

Dallas Baptist University
Department of Philosophy
Spring Term, 2004
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SYLLABUS FOR PHILOSOPHY 4304
AESTHETICS AND CREATIVITY
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I. DBU Catalog Description:

An examination of the principles involved in the production, interpretation, and criticism of works of art, as well as basic principles of Christian aesthetic theory. Illustrative material from various artistic disciplines will be utilized.

II. Course Data

Professor: Dr. David Naugle
Days and Time: MWF, 9: 00-9: 50 am
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Office and Office Hours: Strickland 213, MWF afternoons, 1: 30-5: 00 pm

III. Course Goals

There are three marks of a great person:

- One who is a great thinker;
- One who is a great lover;
- One who is a great doer.

A. Intellectual Objectives:

- To understand the substance and content of the discipline of aesthetics, its primary concerns and questions, issues of methodology, major aestheticians and their viewpoints in the history of aesthetics, and to comprehend and critique the aesthetic tradition in light of a Christian framework.
- To analyze the cogency of arguments deployed in defense of aesthetic positions and viewpoints, and to clarify the use and meaning of terms and concepts associated with these arguments as evidenced by class discussion, written work, and course examinations.
- To grasp of the biblical foundation and framework for artistic endeavor and the aesthetic experience of humanity as *imago Dei*, and to develop a profound awareness of the central role and purpose of the arts and the aesthetic dimension in the corporate life of the Church and in the individual life of the Christian believer.

B. Emotional Objectives:

- To gain an appreciation for the task of aesthetic reflection on the artistic realm in the philosophic and Christian traditions, and develop an awareness of the omni-presence of beauty, and the significance of aesthetic experience in general as a fundamental characteristic and mode of human life and experience.
- To develop a deep appreciation for the Christian affirmation of the arts, and learn to rejoice in the artistic and the aesthetic domains as an integral dimension of ecclesiastical and Christian life.
- To establish theoretical connections between aesthetics and other academic disciplines, and to be able to recognize the aesthetic component that is present in every human enterprise and experience (beauty of mathematical theorems or of well executed play in football, etc.)

B. Volitional Objective:

- To challenge and encourage you to pursue the task of developing the aesthetic “attitude” in your personal life intellectually and practically (learning and doing) as art-maker and as audience with a view to the enrichment of your overall human experience.

“In the ordinary course of study, I fell upon a certain book of Cicero, whose speech almost all admire, not so his heart. This book of his contains an exhortation to philosophy, and is called *Hortensius*. But this book altered my affections, and turned my prayers to Thyself, O Lord; and made me have other purposes and desires.” —St. Augustine, *Confessions*, III. IV.

III. Course Requirements, Grading, and Teaching Methods

"Reading maketh a full man;
Conference [conversation] a ready man;
Writing an exact man!"
—Francis Bacon, *Of Studies*

A. Course Requirements:

1. **Reading** (20%): You are required to read the assigned readings in the books and handouts. You will report on whether or not you have completed the assigned readings with a ‘yes’ or ‘no’ on the following two dates (the material must be read in its entirety to receive credit; each is worth 10% of your total grade): March 8 and May 6.

2. **Biweekly Summary Presentations** (10%): Each student will be responsible for an analysis/synthesis of ONE major text studied this semester. This paper is to be an interpretation and evaluation of the content and argument of either the entire piece or what are the most important ideas and arguments in the piece. Each paper must be type written, double-spaced, copied and passed out to the class on the day of presentation. You will need to be prepared to respond to questions and comments from class members and your instructor. One of these presentations will be made every other week on Friday, and each is worth 15% of your total grade. On a couple of Fridays, we will have two presentations to accommodate everyone.

3. **Biweekly Insights/Response Papers for “Discussion Fridays”** (15%): Each student will present a 2-3 page paper every other week on Fridays in which fundamental insights and evaluations (positive and negative) on the text being considered are set forth. These papers will serve as a basis for discussion on that particular class day. Each of these five installment is worth 3% of your total grade.

