PHRA 4322 PHILOSOPHICAL AESTHETICS II
Anselm Ramelow, O.P.
Spring 2017
TH 12:40-3:30pm
DSPT class room #1
3 units

Office Hours:
Monday, 1:15-3:15p.m., or by appointment; I can be reached under (415) 567 7824 (St. Dominic’s parish, ask for Fr. Anselm) or aramelow@dspt.edu.
I am also generally available after class.

Course description:
Aesthetics has become a major field of philosophical investigation since the 18th century, particularly since Immanuel Kant’s Critique of Judgment. This class will, however, try to integrate these insights with older metaphysical traditions of talking about art and beauty.

Aesthetics does not only explore the important question of value judgments in aesthetics. It also leads philosophy into the investigation of very concrete phenomena and problems: the structure of the human mind and the concrete materials of art and music, but also the society and its problems that are reflected therein. Nevertheless, philosophy and the arts find it difficult to talk to each other. This class will try to bridge the gap. The first part will focus on the philosophy of beauty in general. This second semester (Spring 2017) will explore the concrete fields of architecture, painting, music and literature. Philosophical Aesthetics I is a prerequisite for this class.
The format of the class is a seminar; attendance and participation in the discussion is therefore important. Intended audience: MDiv, MA/MTS, PhD/ThD.

As an outcome, the student will have gained an understanding of the development of philosophical aesthetics and will be able to relate various thinkers and their positions. The student will have been exposed to the vast implications of this field of thought and gained insight into many fruitful applications of the questions of philosophical aesthetics. A further outcome for the student should be the ability to articulate him-/herself reflectively about art, music and other areas of aesthetics, be it orally or in research and writing.

Evaluation is based on:
1) Class participation and contribution to the discussions.
2) Taking turns in preparing texts that are to be discussed in class and possibly by a presentation on the paper research.
1) and 2) include an evaluation of the following DSPT Institutional Goals:
B.3 Collaborative Learning:¹

¹ For some rubrics of evaluation for the Institutional Goals, please refer to the Rubrics on the DSPT website.
A.2 Intellectual Humility:
listening to your peers in class
3) a 15-20pp research paper (75% of grade)

This includes an evaluation of the DSPT Institutional Goals:
A.1 Integrative Thinking (as explained in the paper guidelines)
A.2 Intellectual Humility:
   a. Academic work includes listening to the scholarly community; this is
demonstrated in your research and use of your sources (books and journal
articles) in the research paper.
A.3 Self-Direction
   Finding your own paper topic will demonstrate this ability.
B.1 Prophetic dimension
   Your paper and its topic can be an opportunity to show that you can identify
relevant issues and address them.
B.3 Collaborative dimension
   Integrating feedback on your paper proposal.

Students will take turns in the class preparation: the format will be a three sentence
summary of the main point the text is trying to make. These three sentences should be
printed out and distributed to the other students at the beginning of class. This will not
only help us to focus our discussion, it should also be a good exercise in trying to grasp
the issue at hand. Further details of the text will be developed from there in the session.
An additional expectation is that you give at least one example (more is not always
better) to illustrate the author’s theory/issue (we will have a “smart” classroom). This can
be prepared in consultation with me (long literary examples or long pieces of music are
less practical, poems or images are always easiest). I will often have examples on my
own as well.

The research paper can consist in a comparison of two authors on a particular topic of
aesthetics. It could be also the investigation into a particular problem of aesthetics, with
the use of relevant authors and resources. It can also be (and this is more difficult) a case-
study of a specific work of art, music or literature, provided it includes research on this
work, and the application of one or more of the theories that are studied during the
semester.

For this purpose, I ask you to give me a paper proposal by TH 4/6. This proposal
should consist of a short paragraph, describing the topic of your choice, and a
bibliography. The bibliography is most important. Please make your
bibliography as specific as possible. Do not quote general handbooks or the
textbooks of the class. As one possible research tool, I recommend the
“philosopher’s index” that is available on the GTU library website. But for this
field there are obviously many more resources, partly even outside of philosophy
(e.g. art history).

The deadline for the paper is TH 5/18

Class attendance is mandatory. Attendance and participation will impact the grade.

I would like you to forgo the use of laptops during the class sessions.

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2 Please refer to the attached paper guidelines and the Research Readiness Paper Review Form.
BIBLIOGRAPHY

Required Books:

Andy Hamilton: *Aesthetics and Music* (Continuum Aesthetics)
Continuum (August 29, 2007)

Jason Gaiger: *Aesthetics and Painting* (Continuum Aesthetics)
Continuum (December 23, 2008)

David Davies: *Aesthetics and Literature* (Continuum Aesthetics)
Continuum (August 19, 2007)

You should already have from Fall 2016:
*Continental Aesthetics: Romanticism to Postmodernism: An Anthology* (Blackwell Philosophy Anthologies); by Richard Kearney (Editor), David Rasmussen (Editor)
ISBN-13: 978-0631216100; paperback, list price: 60.95$

There will another reader available at Vick Copy (1879 Euclid, corner of Hearst and Euclid) at the beginning of the semester.

Recommended:
The pertinent chapters in *The Routledge Companion to Aesthetics*,
ed. Berys Gaut and Dominic McIver Lopes

*this book will be on reserve at the GTU library*

For additional background information please consult:
*The Encyclopedia of Philosophy*, ed. Paul Edwards
(New York: Macmillan [1967])

And on the internet:
*Stanford Encyclopedia of Philosophy*
*The Internet Encyclopedia of Philosophy*
**CLASS SCHEDULE**
The class schedule is subject to revision.

