

HNRC 102, UNIT C: PHILOSOPHY COMPONENT

UNIT QUESTION: How do we understand ART?

What, therefore, should we do?

SYLLABUS

HNRC 102, Unit C

Spring 2014

MF: 11:15-12:05; TR: 11:00-12:15

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OFFICE HOURS: Monday 12:20 – 1:20 PM. Tuesday and Thursday 12:30 – 1:15 PM. Other times by appointment. These hours may change if needed. One-time changes in office hours will be announced in class and posted on my office door. Permanent changes will be posted on Moodle and given to the PHIL Department secretary, Ms. Linda Askins, and to the HNRC secretary, Ms. Lisa Halmes.

DESCRIPTION of UNIT C: A philosophical investigation of the core question "How do we understand art? What, therefore, should we do?" We will also explore such related questions as the definition of art, the nature of works of art, the nature of artistic creativity, the evaluation of works of art, the relationship between art and emotion, and the relationship between art and society.

UNIT OBJECTIVES: Upon completing this unit, students should be able to:

1. Understand and explain key concepts, theories, questions, and debates in the Philosophy of Art.

A. We will explore and evaluate both historical and contemporary philosophical theories of art. We begin by exploring the theories of representationalism, expressionism, and formalism, each of which attempts to define "art." This will lead us to consider the question: Is it inappropriate to search for a theory or definition of art? Finally, we will consider the theory of Institutionalism.

B. You will become familiar with some of the more compelling problems and questions in the field such as: How do we understand art? What is art? What is the relationship between art and emotion? How do we evaluate art? How do we distinguish good art from bad art?

2. Apply different philosophers' theories of art to various examples of artworks.

3. Demonstrate understanding of the interrelationships within and across the disciplines of Philosophy and Art.

4. Demonstrate effective oral and written communication abilities through critically reading, discussing, and writing about primary sources in the Philosophy of Art.

5. Demonstrate critical-thinking skills including analysis of theories, application of theories to particular periods and works of art, and evaluation of standards for what counts as art and what counts as good art.

REQUIRED READINGS:**COMMON READINGS:**

1. Blythe Clinchy, *On Critical Thinking and Connected Knowing*, Moodle.
2. Review all chapters of *Asking the Right Question*.
3. The arts section of the *New York Times* (there is an arts section once a week).

HELPFUL WEBSITES: There are buttons for these and others on Moodle.

<http://plato.stanford.edu/contents.html> = *Stanford Encyclopedia of Philosophy*

<http://www.artcyclopedia.com/general/alphabetic.html>

PHILOSOPHY UNIT READINGS: The required philosophy of art textbook is: Thomas E. Wartenberg, *The Nature of Art, An Anthology*, [Thomson/Wadsworth, *Second Edition* (2007) or *Third Edition* (2012)]. Most of the readings are in the textbook, and all are on Moodle, so you can buy the textbook or rely exclusively on Moodle. I recommend buying the book. Either edition will work. Used copies are available. In the calendar below, I give the page numbers for both editions: *Third Edition* first and *Second Edition* afterwards and in parentheses. Always bring the reading(s) for the day to class (either in your book or printed from Moodle or on your laptop or tablet).

LECTURE NOTES: My lecture notes will be posted on Moodle *after* you prepare the first draft of your homework. I expect you to do a first draft of the homework without help from my lecture notes. You may then use my lecture notes to revise your homework. You may also use them to prepare for debates and to compose your thesis paper.

TENTATIVE COURSE OUTLINE: Subject to revision.**I. INTRODUCTION: WHAT IS ART?**

- A. Paradigms of Art: the canon
- B. Defining art in terms of necessary and sufficient conditions.
- C. Characterizing art by what it is not:
 1. Art vs. nature
 2. Art vs. craft
 3. Art vs. science
- D. Philosophical Theories of Art

T 1-21 Introduction to Unit C in the Great Hall. Syllabus

R 1-23 Organizational meeting: information cards and syllabus. Write and bring to class a one-page discussion of the core question using one of your favorite art works as an example.

F 1-24 First, watch the play "Art" by Yasmina Reza, on Moodle under "Readings." Then, read Thomas Wartenberg, *The Nature of Art, an Anthology*, "Introduction: What makes 'Art' such a problematic concept?" pp. 1-12 [also on Moodle]. Read the first three items under #1 "Critical Thinking Tools" on Moodle: Clinchy and Moore & Parker, *Aesthetic Reasoning*, Parts I & II.

