

ORIGINATOR'S SECTION:

1. College:

☒ CHABSS ☐ CoBA
☐ CoEHHS ☐ CSM

Desired Term and Year of Implementation (e.g., Fall 2008):

Fall 2016

2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) ☐ Yes ☒ No3. Course will be a variable-topics (generic) course? ☐ Yes ☒ No
("generic" is a placeholder for topics)

4. Course abbreviation and Number:* PHIL 352

5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)
Aesthetics and the Arts6. Abbreviated Title for PeopleSoft:
(no more than 25 characters, including spaces)
Aesthetics and the Arts

7. Number of Units: 3

8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does not count toward the 80-word limit.)

Survey of the philosophy of art, conducted with reference to aesthetic works from various mediums and art forms. How does art allow us to represent and interpret nature? How does art enable us to explore and express our subjectivity? How do artworks function as formal and compositional creations? Readings and assignments explore theories of artistic representation, expression, and composition, in an effort to understand basic concepts of art, aesthetics, and creativity.

9. Why is this course being proposed?

Philosophy of art is an important philosophical field. This course will serve as an upper division elective in the Philosophy Major and Minor.

10. Mode of Instruction*

For definitions of the Course Classification Numbers:

http://www.csusm.edu/academic_programs/curriculum/schedule/catalog/curricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf

Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)
Lecture	3	C2
Activity		
Lab		

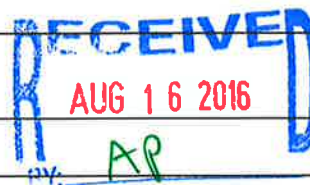
11. Grading Method:*

- ☒ Normal (N) (Allows Letter Grade +/-, and Credit/No Credit)
☐ Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress)
☐ Credit/No Credit Only (C)
☐ Credit/No Credit or Report-in-Progress Only (CP)

12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.

13. Course Requires Consent for Enrollment? ☐ Yes ☒ No
☐ Faculty ☐ Credential Analyst ☐ Dean ☐ Program/Department - Director/Chair
14. Course Can be Taken for Credit More than Once? ☐ Yes ☒ No
If yes, how many times? (including first offering)15. Is Course Crosslisted: ☐ Yes ☒ No

If yes, indicate which course _____ and check "yes" in item #22 below.

16. Prerequisite(s): ☐ Yes ☒ No17. Corequisite(s): ☐ Yes ☒ No

18. Documentation attached:

☐ Syllabus ☒ Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*

20. How often will this course be offered once established? * Once or twice every two years.

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:

(Mandatory information – all items in this section must be completed.)

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? ☒ Yes ☐ No

If yes, please specify:

Elective for the Philosophy Major and Minor.

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.) ☒ Yes ☐ No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Discipline

School of Arts

See attached memo
 Signature

10-26-15
 Date

☒ Support ☐ Oppose

SIGNATURES : (COLLEGE LEVEL) :

 Allison Merrick September 19, 2015
 1. Originator (please print or type name) Date

Michael McDuffie
 2. Program Director/Chair Date

Rebecca M. Jones 4/26/16
 3. College Curriculum Committee Date

Murphy Atkins 4/26/16
 4. College Dean (or Designee) Date

(UNIVERSITY LEVEL)

5. UCC Committee Chair Date

6. Vice President for Academic Affairs (or Designee) Date

7. President (or Designee) Date

Subject: Fw: [Sofafaculty] Philosophy of Art course proposal
Date: Monday, October 26, 2015 at 7:23:45 AM Pacific Daylight Time
From: Jacquelyn Kilpatrick
To: Michael McDuffie

SoA
approval

Hi Mike.

The School of Arts supports the Philosophy of Art course.

I am also sending along some comments from our new faculty member, Lucy Solomon.

All the best,

Jacque

*Jacquelyn Kilpatrick, Ph.D.
Director, School of Arts
California State University San Marcos
(760)750-8294*

On Oct 19, 2015, at 11:06 AM, Lucy HG Solomon <lsolomon@csusm.edu> wrote:

Hi Jacque,

This looks like a wonderful course to have at CSUSM - one that I would certainly encourage art students to take. I appreciate the various approaches to different strains of aesthetics offered, rather than merely focusing on the question of beauty - like ethics and art and questions of reality.

