PHIL-2040: PHILOSOPHY OF ART

Cuyahoga Community College

Viewing: PHIL-2040: Philosophy of Art
Board of Trustees:
2005-05-26

Academic Term:
2005-08-29

Subject Code
PHIL - Philosophy

Course Number:
2040

Title:
Philosophy of Art

Catalog Description:
Examination of types of art theories, their implications for art interpretation, art criticism, creative activity of artist, and appreciation of art objects.

Credit Hour(s):
3

Lecture Hour(s):
3

Lab Hour(s):
0

Other Hour(s):
0

Requisites
Prerequisite and Corequisite
ENG-0990 Language Fundamentals II, or appropriate score on English Placement Test.

I. ACADEMIC CREDIT

Academic Credit According to the Ohio Department of Higher Education, one (1) semester hour of college credit will be awarded for each lecture hour. Students will be expected to work on out-of-class assignments on a regular basis which, over the length of the course, would normally average two hours of out-of-class study for each hour of formal class activity. For laboratory hours, one (1) credit shall be awarded for a minimum of three laboratory hours in a standard week for which little or no out-of-class study is required since three hours will be in the lab (i.e. Laboratory 03 hours). Whereas, one (1) credit shall be awarded for a minimum of two laboratory hours in a standard week, if supplemented by out-of-class assignments which would normally average one hour of out-of-class study preparing for or following up the laboratory experience (i.e. Laboratory 02 hours). Credit is also awarded for other hours such as directed practice, practicum, cooperative work experience, and field experience. The number of hours required to receive credit is listed under Other Hours on the syllabus. The number of credit hours for lecture, lab and other hours are listed at the beginning of the syllabus. Make sure you can prioritize your time accordingly. Proper planning, prioritization and dedication will enhance your success in this course.
The standard expectation for an online course is that you will spend 3 hours per week for each credit hour.

II. ACCESSIBILITY STATEMENT

If you need any special course adaptations or accommodations because of a documented disability, please notify your instructor within a reasonable length of time, preferably the first week of the term with formal notice of that need (i.e. an official letter from the Student Accessibility Services (SAS) office). Accommodations will not be made retroactively.
For specific information pertaining to ADA accommodation, please contact your campus SAS office or visit online at \( \text{http://www.tri-c.edu/accessprograms/} \). Blackboard accessibility information is available at \( \text{http://access.blackboard.com} \).

III. ATTENDANCE TRACKING

Regular class attendance is expected. Tri-C is required by law to verify the enrollment of students who participate in federal Title IV student aid programs and/or who receive educational benefits through other funding sources. Eligibility for federal student financial aid is based in part on enrollment status.

Students who do not attend classes for the entire term are required to withdraw from the course(s). Additionally, students who withdraw from a course or stop attending class without officially withdrawing may be required to return all or a portion of their financial aid based on the date of last attendance. Students who do not attend the full session are responsible for withdrawing from the course(s).

Tri-C is responsible for identifying students who have not attended a course before financial aid funds can be applied to students’ accounts. Therefore, attendance is recorded in the following ways:

- For in-person and blended-learning courses, students are required to attend the course by the 15th day of the semester (or equivalent for terms shorter than five weeks) to be considered attending. Students who have not met all attendance requirements for in-person and blended courses, as described herein, within the first two weeks or equivalent, will be considered not attending.
- For online courses, students are required to login at least two times per week and submit one assignment per week for the first two weeks of the semester, or equivalent to the 15th day of the term. Students who have not met all attendance requirements for online courses, as described herein, within the first two weeks or equivalent, will be considered not attending.

At the conclusion of the first two weeks of a semester or equivalent, instructors report any registered students who have "Never Attended" a course. Those students will be administratively withdrawn from that course. However, after the time period in the previous paragraphs, if a student stops attending a class or wants or needs to withdraw, for any reason, it is the student’s responsibility to take action to withdraw from the course. Students must complete and submit the appropriate Tri-C form by the established withdrawal deadline.

Tri-C is required to ensure that students receive financial aid only for courses that they attend and complete. Students reported for not attending at least one of their registered courses will have all financial aid funds held until confirmation of attendance in registered courses has been verified. Students who fail to complete at least one course may be required to repay all or a portion of their federal financial aid funds and may be ineligible to receive future federal financial aid awards. Students who withdraw from classes prior to completing more than 60 percent of their enrolled class time may be subject to the required federal refund policy.

If illness or emergency should necessitate a brief absence from class, students should confer with instructors upon their return. Students having problems with coursework due to a prolonged absence should confer with the instructor or a counselor.

IV. LEARNING OUTCOMES ASSESSMENT

Occasionally, in addition to submitting assignments to their instructors for evaluation and a grade, students will also be asked to submit completed assignments, called 'artifacts,' for assessment of course and program outcomes and the College’s Essential Learning Outcomes (ELOs). The artifacts will be submitted in Blackboard or a similar technology. The level of mastery of the outcome demonstrated by the artifact DOES NOT affect the student’s grade or academic record in any way. However, some instructors require that students submit their artifact before receiving their final grade. Some artifacts will be randomly selected for assessment, which will help determine improvements and support needed to further student success. If you have any questions, please feel free to speak with your instructor or contact the Learning Outcomes Assessment office.

V. CONCEALED CARRY STATEMENT

College policy prohibits the possession of weapons on college property by students, faculty and staff, unless specifically approved in advance as a job-related requirement (i.e., Tri-C campus police officers) or, in accordance with Ohio law, secured in a parked vehicle in a designated parking area only by an individual in possession of a valid conceal carry permit.