II. REPRESENTATIONALISM: PLATO AND ARISTOTLE**A. PLATO'S REPRESENTATIONALISM: the Imitation Theory of Art:**

1. Art is an imitation of the physical world, which is an imitation of the forms.
2. Art is an imitation of an imitation and so does not yield knowledge.
3. (Most) art arouses emotions and weakens reason.
4. (Most) art should be banned.

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M 1-27 Before reading Plato, watch Plato's *Republic* videos on Moodle under "#7 Supplemental Resources, including videos." Then, read Plato, "Art as Imitation," from Book 10 of *The Republic*, in Wartenberg, *Anthology*, 3rd ed. pp. 13-24 (2nd ed. 13-25).

Homework: Answer at least two of the questions on p. 14: (1 or 2) and (3, 4, 5, or 6). Type and print your answers, and bring them to class. You may turn in your answers at the end of class today, or revise them and hand them in during class on T 1-28. All homework questions will be due no later than the second day that we cover the reading. You are expected to bring a draft of your answers on the first day a reading is assigned.

T 1-28 Continue Plato. Final due date for answers to Plato questions (1 or 2) and (3, 4, 5, or 6). [Plato, "Speech of Socrates," from *The Symposium*, Moodle – optional.]

B. ARISTOTLE'S REPRESENTATIONALISM: The Cognitive Theory of Art:

1. Art depicts a *possible* reality.
2. Art can yield *knowledge* of human nature.
3. Art arouses emotions and leads to *catharsis* and so need not weaken reason.
4. Art need not be banned.

R 1-30 Before reading Aristotle, watch the three *History of Theatre* videos on Moodle. Read Aristotle, "Art as Cognition," in Wartenberg, *Anthology*, pp. 25-37 (26-39). Homework: Answer at least two of the questions on p. 26 (27-28) : (1 or 3) and (2, 4, 5, 6, or 7), and bring your answers to class. Hand in today or F 1-31.

F 1-31 Continue Aristotle. Final due date for answers to Aristotle questions (1 or 3) and (2, 4, 5, 6, or 7).

III. EXPRESSIONISM: ART as EMOTIONAL EXPRESSION: TOLSTOY & COLLINGWOOD

A. TOLSTOY'S EXPRESSIONISM: The Transmission Theory of Art

1. Art is a means of communicating emotion from the artist to the audience.
2. Art causes the audience to experience the emotion of the artist.
3. Art is, thus, a means of communion between the audience and the artist.
4. Art should promote the highest moral ideals of a culture.

M 2-03 Read Leo Tolstoy, "Art as Communication of Feeling," from *What is Art?* (1930), in Wartenberg, *Anthology*, pp. 98-105 (102-109). Homework: Answer questions 3 and (4 or 5) on p. 99 (103), and bring to class. Hand in today or 2/04.

T 2-04 Continue Tolstoy. Final due date for answers to Tolstoy questions 3 and (4 or 5).

B. COLLINGWOOD'S EXPRESSIONISM: The Single Artist Theory of Art

1. Art essentially involves the artist's exploration of her own emotions.
2. What the audience experiences from art is secondary.
3. Emotions can be known only through their expression.
4. Art is primarily the imaginative idea in the mind of the artist.

R 2-06 Read R. G. Collingwood, "Art as Expression," from *The Principles of Art* (1938), in Wartenberg, *Anthology*, pp. 121-132 (125-136). Homework: Answer questions 2 and (3, 5, or 6) on p. 122 (126), and bring to class. Hand in today or 2/07.

F 2-07 Continue Collingwood. Final due date for answers to Collingwood questions 2 and (3, 5, or 6). Debate teams determined. Teams begin preparing for the debate.

M 2-10 Distribute and discuss instructions for thesis papers. Teams continue preparing for the first debate.

T 2-11 EXPRESSIONISM DEBATE: Tolstoy vs. Collingwood.

IV. FORMALISM: ART as SIGNIFICANT FORM:

1. The subjective starting point: Which (visual) art works arouse aesthetic emotion in me?
2. The necessity of essentialism: There must be some common element in all (visual) art.
3. Significant Form is the essence of (visual) art.
4. Formalism makes abstract (visual) art "real" art.

R 2-13 Read Clive Bell, "Art as Significant Form," from *Art* (1914) in Wartenberg, *Anthology*, pp. 113-120 (117-124). Homework: Answer questions 1 and 2 on p. 114 (118), and bring to class. Due today or 2/14. TOPIC PROPOSAL DUE.