**TH 2/2**  **Introduction:** Nature and the System of Arts; “Three Triads”
(Please review the essays by Marga Vega and Robert Spaemann.)

**ARCHITECTURE:**
1) *The Nature of Architecture*
   Reader: p. 3-69 (Vitruvius to Durandus)

**TH 2/9**  **Nature of Architecture** continued (Reader: p. 3-69)
2) *Some Ideas on the History of Architecture*
   Reader: p. 70-77 (Hegel, Bayer, Laugier)

**TH 2/16**  3) **Contemporary and Older Critiques**
   Reader: p. 77-93
   (Semper, Sitte, Le Corbusier, Scruton, Habermas, Jencks, Eisenman)

**TH 2/23**  **PAINTING:**
1) *Windows and Ideal Forms*
   Gaiger p. 1-37 (27-33 = review of Plato)

**TH 3/2**  2) **Surface and Subject**
   Gaiger p. 38-62
   **Maurice Merleau-Ponty:** *Eye and Mind*
   Kearney/Rasmussen: p. 288-306

**TH 3/9**  3) **Resemblance and denotation, Pictorial style** (Goodman et alii)
   Gaiger: p. 63-90

**TH 3/16**  4) **Modernism and Avant-garde**
   Gaiger p. 116-143
   **Michel Foucault:** *This Is Not a Pipe*
   Kearney/Rasmussen: p. 374-387
   **Photography** (Scruton)
   Reader: p. 117-143

**TH 3/23**  **MUSIC:**
1) *Music in Ancient Greece and Romanticism*
   Hamilton p. 1-39; 67-94

**TH 3/30**  **Reading Week**

**TH 4/6**  **paper proposals due**
2) *Sound and Concept of Music*
   Hamilton p. 40-66; 95-118
TH 4/13 (This is Holy Thursday; can we move the class to Wednesday 4/12, time TBD?)

3) Rhythm and Time: Composition and Improvisation
   Hamilton p. 119-152; 192-217

TH 4/20 4) Autonomy and “Culture Industry” (Adorno and Scruton)
   Hamilton p. 153-191
   Reader p. 93-112 (Adorno; Scruton)
   and Greenberg (please see here)

TH 4/27 LITERATURE:
   1) Ontology of Literature
      Davies: p. 1-31
      Jean-Paul Sartre: What is Literature?
      Kearney/Rasmussen: p. 276-287

   Epos, Poetry and Drama
      Reader: p. 113-116 (on Hegel’s analysis)

TH 5/4 Ontology continued
   2) Fiction
      Davies: p. 32-70
      Reader: p. 144-155 (Slade)

TH 5/11 3) Author and Reader
   Davies: p. 70-98, 141-163 (recommended: p. 164-187)
   Roland Barthes: The Death of the Author
   Kearney/Rasmussen: p. 371-373

TH 5/18 evaluations; paper due
   4) Modernity and the Novel
   György Lukács: The Ideology of Modernism
   Kearney/Rasmussen: p. 222-234
   Mikhail Bakhtin: Discourse in the Novel
   Kearney/Rasmussen: p. 254-270
   Jean François Lyotard: Note on the Meaning of the Word “Post”
   Kearney/Rasmussen: p. 363-370 (Lyotard)
**Paper Guidelines**

The topic of your paper can be a comparison of two philosophers on a given issue. There are many other possibilities, although I discourage papers that are merely descriptive of one philosopher’s thought. I would like you to integrate two thinkers or a conversation around an issue across the ages. I do encourage you to use topics of your own interest or background. There are many graduate student conferences now; you might want to write a paper with an eye to presenting it in such a venue. An increasing number of students have done so successfully. The topic is, however, subject to approval. You can talk to me before or after your proposal.

The paper is a research paper (15-20 pages, 12pt, double space). Hence I expect you to research and use secondary literature. This is to be documented in the use of footnotes (not endnotes!) and in a bibliography.

The bibliography is most important. Please make your bibliography as specific as possible. I would like to see at least three pertinent journal articles in your bibliography; this is more important than generic books. As a help: please use the “philosopher’s index” at the GTU library, although this might only provide you with a starting point. Topics without pertinent literature are not viable; if it requires extensive research on primary texts, you should leave it for your dissertation.

To avoid some common pitfalls: please focus on your topic. There is no need for biographical introductions on philosophers. (Biographical details can, of course, be brought in, if they explain some subject matter.)

Please avoid flowery or cryptic language. Be as sober as possible. Building literary smoke screens will not make your paper appear more profound, but only less intelligible. Focus on making arguments and positions clear.

Do some proofreading. If English is your second language, it can be a good idea to ask someone else to help you. Please do write complete sentences that have a grammatical structure. (Unfortunately that does not always seem to be self-understood.) Shorter sentences can make that easier. Grammatical correctness is more important than political correctness (e.g. do not use “they” as a singular).

Subdividing it into chapters (with headlines) can help the structure of your paper. It will help the clarity of your own thought process – as well as that of the reader. Please use page numbers.

Plagiarism is unacceptable and will result in a failing grade.

**Proposal**

The proposal is due the class after reading week. It consists in 2 or 3 sentences, stating your topic, plus a pertinent bibliography. (Please do not include the textbooks of the class.) This exercise is meant to help you to clarify your topic and focus your bibliography; after that, the paper should come easy. It is also a good exercise for a future thesis proposal. The topic is subject to approval.