	none
2	Traditional theories of art	none
3	The challenge to traditional theories	none
4	Contemporary theories of art 1	Is it art?
5	none	none
6	Contemporary theories of art 2	Essay workshop
7	Empiricism	none
8	Kant	Kant
9	Science and aesthetics 1	none
10	Science and aesthetics 2	Neuroaesthetics
11	Experimental philosophical aesthetics	none

Resources & Reading List:

Please see the module reading list for a full schedule of readings. Most module readings are from Cahn and Meskin (eds) *Aesthetics: A Comprehensive Anthology*. Electronic copies of other required readings will be available online on the course VLE.

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, 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', '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.

Recording of Teaching Sessions:

As part of your study on this module lectures will be recorded by the University. This recording is being conducted in accordance with the University's Policy on Audio or Video Recording for Educational Purposes (see http://www.leeds.ac.uk/secretariat/documents/0Audio_Visual_Policy_2014.pdf). Please read the Policy for further background information relating to your rights. The purpose of the recording is to support your study at the University. It will be accessible by students enrolled on the module through the University VLE.

In accordance with the University's Policy on Intellectual Property Rights (see http://www.leeds.ac.uk/secretariat/documents/jpr_policy.pdf) in general where staff or students make a recording, all rights in that recording (including rights in the sounds made) will belong to the University. The University seeks to respect student and staff rights to be acknowledged as authors and performers. Otherwise, to the extent allowed under the general law, any individual interests in the recordings are waived, allowing the University to act in effect as a custodian, to maximise educational objectives in the general interest of all. If you have any concerns relating to the recording please contact the individual leading the educational activity, or the module leader. If you wish to opt-out of being recorded or wish to request that your contribution be edited please contact the individual leading the activity or the module leader in advance of the session (for opt-outs) or immediately after the session (for requests for edits). Please note that you may not opt out of recordings which form part of the assessment process on the module.

You may not record the above activities yourself without obtaining the consent of the individual leading the activity, unless you have permission from Disabled Students' Assessment and Support.