F 2-14 Bell continued. Final due date for answers to Bell questions 1 and 2.

V. INSTITUTIONALISM: Art as a SOCIAL INSTITUTION:

1. Art must be understood in the context of the artworld (art theory and art history).
2. Art is a social institution that confers the status of candidate for appreciation on artifacts.
3. Ready mades and found objects, including natural objects, can be art.

M 2-17 Read George Dickie, "Art as Institution," from *Art and the Aesthetic: An Institutional Analysis* (1974) in Wartenberg, *Anthology*, pp. 217-225 (218-226).

[Arthur Danto, "Art as Theory," from *The Artworld* (1964), Wartenberg, *Anthology*, pp. 204-216 (205-217) – optional.]

Dickie Homework: Answer questions 1 and (3 or 4) on p. 218 (219), and bring to class. Due today or T 2/18. THESIS PROPOSAL DUE.

T 2-18 Continue Dickie. Final due date for answers to Dickie questions 1 and (3 or 4).

VI. ANTI-ESSENTIALISM: Art as INDEFINABLE

1. Art is indefinable.
2. We cannot give necessary and sufficient conditions for art.
3. Art works do not share a common element; they share family resemblances.
4. Art is an open concept.

R 2-20 Read Morris Weitz, "Art as Indefinable," from "The Role of Theory in Aesthetics," *Journal of Aesthetics and Art Criticism* (1956) in Wartenberg, *Anthology*, pp. 170-177 (187-194). Read Ludwig Wittgenstein, *Philosophical Investigations*, Scribd.com, numbered paragraphs 65-77 on Moodle. Homework: Answer questions 2 and (3, 4 or 5) on p. 171 (188). Due today or 2-21. OPPOSING VIEWPOINTS WORKSHEET DUE.

F 2-21 Continue Weitz. Final due date for answers to Weitz questions 2 and (3, 4 or 5). Debate teams determined. Teams begin preparing for the debate.

M 2-24 Continue debate preparation. Discuss thesis papers.

T 2-25 Debate: Formalism vs. Institutionalism

R 2-27 PAPER SWAP. BRING COPIES OF YOUR ROUGH DRAFT. Work on presentation.

F 2-28 PEER EDITING IN CLASS.

M 3-03 THESIS PAPERS AND PEER EDITS DUE TO PROFESSOR. 2 presentations

T 3-04 3 presentations. Paper conferences.

W 3-05 Paper conferences.

R 3-06 Paper conferences.

F 3-07 Paper conferences.

F 3-14 UNIT C PAPER REWRITES DUE. Attach the conference version to the back and the coversheet to the front.

ART UNIT REQUIREMENTS:

A. **Readings/Studying:** You are responsible for all the assigned readings. Here are some suggestions on how to read philosophy.

HOW TO READ PHILOSOPHY

Philosophy is deep and difficult. You will often need to read a piece more than once to understand it. I have found that the following techniques work for me and many of my students. Try them, and use what works for you. Simpler essays may not require several readings, and sometimes you may not have time to reread repeatedly. But I believe that you will get more from the assigned readings if you follow these steps.

Prepare: First, read Wartenberg's introduction to the reading and the questions on the reading. These will begin to acquaint you with the author's viewpoint.

Skim for Thesis and Strategy: Avoid trying to read carefully the first time through; you may become lost and frustrated if the reading is difficult. Skim to get the author's thesis (main point or conclusion) and strategy. Think about the thesis and then write it in your own words in your notes.

Take a Break: Take a break and do something mindless. A new study shows that those who take a break from an intellectual task perform about 41% better after the break than those who work straight through. For an interesting discussion on productive procrastination, see Stanford philosophy professor John Perry's book, *The Art of Procrastination: A Guide to Effective Dawdling, Lollygagging and Postponing* (Workman Publishing, 2012.)

Reread Carefully and Analyze Arguments: Read again, looking up unfamiliar words, thinking about what the author is saying, and taking notes. Reread as needed for comprehension. (You may have to reread some passages several times.) Identify the author's sub-theses and arguments. Consider the quality of the author's reasoning.