As a Tri-C student, your behavior on campus must comply with the student code of conduct which is available on page 29 within the Tri-C student handbook, available at \( \text{http://www.tri-c.edu/student-resources/documents/studenthandbook.pdf} \). You must also comply with the College’s Zero Tolerance for Violence on College Property available at \( \text{http://www.tri-c.edu/policies-and-procedures/documents/3354-1-20-10-zero-tolerance-for-violence-policy.pdf} \).
Outcomes

Objective(s):
1. Characterize aesthetics as a branch of philosophy.
2. Articulate differences among arts by comparing art media.
3. Explore differences among arts as they enable or limit artistic creativity.
4. Compare and contrast aesthetic and other kinds of experience.
5. Demonstrate knowledge of representational art theories by examining and discussing two historical examples.
6. Demonstrate knowledge of formalist art theories by examining and discussing two historical examples.
7. Demonstrate knowledge of expressionist art theories by examining and discussing two historical examples.
8. Interpret works of art using representational, formalist, and expressionist standards.
9. Criticize works of art using representational, formalist, and expressionist criteria.
10. Indicate goals of representational, formalist, and expressionist theories that direct the creative activity of the artist.
11. State reasons why there is a problem in attempting to define the concept of art.

Methods of Evaluation:
1. Completion of all assignments as directed by the instructor
2. Written criticisms of art works
3. Discussion on field trips with classmates or instructor
4. Two argumentative papers
5. Midterm
6. Final examination

Course Content Outline:
1. Aesthetics as a branch of philosophy
   a. The historical and theoretical differences between the philosophy of art and other art related disciplines
   b. Relationships between aesthetics and ethics, political philosophy, and social philosophy
   c. Relationships between aesthetics and metaphysics, epistemology, and the philosophy of language
2. Theories of aesthetics and theories of art criticism
   a. Beauty as a standard
   b. Aesthetic standards other than and opposite to beauty
   c. Theories of art criticism and art criticism
   d. Spheres of criticism: music, film, art, theater, and literary criticism
   e. The difference between art and entertainment; Collingwood’s view
3. The organization of the arts
   a. Definition of “work of art”
   b. The distinction between arts and crafts
   c. Fine arts
   d. Applied arts
   e. Artistic media
      i. Traditional media
      ii. Mixed media
      iii. Video and computer art
      iv. Media and technological advance
      v. Media and the experience of the artist
4. The classification of aesthetic theories
   a. Supposed differences between aesthetic experience and other kinds of experience
   b. Factors that claim to make works of art autonomous and factors which claim to make works of art heteronomous
   c. Three types of theories: Representational, Formalist, and Expressionist Theories.
5. Representational theories of art
   a. Imitation versus representation examined
      i. Plato’s imitation theory
      ii. Aristotle’s representational theory
   b. Interpretation and representation: Representation and artistic style
   c. Criticism and Representation: Reasons why artistic representation deviates from the reality represented
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i. Historical, biographical, and technical factors
   1. The artist’s personality, beliefs, and visions
   2. The cultural outlook of the time
   3. Art styles of the period
   4. Artistic materials
   5. Art methods

d. Creative activity and representation
   i. Test case: perspective art and photography as conventional and stylistic
      1. Visual perception and psychological research
      2. Renaissance perspective art
      3. Photographic and cinematic realism and art styles

6. Formalist theories of art
   a. The alleged autonomy of works of art
      i. Aesthetically relevant versus aesthetically irrelevant factors
      ii. Clive Bell’s formal theory
      iii. Eduard Hanslick’s formalism
      iv. Relationships between formalism and expressionism
   b. Formalist precedents
      i. Formalist elements in Aristotle’s aesthetics
      ii. Immanuel Kant’s formalism
         1. Form and aesthetic interest
         2. Aesthetic judgment
         3. Implications for art criticism
   c. Interpretation and form
      i. Formalist developments in 20th century art
   d. Criticism and form
      i. Limitations of formalism
   e. Formalism and the creative activity of the artist

7. Expressionist theories of art
   a. The 19th century origins of expressionist theories
   b. The causal theory of expression: Leo Tolstoy’s theory
   c. The public character of the emotions
      i. Emotions and psychological research
      ii. Emotions and universality of meaning
   d. The cognitive theory of expression: R. G. Collingwood’s theory
   e. Expression and interpretation
      i. The relationship between meaning and emotion
      ii. The relationship between emotion and symbols
   f. Criticism and expression
   g. Expression and the creative activity of the artist
   h. Relationship between expression and representation

8. Select problems in the philosophy of art
   a. What does “work of art” mean?
      i. The essentialist thesis, Wittgenstein’s objections, and Morris Weitz’s objections
      ii. The institutional theory of George Dickie
      iii. Suggested solution to the problem
   b. What is the relationship between meaning and art?
      i. The hermeneutic circle
      ii. Internal/external meaning of literary works
      iii. Meaning and representational art
   c. Are meanings of art works true?
      i. Fiction, artistic illusion, and truth
      ii. Art works and the theory of reference
   d. What role do the artist’s intentions play in evaluating art objects?
      i. Direct and indirect evidence about an artist’s intentions
      ii. Intentions and accidents
      iii. Intentions and aesthetic relevance
   e. Are there objective standards in art criticism?
      i. Differences between judgments of preference, taste, and merit
      ii. The subjective/objective distinction
1. Objective factors and reasons for claiming that a work of art is of merit
2. Can critical reasons be based on norms?
3. Are all critical judgments relative to the individual?

Resources


**Resources Other**
1. Collections of art slides, recordings, videotapes, and audiotapes, Cuyahoga Community College.

**Instructional Services**

**OAN Number:**
TMAH

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