4. **Research paper** (20%): Each student will choose an appropriate topic in aesthetics on which to do in-depth research and writing. Each paper must meet the expectations of a senior level research effort in terms of resources used, format, content, documentation (MLA or Turabian), and length (15 pages). Research must include material retrieved from the Internet (see bibliography below for some possibilities). A prospectus of your paper contain a thesis statement, outline, and bibliography will be due right after Spring Break. May 8.

5. **Tests** (35%): Two exams, essay format, will be given in this course, a midterm worth 15% of your grade, and a final also worth 17.5%.

6. **Cinematic Confabulations**: Plan on joining the Pew College Society for a trip to Angelika Film Center, March 22 @ 5: 30 pm. Ride Dart Rail from Westmoreland to Mockingbird Station, and take in a dinner and film at this new art house theatre!

B. Grading: (tougher for upper level philosophy students)

- *A-* = 92-94; *A* = 95-97; *A+* = 98-100 % **Excellent:**
Excellent = top notch, superior, first rate/class, exceptional, superlative; paper and tests; class attitude, attendance, note taking, participation, posture, interest, etc. Comprehensive excellence is needed for a superlative grade in this course.
- *B-* = 83-85; *B* = 86-88; *B+* = 89-91%: **Above average**
- *C-* = 74-76; *C* = 77-79; *C+* = 80-82%: **Average**
Average = mediocre, commonplace, ordinary, passable, fair, run-of-the-mill, tolerable, so-so, mid point between extremes of excellence and failure.
- *D-* = 65-67; *D* = 68-70; *D+* = 71-73%: **Below average**
- *F* = 64% and below: **Failure**
Omission or lack of satisfactory performance of action or task, inadequate, unsuccessful, inferior, impassable, etc.

C. Pedagogy. class will be conducted by means of lecture, question and answer, and student presentations.

IV. Textbooks:

- Plato, *Two Comic Dialogues: Ion and Hippias Major*. Trans. Paul Woodruff. Indianapolis: Hackett Publishing Company, 1983. Abbr: TCD
- Aristotle, *Poetics*. Trans. Richard Janko. Indianapolis: Hackett Publishing Company, 1983. Abbr: P
- John Navone, S. J., *Toward a Theology of Beauty*. Collegeville, Minnesota: The Liturgical Press, 1996).
- G. W. F Hegel, *Introductory Lectures on Aesthetics*. Translated by Bernard Bosanquet. Introduction by Michael Inwood. New York: Penguin Books, 1993. Abbr: ILA

- Plotinus, *The Enneads*. Translated by Stephen MacKenna. Introduction and notes by John Dillon. New York: Penguin, 1991. Abbr: E
- Immanuel Kant, *Critique of Judgment*. Translated by Werner S. Pluhar. Foreword by Mary Gregor. Indianapolis: Hackett Publishing Company, 1987. Abbr. CJ
- Friedrich Nietzsche, *The Birth of Tragedy*. Trans/Commentary Walter Kaufmann. New York: Random House/Vintage, 1967. Abbr. BT

V. Tentative Course Schedule

Week 1:

Dates: Jan 23, 25

Introduction to Course and Aesthetics

Week 2:

Dates: Jan. 28, 30, Feb. 1

Text: John Navone, *Toward a Theology of Beauty*

Discussion/Insights Friday

Week 3:

Dates: Feb. 4, 6, 8

Texts: N. Wolterstorff (4); Dorothy Sayers (6)

Presentation Friday: _____ (name/s of presenter)

Week 4:

Dates: Feb. 11, 13, 15

Text: *Ion* (11), *Hippias Major* (13)

Discussion/Insights Friday

Week 5:

Dates Feb. 18, 20, 22

Text: *Poetics*

Presentation Friday: _____ (name/s of presenter)

Week 6:

Dates: Feb. 25, 27; Mar. 1

Text: *Poetics*, continued

Discussion/Insights Friday

Week 7:

Dates: Mar. 4, 6

Text: Augustine's *De Musica* or *De Ordine* (handouts)

MID-TERM EXAM, March 8!