TAKING NOTES DURING CLASS

Some information in the lectures and discussions is not in the text, and most readings in the text are difficult. I encourage you to take thorough class notes. I will not collect or grade your notes, but I may ask to look at them with you if you have a question or are having difficulty. For your own protection, never loan the only copy of your personal class notes to other students no matter how well you know them. If you wish to make your notes available to others, have them pay you for a photocopy or scan of your notes. Always keep your original notes for yourself.

B. **Attendance:** The success of the unit depends on your active involvement. Arrive promptly and fully prepared for each class. Because your HNRC professors value your committed involvement, the HNRC attendance policy is that more than two unexcused absences over the semester will result in the reduction of your HNRC 102 grade by a full letter per absence. Since the letter-grade reductions accumulate, several unexcused absences could result in an "F" for this course, and consequently in your dismissal from the Honors College. An excused absence is a verifiable illness, emergency, or participation in an official university activity, as defined in the *IUP Handbook*. Authority to grant you an excused absence and to decide on the acceptability of

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your excuse resides with your unit professor. It is your obligation to present your excuse for an absence to your professor as soon as possible after your return and to arrange to make up missed work. Please note: Two instances of tardiness count as one absence. Sometimes extended illnesses are best dealt with by a medical withdrawal from the course.

C. Thesis Paper [45% of unit C grade (22.5% of semester course grade)]: A thesis paper of 5-7 pages (typed, double-spaced, size 12 font, with 1-inch margins) will be required. The paper will go through a peer-editing and re-writing process before its final submission. Because revising the paper involves group work, late papers will NOT be accepted. If the paper is late, you have a zero for the editing work involved, and you will miss out on any subsequent revision opportunities for that paper. Your drafts are due to your peer editors and to me on February 27. Your revised conference paper and peer edits are due to me on or before Monday March 3 (at the beginning of class). You will receive a separate handout explaining the thesis paper in detail. Rewrites of your unit C thesis papers are due on Friday March 14.

D. Peer Editing [10% of unit C grade (5% of semester course grade)]: You will edit a designated number of papers by students within your unit. Your efforts will be graded. Group peer editing will be done during class on February 28. See the on-line HNRC guidelines for peer editing.

E. Other Required Unit Work [45% of unit C grade (22.5% of semester course grade)]:

1. Unit Project [2% of unit C grade (1% of semester course grade)]: You must be actively involved in a unit project to be presented to all HNRC 102 Freshmen at the end of unit C. I will grade your participation in the project.

2. Homework and Class Participation [18% of unit C grade (10% of semester course grade)]:

Homework will be graded on a satisfactory/unsatisfactory basis as follows:

- S+ = exceptional insight or argument
- S = satisfactory understanding
- S- = decent effort, but there were some problems
- U = unsatisfactory, major problems
- O = nothing submitted

If you make a good faith effort to answer the designated questions, you will receive at least an S- even with minor mistakes or misunderstandings.

Approximately every other class day you will have written homework that must be typed and handed in. Generally, you will write answers to the study questions in the text specified in the calendar above. You are expected to submit your homework on time. Late homework will be accepted only with a documented excuse that I approve. Exceptions require written documentation that includes your name, the reason for the delay, any relevant document(s) establishing the reason for your tardiness, and when appropriate, the signature(s) of the relevant person(s). [Keep a copy of all this.] Exceptions may include personal or family emergencies (such as personal illness or accident, or the serious illness or death of a family member) and participation in required IUP activities (such as athletic competitions and concerts). Late homework should be completed as soon as possible and no later than the end of the unit. In an emergency, you may e-mail your paper to me as a Word attachment or pdf file (or as part of the body of your message). But please do not make a habit of this. You may also put your paper in my mailbox in Whitmyre, fax it to (724) 357- 4039, or have someone else turn it in for you. If you know in advance that you have a serious conflict, such as those mentioned above, please request an extension in advance.

Discussion: You are expected to participate in class discussions. You may express any opinion provided you are willing to accept criticism. There are limits, however: you must show respect for others and for the academic process by refraining from personal insults, threats, or derisive comments about race, gender, sexual orientation, etc.

3. Participation in Two Debates [14% of unit C grade (6% of semester course grade)]: There will be two debates: one on Expressionism and one on Formalism vs. Institutionalism. Debate instructions will be posted on Moodle and distributed and discussed in class. All of you will participate in both debates. For each debate, you will be assigned to a sub-team. Each sub-team member will be responsible for writing or presenting at least one argument or criticism. Some class time will be used for planning the debates. Additional time outside of class may be helpful in organizing and developing team presentations. You will evaluate the contribution of each member of your sub-team before I assign debate grades.

