

Suffolk Community College, Selden, New York 11784

PHL 216 – 001: PHILOSOPHY OF THE ARTS

Instructor: Dr. Gertrude Postl
 Spring 2021, CRN: 35287
Modality: Combined Online (COMBINEONL)
Meeting Times (Zoom): T 12:30 am

Office H 120, Southampton Building
 Main Office: 451-4093)
postlg@sunysuffolk.edu
Zoom Office Hours: M/T/W/R 11:00 - 12:00

OBJECTIVES

This course will enable students to:

1. Identify and comprehend traditional and contemporary philosophical theories of art as well as basic aesthetic concepts, such as beauty, the sublime, imitation, and representation.
2. Distinguish art from non-art, and aesthetic judgements from scientific or moral judgements.
3. Comprehend and accurately describe the special quality of the aesthetic experience and of artistic creation.
4. Comprehend and analyze the relation of art and morality and the interconnections between art and society, including the distinction between high art and popular culture.
5. Demonstrate skills of critical analysis and information management.

Procedures for accomplishing these objectives: Lectures, class discussion, written assignments

TEXTS:

- David Goldblatt, Lee B. Brown, Stephanie Patridge, eds., *Aesthetics. A Reader in Philosophy of the Arts*, Fourth Edition, Routledge 2018.
- pdf files and Online Links

REQUIREMENTS

1) ONE MIDTERM AND ONE FINAL EXAM (due 3/26 and 5/11)

Exams will consist of brief essay questions on the readings and the course material in general. They are open book format and will be posted on Blackboard. Completed exams have to be submitted on Blackboard.

2) THREE REACTION PAPERS (due 3/2, 3/29, 4/19, 5/7)

Choose one text from different sections of the course and write a reaction paper of about 400 words. You may submit four papers, only the three best will be counted. Briefly summarize the main arguments of the given text, then argue your own position in response to the text. You may present any observations, responses, agreements/disagreements, or overall criticism. You may also connect the text to examples from arts, literature, film, or music, historical or contemporary. **Do not use any outside sources!!! Just work with the text in question and the material presented in class.**

Criteria for judging Reaction Papers: comprehension of the given text; willingness to engage with it; quality of own arguments and ideas in response to the text; concise and persuasive presentation of own arguments; creative connections made.

Papers have to be submitted on Blackboard, if received after the deadline they will not be accepted.

3) PARTICIPATION, READING ASSIGNMENTS

Participation means to participate in discussions during real time class meetings on Zoom and an active presence on the Blackboard Discussion Board. The Discussion Board shall serve to encourage the free exchange of ideas among students. There will be only occasional interventions by the instructor.

4) ATTENDANCE POLICY

Attendance during real time class meetings on Zoom every Tuesday is part of the requirements for this course. More than two absences will negatively affect the grade.

GRADING

Three Reaction Papers:	50%
Two Exams:	40%
Participation:	10%

W GRADE

Students can withdraw before the official withdraw date (4/2) without faculty approval. After this date faculty approval is required. The last possible date for submitting a withdrawal form with faculty approval is the last day of the semester (5/11).

ATTENDANCE ON RELIGIOUS OBSERVANCE

As provided for in New York State Education Law §224-a, student absences from class necessitated by religious observance will be deemed an excused absence, with no academic consequences. Students must notify their professor in advance of their religious observance, via their College email accounts or otherwise in writing, of their intention to be absent from a particular class due to a religious observance; notification should occur at least one week prior to the religious observance. Observing students shall be granted reasonable arrangements and/or be permitted a reasonable amount of time to make up missed quizzes, tests, assignments, and activities covered in their absence. Please refer to the College's [Religious Observance Policy](#), which is available on the Office of Legal Affairs' website, for additional information.

SERVICES FOR STUDENTS WITH DISABILITIES

Suffolk County Community College provides reasonable accommodations to registered students with disabilities who have self-identified and been approved by the Office of Disability Services. Once approved for reasonable accommodations, such students will be provided with a laminated letter, describing the specific accommodations. Students must present this laminated letter to each of their professors before accommodations can be provided. Students who have, or think they may have, a disability are invited to contact Disability Services for a confidential consultation.

Disability Services Contact Information:**Ammerman Campus**

Call the Disability Services Office at 631-451-4045, email the Office at disabilityserv-ammr@sunysuffolk.edu or stop by to make an appointment at Room 202 in the Ammerman Building.

Eastern Campus

Call the Disability Services Office at 631-548-2527, email the Office at disabilityserv-east@sunysuffolk.edu or stop by to make an appointment at the Student Success Center in the Peconic Building, Room 122.

Michael J. Grant Campus

Call the Disability Services Office at 631-851-6355, email the office at disabilityserv-west@sunysuffolk.edu or stop by to make an appointment in Caumsett Hall, Lower Level 20.

ACADEMIC INTEGRITY -- PLAGIARISM

Suffolk County Community College provides students with the opportunity to demonstrate their knowledge by submitting coursework that is uniquely theirs and giving proper attribution to the work of others. Participating honestly in the SCCC academic community ensures that students can take pride in their education and their contributions to scholarship. Without academic integrity, students gain unfair advantage over others and prevent their own intellectual progress. As a student in this class, you are expected to uphold the SCCC core value of Integrity and understand the Special Procedures for Academic Dishonesty in the relevant sections of the [SCCC Student Code of Conduct](#).