I have a few ideas for additional topics that could be incorporated. While these may be too broad for some aesthetics courses, they are certainly relevant to a general course on philosophy and art. And since this particular course extends beyond the beauty question to go into the meatier areas of art, like ethics, perhaps these areas could also be of interest. One is the long train of thinking about art in terms of models of communication, ranging from prehistoric artworks as messages to contemporary artworks integrating text. Roland Barthes comes to mind (I see he is included in the bibliography), as do Saussure's signifier / signified and Wittgenstein and language. World-building as a viable activity of art-making is another rich area (Nelson Goodman on the ability of statements - or art - to conjure new worlds). So many artworks establish new sets of principles for their worlds (Surrealism, art installations, VR...). Another approach is how perspective in different traditions reflects philosophy (Ancient Egyptian representation, for example, and how that shifts when there is regime change). On the flip side of world building is the destruction of worlds, and the loss of cultural artworks and artifacts that often coincides with societal shifts...

I appreciate the inclusion of ethics and, solely as a point for consideration, might extend

that out to incorporate shifts in technology, such as the initial reactions to photography, gaming, and other innovations in media, and before that - stylistic innovations and the shifts in perspective - that challenge societal norms at the time of their introduction.

In looking at the SLO's, I see that the course emphasis is on examining art through the lens of different positions on aesthetics and philosophies of art. That seems like a very fun path for students to explore - one that would certainly enhance our students' understanding of their own work.

None of these are challenges, as the course outline looks great - just some thoughts. Mostly, I think we should invite some philosophy professors over to art for coffee!

Best,
Lucy

Lucy HG Solomon
Assistant Professor, Media Design
School of Arts, Office 335
California State University, San Marcos
t. 760.750.8565 | e. lsolomon@csusm.edu
imaginaryscience.org/works

On Oct 19, 2015, at 6:16 AM, Jacquelyn Kilpatrick <jkilpatrick@csusm.edu> wrote:

Hello.

Please take a look at the attached course forms for Philosophy of Art. If you have any comments, please send them to me as soon as you can.

Thank you.

Jacque

*Jacquelyn Kilpatrick, Ph.D.
Director, School of Arts
California State University San Marcos
(760)750-8294*

From: Michael McDuffie
Sent: Friday, October 16, 2015 3:55 PM
To: Jacquelyn Kilpatrick
Subject: Philosophy of Art course proposal

Hi Jackie,

I hope you are doing well on this Friday afternoon... Attached please find a second effort at our proposal for a class in the philosophy of art, this time with a more detailed and complete syllabus outline. Please consult with your

colleagues and let me know if the School of Arts can support this proposal or has any comments.

Thanks for your time and assistance--

Michael McDuffie, Ph.D.
Associate Professor
Department Chair
Department of Philosophy
California State University San Marcos
<PHIL 352.Aesthetics.C-form.docx>
<PHIL352.Aesthetics.outline.v2.docx>

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PHIL 352 Aesthetics and the Arts

Detailed Course Outline

Catalog Description

Survey of the philosophy of art, conducted with reference to aesthetic works from various mediums and art forms. How does art allow us to represent and interpret nature? How does art enable us to explore and express our subjectivity? How do artworks function as formal and compositional creations? Readings and assignments explore theories of artistic representation, expression, and composition, in an effort to understand basic concepts of art, aesthetics, and creativity.

Course overview (to the student):

The aims of this class are to introduce to you and explain some of the key works in the history of aesthetics; to situate these works in their philosophical contexts; to situate them with respect to current debates; and to consider some of the ways in which these theories may be used to inform your own understanding of the nature and value of art. Towards these ends, in this course we will attempt to answer a set of philosophical questions about art. In the first part of this course we will focus on philosophical questions concerning the value of art. For instance, is art valuable because it provides us with insight? Put another way, does art help us by faithfully mirroring reality or by creating useful illusions? What is the relationship between art and imitation? Can art be true? In Part II of the course, we will attempt to determine how we recognize a piece of art. That is, must art be beautiful? Does art differ from craft? In Part III will focus on the nature of aesthetic judgment. Accordingly, we will ask: how do we evaluate art? Is there some objective standard of taste or is taste relative? Is art universal or the same across cultures? In Part IV we will investigate the nature of interpretation by asking: is there one privileged, or correct, interpretation for a work of art? Are some interpretations more legitimate than others? In the final part of the course, we will examine art's larger social context asking, primarily, about the relationship of moral value and aesthetic value. That is, does art have an ethical dimension? Are aesthetic judgments different from moral judgments? Should art ever be censored?