4. Oral Report [8% of unit C grade (4% of semester course grade)]: Reports will be done in groups (generally of three or four people). Each of you will participate in one group report based on a reading listed in the calendar. Reports will be scheduled ASAP. I will divide the work evenly between the members of your group. You may discuss your report with other students in your group and with me as needed.

On the day of your report, distribute a typed outline to all class members and to me. For group reports, each member will prepare an outline of her portion of the report. Then, one group member will combine all of the group members' outlines into one comprehensive outline and email it to me the day before the report so I can have copies made for distribution to the class. Reports will be given at the beginning of class on the first day the reading is scheduled. They should be short, beginning with a brief biography of the author and then covering the main points of the essay, thus providing a basis for class discussion. Prepare to answer questions. You may use notes, but should not read your report. You may use the classroom projection system as needed. Some groups prepare a power point presentation, but that is not required.

Reports will be graded as follows:

Accuracy, Scope, & Depth	2.0 %
Clarity, Coherence, & Organization	2.0 %
Written Outline	2.0%
<u>Oral Delivery Style</u>	<u>2.0 %</u>
Total	8.0 %

Explanation of Grading Criteria:

Accuracy, Scope, & Depth:

- Did you accurately represent the author's view?
- Did you cover your assigned section thoroughly?
- Did your presentation show a depth of understanding and help the class to understand the author's view?

Clarity, Coherence, & Organization:

- Was your presentation clear?
 - Could an HNRC student who has not taken philosophy core understand it?
 - Did you explain all technical or problematic terms?
- Was your presentation coherent and well organized?

Written Outline:

- Did you prepare a written outline?
- Did you check and correct your grammar and spelling?
- Was your outline clear and well-organized?
- Did you mail your outline to your group members on time?

Oral Delivery Style:

Did you prepare your presentation well in advance?

Did you rehearse your presentation out loud until you could give it without reading it and look at the class while doing so?

Did you breathe deeply to relax and pace yourself, or did you speak too quickly?

Did you speak loudly enough so everyone could hear you?

Did you pronounce your words clearly and correctly?

When you needed a pause, did you breathe deeply instead of using expressions such as "um," "uh," "you know," etc.

You will evaluate each other's reports immediately afterwards by writing at least one strength (+) and at least one suggestion for improvement (-). I will collect and read your evaluations before composing my own. Both your comments and mine will be returned to the reporter(s) ASAP.

You are exempt from answering the homework questions on the topic of your report. Your report outline will count as your homework. If you also answer the homework questions, you will receive extra credit for doing so.

F. Fine Arts Events [3% of unit C grade (6% of course grade)]: TBA

ACADEMIC INTEGRITY:

The classroom is a professional environment. Philosophical inquiry requires an atmosphere of respect for each other and the academic process. *IUP's Undergraduate Catalog 2013-2014* <<http://www.iup.edu/registrar/catalog/>> outlines policies for academic integrity and student behavior. As an IUP student, you "are expected to accept the responsibility for academic integrity and honesty." "The University's academic integrity policy is part of an ongoing effort to develop a community where trust, honesty, ethical principles, and personal integrity guide interactions with others, thereby providing for orderly academic and scholarly processes."