The Code prohibits academic misconduct, which includes any action that results in students giving or receiving

unauthorized assistance in an academic exercise, or receiving credit for work that is not their own. Academic exercise includes all forms of work submitted for credit. Academic misconduct includes, but is not limited to, the following behaviors: **cheating** on exams; **plagiarizing** - using another person's work or ideas without crediting them; **complicity** - helping a student, or being helped, to engage in academic misconduct; **multiple submissions** - submitting the same work for credit in more than one course without the instructor's permission; **falsification and forgery** - inventing information or falsifying the identity of a student.

Information about the Student Code of Conduct, plagiarism and the citation process is in the [Academic Integrity and Plagiarism Guide](#).

Plagiarism:

“Students should realize that presenting the words and ideas of others as their own is dishonest. In writing, students must fully credit the source of any quoted, paraphrased, or summarized passages and any ideas which they have borrowed. Failure to conform to these academic standards is plagiarism and may result in a failing grade for the course and/or serious disciplinary sanctions as outlined in the Code of Conduct (SCCC College Catalogue, Section on “Academic Integrity”).

DIVERSITY STATEMENT

In alignment with our institutional mission and strong support of diversity, equity and inclusion, Suffolk County Community College reaffirms its commitment to providing access to higher education and a welcome environment to **all** students. No matter your age, race, ethnicity, national origin, gender identity or expression, sexual orientation, family status, U.S. citizenship status, religion, socio-economic status, political ideology, military-connected status, or intellectual or physical ability - you belong here. Therefore, in this class, we will maintain an atmosphere of mutual respect, civil discourse and cross-cultural communication.

SCHEDULE

INTRODUCTION

T1/26: Introduction: What is philosophy? What is Theory of Art or Aesthetics? Difference between art, art criticism, and aesthetic theory; themes of the course

ART AND REALITY: IMITATION, REPRESENTATION, REPRODUCTION

T 2/2: **Readings:** Plato, Against Imitation, from *Republic* (pp.6-9); Aristotle, On Tragedy, from *Poetics* (pp.327-329)

T 2/9: **Readings:** Ernst Gombrich, The Limits of Likeness, from *Art and Illusion* (pp.10-14); Kendal L. Walton, Transparent Pictures, from *Critical Inquiry* (pp.70-76)

T 2/16: **Reading:** Walter Benjamin, from *The Work of Art in the Age of Mechanical Reproduction* (pp.66-69)

T 2/23: **Readings:** Roger Scruton, Representation in Music, from *The Aesthetic Understanding* (pp.217-223); Peter Kivy, from *Sound and Semblance* (pp.224-228)

T 3/2: No Class (Professional Development Day)

REACTION PAPER #1 DUE

THE AESTHETIC EXPERIENCE: JUDGING A WORK OF ART

- T 3/9: **Reading:** David Hume, from *Of the Standard of Taste* (pp. 483-488)
- T 3/16: **Readings:** Edmund Burke, The Sublime, from *Philosophical Inquiry into the Origin of the Sublime and the Beautiful* (pp.489-490); Immanuel Kant, Judgements About the Beautiful, from *The Critique of Judgement* (pp.491-495)
Watch for Burke: <https://www.youtube.com/watch?v=t0fHjIPpR-Q>
- T 3/23: **Reading:** Martin Heidegger, from “The Origin of the Work of Art” (pp.40-45)
- R 3/25: **MIDTERM EXAM WILL BE POSTED**
- F 3/26: **MIDTERM EXAM DUE AT NOON**
- M 3/29 **REACTION PAPER #2 DUE**

ART AS EXPRESSION – ART AS FORM

- T 3/30: **Readings:** R.G. Collingwood, The Poetic Expression of Emotion, from *The Principles of Art* (pp.270-273); Stephen Davis, The Expression of Emotion in Music, from *The Philosophy of Art* (pp. 213-218)
- F 4/2: **LAST DAY TO WITHDRAW FROM CLASSES WITH GUARANTEED W!**
- T 4/6: **Reading:** Friedrich Nietzsche, from *The Birth of Tragedy* (pp.346-356)
- T 4/13: **Readings:** Clive Bell, Form in Modern Painting, from *Art* (pp.23-25); Edmund Burke Feldman, A Formal Analysis, from *Varieties of Visual Experience* (pp.26-29)
- M 4/19 **REACTION PAPER #3 DUE**

ART, MORALITY, POLITICS

- T 4/20: **Readings:** Linda Nochlin, Why Are There No Great Women Artists? (pp.46-51); A.W. Eaton, Painting and Ethics (pp.52-57)
- T 4/27: **Reading:** Mary Devereaux, Beauty and Evil: The Case of Leni Riefenstahl (pp.125-129)
- T 5/4: **Reading:** Richard Shusterman, In Defense of Popular Arts (pp.398-404)
- F 5/7: **REACTION PAPER #4 DUE**
- M 5/10: **FINAL EXAM WILL BE POSTED**
- T 5/11: **FINAL EXAM DUE AT NOON**