Student Learning Outcomes

Upon successful completion of this class, the student will be able to:

- Demonstrate an understanding of the central questions that emerge when philosophers consider the nature, value and goals of art.
- Demonstrate how their understanding of the philosophy of art can be applied to the interpretation of particular works of art.
- Present their evaluation of complex texts and conceptual positions in speech and writing.

Required Texts

All readings are detailed below.

Course Requirements:

- I. **Participation & Attendance:** All students are expected to both attend and participate in every class. In order to be able to actively participate in class discussions students are expected to arrive to class on time having completed the assigned reading. Students are expected to bring all relevant course materials (i.e. readings) to class.
- II. **Short Paper:** You will be given several examples of works and will have to choose one piece upon which to write your short paper. Drawing on all of the course material to date, you will be asked to write a short paper (no more than 1000 words or four pages) arguing whether the work you have chosen should be considered a work of art.

- III. **Art Counter-Examples:** Four times over the course of the term come up with an “art counter-example.” The assignment consists of two components: (1) find a work of art (it can be visual art, music, or another kind of art) that seems to present a counter-example to one of the theories we are discussing. So, for example, if we are discussing the theory that says that in order for a piece to qualify as good art it must be beautiful, then offer an example of a piece that is good but not beautiful. Or if an author states that good art expresses an emotion, then find a work of art that does not. (2) Email me your counter-example including (a) the name of the work (b) a paragraph or so explaining why the work constitutes a challenge to one of the theories we are discussing by 4:00 pm on the day that it is due.
- IV. **Museum Project:** One time over the course of the term you will asked to go to a local art museum and come up with an “art counter-example.” The assignment consists of two components: (1) find a work of art that seems to present a counter-example to one of the theories we are discussing. So, for example, if we are discussing the theory that says that in order for a piece to qualify as good art it must be beautiful, then offer an example of a piece that is good but not beautiful. Or if an author states that good art expresses an emotion, then find a work of art that does not.
- V. **Midterm Examination:** The midterm examination will focus on the first three parts of the course.
- VI. **Term Paper:** Drawing on at least one text from at least three parts of the course answer the question: What is art?

Grade Breakdown:

Participation and Attendance	5 %
Short Paper	15 %
Art Counter-Examples	20 %
Midterm Examination	30 %
Term Paper	20 %
Museum Project	10 %

Sample Semester: Schedule of Topics, Readings and Assignments

Part I: What is the value of art?

20 August: Introduction to the Course

The Invention of ‘Art’

Reading: Larry Shiner, *The Invention of Art: a Cultural History* (Recommended)

27 August: Plato on the Value of Art: What is the relationship between art and imitation?

Reading: *Republic* Book 10

Christopher Janaway, “Plato” in *The Routledge Companion to Aesthetics*

3 September: What is the relationship between art and truth?

Reading: *The Birth of Tragedy* (sections, 1-4, 7-8, 12,14)

Ruben Berrios and Aaron Ridley “Nietzsche” in *The Routledge Companion to Aesthetics*

Part II: How might we recognize a piece of art?

10 September: Is *this* art?

This is Modern Art, Matthew Collings: <http://topdocumentaryfilms.com/this-is-modern-art/>

Reading: R.G. Collingwood, “Art as Expression”

Tolstoy, What is Art?

17 September: Art and Expression

Reading: R.G. Collingwood, "Art as Expression"

Tolstoy, What is Art?