Week 8:

Dates: Mar. 18, 20, 22

Text: Aquinas, *Summa Theologica* I q. 39 a. 8; I-2 q. 54 a. I, and *Comm Div Names* c. IV. Lectio 5

Presentation Friday: _____ (name/s of presenter)

Week 9:

Dates: Mar. 25, 27

Text: Kant, *Critique of Judgment*

Easter Holiday: no insights/discussion due

Week 10:

Dates: April 1, 3, 5

Text: Kant, *Critique of Judgment*, continued

Presentation Friday: _____ (name/s of presenter)

Week 11:

Dates: April 8, 10, 12

Text: Hegel, *Introductory Lectures on Aesthetics*

Discussion/Insights Friday

Week 12:

Dates: April 15, 17, 19

Text: Hegel, *Introductory Lectures*, continued

Presentation Friday: _____ (name/s of presenter)

Week 13:

Dates: April 22, 24, 26

Text: F. Nietzsche, *Birth of Tragedy*

Discussion/Insights Friday

Week 14:

Dates: April 29, May 1, 3

Text: Nietzsche, *Birth of Tragedy*, continued

Presentation Friday: _____ (name/s of presenter)

Week 15:

Dates: May 6, 8

Summary and Conclusions

Week 16:

Date: Wednesday, May 15, 8: 00-10: 00 pm

Text: **FINALEXAM!!!**

Our excuse for our aesthetic failure has often been that we must be about the Lord's business, the assumption being that the Lord's business is never aesthetic!

—Clyde S. Kilby, *Christian Imagination*

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- Buermeyer, Lawrence. *The Aesthetic Experience*, 1929.
- Burke, Edmund. *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 1770.
- Casebier, A. *Film Appreciation*, 1976.
- Cassier, H. W. *A Commentary on Kant's Critique of Judgment*, 1970.
- Cavell, S. "More of the World Viewed," *Georgia Review* 38 (1980).
- Clark, Barrett H., ed. *European Theories of the Drama*, 1918.
- Cohen, M. and Mast, G., eds. *Film Theory and Criticism*, 1979.
- Coleman, Francis X. *The Harmony of Reason: A Study of Kant's Aesthetics*, 1974.
- Collingwood, R. G. *The Principles of Art*.
- Copeland, R. and Cohen, M. eds. *What is Dance?* 1983.
- Croce, Benedetto. *Aesthetics as Science of Expression and General Linguistic*, 1922.
- Danto, A. *The Transfiguration of the Commonplace*.
- Dickie, C. *Art and the Aesthetic: An Institutional Analysis*.
- Dickie, G. *Art and the Aesthetic*, 1974.
- Else, G. F. and Burian, P., eds. *Plato and Aristotle on Poetry*, 1987.
- Forbes, Cheryl. *Imagination: Embracing a Theology of Wonder*.
- Gilbert, Katherine and Helmut Kuhn. *A History of Aesthetics*, 1939.
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- _____. *Ideals and Idols*, 1979.
- _____. *Meditations on a Hobby Horse and Other Essays on the Theory of Art*, 1963.
- Goodman, N. *Languages of Art*.
- _____. *Ways of Worldmaking*, 1978.
- Halliwel, S. *The Poetics of Aristotle*, 1987.
- Harries, K. *The Meaning of Modern Art*.
- Hogarth, William. *The Analysis of Beauty*, 1955.
- Hutcheson, Francis. *An Inquiry into the Original of Our Ideas of Beauty and Virtue*, 1726.
- Jarvie, I. C. *The Philosophy of Film*, 1987.
- Kant, Immanuel. *Critique of Judgment*.
- Kivy, Peter. *Speaking of Art*, 1973.
- _____. *The Seventh Sense*, 1976.
- Krusz, Michael. *Critical Essays in the Philosophy of R. G. Collingwood*, 1972.
- Lang, B., ed. *The Death of Art*, 1984.
- Langer, S. K. *Problems of Art*.
- Lockerbie, D. Bruce, ed. *The Timeless Moment: Creativity and the Christian Faith*.
- Longinus, *On the Sublime*.
- Malroux, André. *The Voices of Silence: Man and His Art*, 1953.
- Margolis, J. *Art and Philosophy*, 1980.
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- Ortega y Gasset, José. *The Dehumanization of Art*, 1956.
- Osborne, Harold. *Aesthetics and Art Theory*, 1970.
- _____. *The Theory of Beauty*, 1952.
- Pepper, Stephen. *Aesthetic Quality*, 1938.
- Plato, *Ion*; *Republic*.
- Powdermaker, Hortense. *Hollywood the Dream Factory*, 1950.
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- _____. *Aesthetic Judgment*, 1929.
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- Ricoeur, Paul. "Mimesis and Representation." *Annals of Scholarship* 2 (1981).
- Rookmaaker, Hans. *The Creative Gift: Essays on Art and Christian Life*.
- Santayana, George. *Interpretations of Poetry and Religion*, 1957.
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- Sartre, Jean Paul. *What is Literature?*
- Sesonske, Alexander, ed. *What is Art? Aesthetic Theory from Plato to Tolstoy*, 1965.
- Sparshott, F. *Off the Ground: First Steps to a Philosophical Consideration of the Dance*, 1988.
- _____. "On the Question: Why Do Philosophers Neglect the Dance?" *Dance Research Journal* 15 (1982)
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- _____. "Beauty: The History of an Idea." *Journal of the History of Ideas*, 23 (1961).
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- Augustine, *On Education*.
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 Phillips, D. Z. *Through a Darkening Glass: Philosophy, Literature and Cultural Change*, Notre Dame, 1982.
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 _____. *Triumphs of the Imagination: Literature in Christian Perspective*, IVP, 1979.
 _____. *The Literature of the Bible*, 1974.