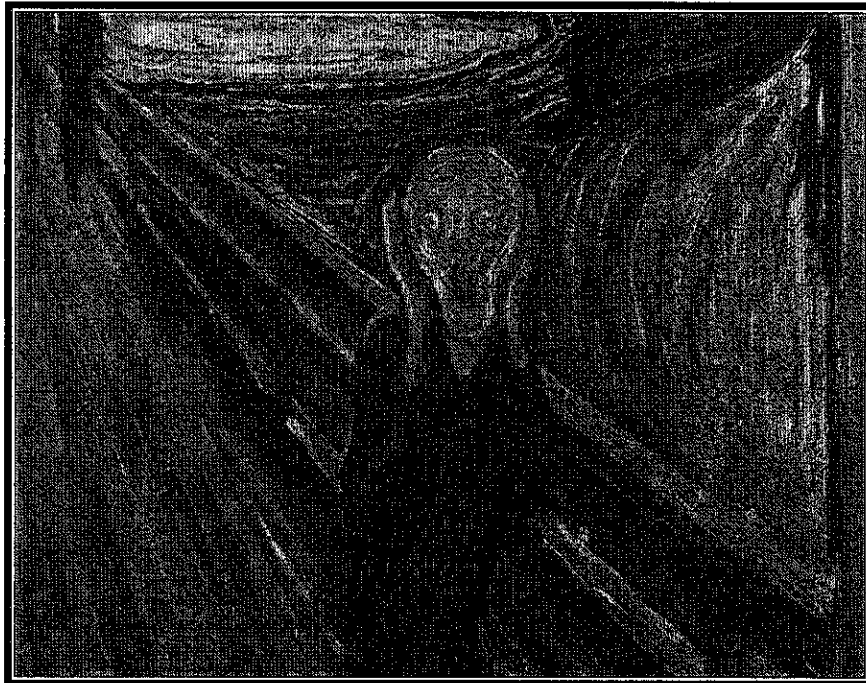


The current record price -- more than \$250 million -- was paid for *The Card Players* (5th version) (ca.1894-1895) by Paul Cézanne, oil on canvas, Musée d'Orsay.

In 1985, *Las Meninas* was voted "the world's greatest painting" by artists and art critics.



Velazquez, *Las Meninas* (1656) Prada, Madrid, Spain.



A pastel version of Edvard Munch's *The Scream* (1895), auctioned at Sotheby's Sales of Impressionist, Modern and Contemporary Art on 2 May 2012 in New York City sold for \$119,922,500 – setting a new world record for the price paid for a work of art sold at auction. The masterpiece is one of four versions created by Munch and the only one that is privately owned.

HNRC 102 Unit C Art Spring 2014 Calendar

MONDAY 11:15-12:05	TUESDAY 11-12:15	THURSDAY 11-12:15	FRIDAY 11:15-12:05
1/20 No Class.	1/21 Day 1: Intro. to Unit C in Great Hall. Syllabus.	1/23 Day 2: Core question & favorite art work(s). Info. cards.	1/24 Day 3: What is Art? Read W Intro. & watch the play, "Art" on Moodle. 1 st 3 CT readings on Moodle.
1/27 – Day 4: Plato, Representationalism 1: <i>Republic</i> videos & questions (1 or 2) & (3, 4, 5, or 6) due now or 1/28.	1/28- Day 5: Continue Plato, Representationalism 1: [Socrates, <i>Symposium</i> , Moodle]	1/30 – Day 6: Aristotle, Representationalism 2: 3 HIST Theatre videos & questions (1 or 3) & (2, 4, 5, 6, or 7) due now or 1/31.	1/31 – Day 7: Continue Aristotle, Representationalism 2.
2/03 – Day 8: Tolstoy. Expressionism 1. Questions 3 & (4 or 5) on p. 103 due now or 2/04.	2/04- Day 9: Continue Tolstoy, Expressionism 1.	2/06 -- Day 10: Collingwood. Expressionism 2. Questions 2 & (3, 5, or 6) due now or 2/07.	2/07 -- Day 11: Continue Collingwood. Begin debate preparation.
2/10-- Day 12: Finish debate preparation. Discuss thesis papers.	2/11 -- Day 13: Expressionism debate: Tolstoy vs. Collingwood.	2/13 -- Day 14: Bell, Formalism. Questions 1 & 2 due now or 2/14. Topic proposal due.	2/14 -- Day 15: Continue Bell, Formalism. Topic proposals returned.
2/17 -- Day 16: Dickie, Institutionalism. Questions 1 & (3 or 4) due now or 2/18. Thesis proposal due.	2/18 -- Day 17: Continue Dickie, Institutionalism. Thesis proposals returned.	2/20 -- Day 18: Weitz, Anti-Essentialism. Questions 2 & (3, 4 or 5) due now or 2/21. Copies of worksheet due.	2/21 – Day 19: Weitz, Anti-Essentialism. continued. Begin debate preparation.
2/24-- Day 20: Continue debate preparation. Discuss thesis papers.	2/25 -- Day 21 Debate: Formalism vs. Institutionalism.	2/27-- Paper Swap: copies of draft due. Work on presentation.	2/28 – Group Peer Edit in class.
3/03 – Thesis paper and peer edits due to professor. Two presentations	3/04 – Three presentations	3/06 – Paper Conferences	3/07 – Paper Conferences.
3/10 Unit D: Great Hall	3/11 Unit D: Day 1	3/13 Unit D: Day 2	3/14 – Unit C thesis paper rewrite due (conference version and coversheet attached).