24 September: Art and Form

Reading: Clive Bell, *Art* (selections)

Susanne Langer, "Expressiveness"

Short Paper Due

1 October: Art and Artworlds

Reading: Arthur Danto "The Artworld"

Dickie, "Institutional Theory of Art"

Cynthia Freeland "Gender, Genius and Guerilla Girls"

Part III: Is aesthetic value an objective property of works of art or is it a subjective preference?

8 October: Objective Beauty

Hutcheson "Of Original or Absolute Beauty"

Ramachandran and Hirstein "The Science of Art" (Recommended)

McManus et al. "The Aesthetics of Composition: A Study of Mondrian" (Recommended)

15 October: Standards of Taste

Reading: Hume "Of the Standard of Taste"

Carolyn Korsmeyer, "Gendered Concepts and Hume's Standard of Taste"

Komar and Melamid's "Most Wanted" <http://awp.diaart.org/km/index.php/> (Recommended)

22 October: Standards of Taste: Kant *Critique of Judgment* (excerpt)

Midterm Examination

Part IV: Is there one privileged or correct interpretation for a work of art? Are some interpretations more legitimate than others?

29 October The Role of the Artist: Does knowing something about the artist change the way we view the piece or our evaluation of it?

Reading: Arthur Danto, *The Transfiguration of the Commonplace* "Interpretation and Identification"

5 November: The Role of the Artist: What does Barthes mean by 'the author'?

Reading: Roland Barthes "The Death of the Author"

12 November: The Role of the Artist: Does knowing something about the artist change the way we view the piece or our evaluation of it?

Reading: Arthur Danto, *The Transfiguration of the Commonplace* "Interpretation and Identification"

Works of Art and Mere Representations" & "Metaphor, Expression and Style"

Museum Project Due

Part V: What is the relationship of moral value and aesthetic value?

19 November Film Screening: *Degenerate Art*

Reading: Oscar Wilde: *The Picture of Dorian Grey*

3 December: Art and the Ethical: Does art have an ethical dimension? Are aesthetic judgments different from moral judgments?

Reading: Iris Murdoch, "The Sovereignty of Good over Other Concepts"

"'Decent' vs. 'Degenerate' Art: The National Socialist Case," Mary-Margaret Goggin, *Art Journal* 50:4 (Winter 1991), pp. 84-92. "Robert Mapplethorpe: The Philadelphia Story" Judith Tannenbaum, *Art Journal* 50:4 (Winter 1991), pp. 71-76.

Bibliography

- Barthes, Roland. "The Death of the Author" in *Image Music Text*, edited by Stephen Heath. London: Fontana, 1997.
- Bell, Clive. *Art*. London: Chatto and Windus, 1914.
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- Langer, Susanne. *Problems of Art: Ten Philosophical Lectures*. New York: Charles Scribner's Sons, 1957.
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- Ridley, Aaron. "Nietzsche." In *The Routledge Companion to Aesthetics*, edited by Berys Gaut and Dominic McIver Lopes. London: Routledge, 2002.
- Shiner, Larry. *The Invention of Art: a Cultural History*. Chicago: The University of Chicago Press, 2001.
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- Wilde, Oscar. "The Decay of Lying: An Observation." In *Literary Criticism of Oscar Wilde*, edited by S. Weintraub. Lincoln, Nebraska: University of Nebraska Press, 1968.

Cc: Angela Baggett <abaggett@csusm.edu>

Subject: CAPC review of new PHIL Courses

Phil
352
correspondence
CAPC

Hi Michael,

CAPC reviewed the new C-forms from the PHIL P-Form submission today and I'm happy to report that we have approved PHIL 332 and have approved PHIL 352 and PHIL 498 pending some clarifications/revisions from you.

PHIL 352:

1. The committee found boxes #9 and #21 a little confusing and were concerned that the use of "and/or" could lead to some creative student petitions for double-dipping. CAPC is requesting that you specify which PHIL major tracks would count the course as a capstone and clarify for which tracks it could be used as an elective.
2. The committee wondered about box #16--since it's a capstone for some majors does that mean there any class-standing requirements (like junior or senior status, etc) or specific CORE that would need to be completed before a student can take a course as a capstone?
3. Finally, for box #20 there were concerns that the frequency with which the course will be offered could create a graduation delay for students. Please clarify if this an incorrect assessment on our part.

see PHIL Response attached.