- _____. *Windows to the World: Literature in Christian Perspective*, 1985.
- _____. *Realms of Gold: The Classics in Christian Perspective*, Harold Shaw, 1991.
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- Wilder, Amos N. *Modern Poetry and the Christian Tradition*, 1952.
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- _____, ed. *The Christian Imagination*.
- _____. *Works and Worlds of Art*.
- Wright, T. R. *Theology and Literature*, Macmillan, 1991.

Aesthetic Reference Works (DBU)

- Encyclopedia of World Art*
Great Drawings of All Time
McGraw-Hill Dictionary of Art
Pictorial Encyclopaedia of the Oriental Arts (China and Japan)
The New Grove Dictionary of Music and Musicians
The New Oxford Companion to Music
The New Oxford History of Music

Literary Reference Works (DBU)

- Encyclopedia of World Literature*
Twentieth Century Literary Criticism
Nineteenth Century Literary Criticism
Classical and Medieval Literary Criticism
Contemporary Literary Criticism
Literary Criticism from 1400-1800
Dictionary of Literary Biography
Cambridge History of British Literature
History of English Poetry
Library of the Worlds Best Literature, Ancient and Modern
Contemporary Authors (biographies)

Journals (In addition to the standard philosophical journals in which articles on aesthetics and philosophy of art will most certainly be found—for which see *The Philosophers Index*—, the following are cited which deal directly with the subject matter of this course).

- BJA British Journal of Aesthetics*
CC Communication and Cognition
JAAC Journal of Aesthetics and Art Criticism
JAE Journal of Aesthetic Education

Classroom Policies and Procedures

Dr. David Naugle

I. Absences and Tardiness

- Students are expected to come to class regularly and be on time.
- Each student is allowed a maximum of three unexcused absences for MWF classes, and two unexcused absences for TTh classes per regular long semester without grade penalty. This number will be calculated proportionately for other semesters (short summer and winter terms, long summer and winter, mini terms, etc.). According to the DBU catalog, students cannot miss over 25% of classes & pass the course.
- Additional unexcused absences and habitual tardiness will result in a **significant grade reduction** which will be determined at the discretion of the professor. No credit is given for attendance, but excessive absences can be the basis for lowering the final grade at the discretion of the professor.
- Excused absences must be approved by the professor; in some cases, a note from a proper authority may be required. Students who will be away from class for an extended period of time (e.g., for emergencies, medical problems, military service, varsity sports, work related matters, etc.) are expected to notify and explain the situation to the professor. Failure to do so may result in grade reduction.