PHIL 498:

1. The committee is requesting that for box #8 adding the very clear sentence about the purpose of the class you include in the P-form : "Portfolios will showcase a variety of skills and capabilities, suitable for presentation to prospective employers and graduate programs." We'd like this to be added as an additional sentence that comes at the end of the catalog description.

The last piece we need from you is an explanation for PHIL 450 about how students will know when the course will be different since they need to take it twice. For example, the sample syllabus says that the topic will be different each time but then also says there's a rotation of courses. If there's a rotation of topics (which CAPC agrees is probably preferable in terms of faculty workload and course prep) then it suggests topics may be repeated in time. We look forward to hearing how students will be assured they will not be repeating the same class topic.

Please let me know if you have any questions about the above needed revisions.

Best,
Rebecca
CAPC Chair

Rebecca M. Lush, Ph.D.
Associate Professor
Literature and Writing Studies, Chair
California State University, San Marcos
126L Markstein
333 S. Twin Oaks Valley Road
San Marcos, CA 92096
760-750-8004

Phil
352.
Phil Reply

Angela Baggett

From: Michael McDuffie
Sent: Tuesday, April 19, 2016 10:05 PM
To: Rebecca Lush
Cc: Angela Baggett
Subject: Re: CAPC review of new PHIL Courses
Attachments: PHIL 352.Aesthetics.C-form.v2.docx

Hi Rebecca, and everybody on CAPC,

I am sorry it has taken me so long to respond to your message. I know that you are eager to conclude your business for the year. No disrespect or disregard intended.

RE PHIL 352: I can well understand why the committee found this proposal confusing. My responses in boxes #9 and #21 were completely inaccurate, a copy-and-paste-the-form snafu. My heart sinks. This is all totally upside down and backwards. This course is not a capstone course!—far from it!—it's a simple elective for the major/minor. I am mortified, and I sincerely apologize for sending the entire committee on this cognitive wild goose chase. So: since the answer to question 1. is "Not a capstone course, beg'n your pardon," then the answer to question #2 is, well... Question #2 kinda goes away on its own accord, and as for question #3, same deal: Since it's not a capstone, we needn't offer it every semester (which would indeed be a solid good practice). [I'm such a dope. Sorry to the whole committee!] Revised and carefully corrected C-form attached. Thanks.

RE PHIL 498: I really like that suggestion. Really. That is one very clear sentence indeed. It really does want to go in that course description, right there at the end. Nice catch, thanks.

RE PHIL 450: Even though we shall rotate the topics and offer each one every three or four semesters, we'll offer sufficient numbers of sections, with sufficient numbers of different topics, so that any one student will have sufficient opportunity to take two different topics in any one academic year. (That is, at least two different topics in each academic year.) As for designating different topics, so that students will know how to register for different topics: I thought that we would rely on the standard scheme for designating different topics delivered via the same generic course, by which each topic has its own number, as in PHIL 450-1, PHIL 450-2, PHIL 450-3, etc., along with different titles. And once a topic is being offered thrice, we hand in the C-form and create the "permanent" regular course version of the erstwhile topic course... PHIL 451, PHIL 452, PHIL 453, etc. (or PHIL 450a, 450b, 450c, if possible, preferably...?) (And we of course revise the major reqt's accordingly to recognize the different electives thus created.) (All this scheming being said, I am so open to advice here, on how to designate these classes—maybe the LTWR authors series is an analogue...?) Anyhow, we were hoping that the current scheme for designating topics courses in PeopleSoft would take care of this on its own. If that's not feasible, then we can figure something out, yes? There are similar things happening in other programs, right? (Hoping this makes sense, by the way...)

Finally, here at the end of a long year: Thank you all on CAPC for all the work that you do for the College. I mean it. Thanks.

Michael McDuffie, Ph.D.
Associate Professor
Department Chair
Department of Philosophy
Vice Chair, Academic Senate
California State University San Marcos

From: Rebecca Lush <rlush@csusm.edu>
Date: Wednesday, March 30, 2016 at 1:23 PM
To: Michael McDuffie <mcduffie@csusm.edu>