II. Papers, Tests, Printers, and Academic Misconduct

- Students are expected to turn assigned work in on time, that is, during the class period for which it is assigned. Papers (essays, term themes, etc) will be accepted late, **but they will be penalized 10 points per day they are late, including weekends if there is no proper excuse for its tardiness.** For example, a paper due on a Wednesday, but not turned in until Friday will be docked 20 points. A paper due on a Friday, but not turned in until Monday will be docked 30 points.
- Students are also expected to take tests on the day they are assigned. In case of a *real* emergence (*severe* illness, accident, etc.), a student may take a test late without penalty (a note from a proper authority may be required to verify the emergency). Unexcused absences on the day of testing will result in 10 point grade reduction per day until the test is taken weekends included. Students must make the necessary arrangements with the professor to make up the test *as soon as possible*.
- **Papers will not be accepted that are printed with a used, worn out ribbon that renders the paper virtually unreadable.** Students are responsible for having their paper printed in such a way that the words are clear, dark, and clearly discernible.
- Incidents of cheating, plagiarism (presenting someone else's work as your own), collusion, abuse of resource materials, and computer misuse will be dealt with according to the guidelines in the 1999-2001 DBU catalog on page 79-82, and current schedule of classes, p. 21

III. Financial Aid, Disabilities, and Posting of Final Grades

- **Financial Aid:** Students who are receiving federal, state, or institutional financial aid who withdraw or add hours during the semester may have their financial aid adjusted because of the withdraw or addition. This change in schedule may affect the aid they are receiving during the current semester, and could affect their eligibility for aid in the future.

- **Disabilities:** The student has the responsibility of informing the course instructor of any disabling condition which will require modifications to avoid discrimination. DBU provides academic adjustments and auxiliary aid to individuals with disabilities as defined under law, who are otherwise qualified to meet the institution's academic requirements. It is the student's responsibility to initiate any request for accommodations. For assistance call Sonya Payne @ 214-333-5125.
- **Posting of Final Grades:** Each faculty member has the right either to post or not post final course grades for each class. Final course grades provided to a student by a faculty member may not be relied upon as official. Official grade reports can be obtained only through the DBU Registrar's Office. The DBU undergraduate and graduate catalogs state that "all accounts must be paid in full before a student can receive grade reports." Students are not permitted to telephone the professor, contact the dean's office, or use email to inquire about their final grade. Please understand that this policy is for the purpose of protecting the privacy of student's grades.

IV. Classroom Attitude and Demeanor

Students are expected to exemplify proper classroom behavior, attitudes, and etiquette including such things as:

- **Sitting up straight**
- Listening attentively
- **Taking notes**
- Remaining focused
- Doing your very best
- Participating enthusiastically

Students are not allowed to:

- Talk or chatter disruptively, slouch or take a nap
- **Work on material for other classes while class is in session**
- **Read extraneous material while class is in session** (Newspaper, Sports Illustrated, Cosmo, etc.)

Phones and pagers:

If possible, please adjust all phones and pages so they will not disturb class proceedings. If possible, please wait until the class is completed or until there is a break to attend to calls and pages. Emergency situations are, of course, excepted.

Based on your instructor's personal judgment, **Final Grades** will be influenced by how well students comply with the above attitudes and expected behavior. Remember: you are no longer in middle school or high school! When controversial topics are being discussed in class, before you speak out, you should (1) make sure you understand the ideas being presented, (2) learn something from them, (3) and then learn how to criticize them constructively and with civility. Also, make sure comments or questions **pertain to the subject matter** under consideration.

V. The New GPA Grading System:

A+.....	4.00	A	4.00	A-	3.67
B+.....	3.33	B	3.00	B-	2.67
C+.....	2.33	C	2.00	C-	1.67
D+.....	1.33	D	1.00	D-	0.67

F 0.00