



AESTHETICS FALL 2019

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Course Description:

This class is an introduction to aesthetic theory. While we will spend a considerable amount of time discussing paintings and other objects you would see at a museum, we will also discuss the aesthetics of film, nature, and human beauty. Some of the many questions that will be asked in this class include:

I.Beauty: Is beauty objective reality, or is it merely "in the eye of the beholder" -- i.e. a subjective psychological response that reveals nothing about the real world?

II.Art: What is art? How do we distinguish an art object from other artifacts? What role does/should art play in society? Who should get to choose public art? Why do fakes and forgeries bother us so much?

III.Emotions/ Film: What's the role of the emotions in art? Why do we get scared when we watch a horror movie (if we know it is fake)? Why do we still find these movies scary after multiple viewings? Why do we enjoy feeling scared, repulsed, etc.?

IV.Nature: Is our aesthetic experience of nature different in kind than our experience of art?

V.Human Beauty: When we say a person is beautiful, what do we mean? Physical beauty? A beautiful soul? How is our perception of human beauty shaped by our culture? By erotic desire? Is our concept of beauty historically contingent or evolutionarily based?

VI.Jokes: How does humor work? Is it an appropriate object of aesthetic attention? Are any jokes "off limits?" How do racist jokes function?



Hi! I'm Dr. Elizabeth Scarbrough (Dr./Professor Scarbrough in class please). Here's a photo of me at the Uffizi Gallery last year. I'm a professor of philosophy, with areas of teaching specialty in ethics and aesthetics (including philosophy of nature and philosophy of film). My research focuses on preservation and aesthetic appreciation of ruins (see my research page for more: elizabethscarbrough.com). In my free time, I like to swim, read novels, watch tons of movies, play flute (badly), and travel!

Learning Objectives:

It is the objective of this course to acquaint the student with aesthetic and ethical theories as a way of enriching the student's exchange with art, ethics, and our broader culture. Your skills will be developed and tested in three ways:

- (1) **Reading Comprehension:** involves carefully, closely reading all the assigned texts;
- (2) **Philosophical Writing:** involves completing a variety of written assignments designed to teach you how good philosophical writing differs from other familiar types of writing;
- (3) **Class Discussion:** involves actively, respectfully engaging with your peers and instructor about philosophically complex, abstract theories that have implications for how we engage with art, nature, and the built environment.

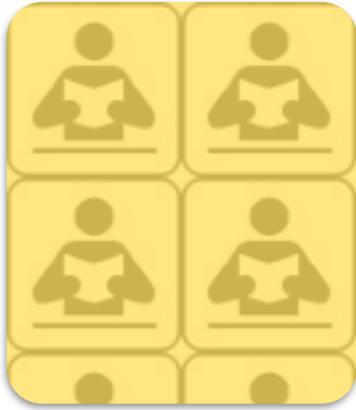
Required Texts / Resources:

ARGUING ABOUT ART (ed. Neill, 3rd edition) - campus bookstore or amazon (\$20 to rent \$29 used, \$45 new). You will not need this book the first few weeks of class.

All of our required texts are available on our CANVAS website or can be accessed through the FIU e-journal library system. You will need to know how to log into the library's e-journal system and look up a journal article.

You must have reliable internet access for this class.

How to succeed in this course:



Uninterrupted reading: One of our three learning goals is reading comprehension. I will assign a significant amount of reading. I do not expect that you understand all of the reading, but I do expect a good faith effort at reading the text. Reading philosophical texts is much harder than reading the newspaper or a friend's twitter feed. Expect to dedicate 1 hour for every 10 pages of philosophical reading (or more). If you are struggling with an article, look at my tips and tricks for reading dense philosophy (found on my website). I advise you to print out your articles and highlight them, mark them up, and write notes on the text. I also advise you taking notes about the articles on a separate piece of paper (LOOK AT THIS TECHNIQUE:<https://lawpreview.barbri.com/taking-notes-in-law-school/>)



Engage: The best way to learn is to practice with your fellows in a safe learning environment. Since you and your peers have different experiences with philosophy and culture, your peers are also valuable resources for learning. Your comments, questions, and responses help make us all better philosophers. Engaging also mean engaging with course reading. Try to find connections between our readings and your other classes. Talk to your family members and non-philosopher friends about the ideas we discuss in class!



Take risks: We must experiment and take risks to learn. I was a shy student so I know how difficult it can be to speak up in class but I urge you to practice courage in public speaking. Try to aim to make 1 public comment per class. For those of you who find public speaking very easy, I urge you to practice active listening and attempt to go for 30 minutes in class without speaking. Taking risks also entails epistemic humility: come to class with an open mind. Play with ideas you find different than your own. Much of what we will be discussing is controversial – try to move past gut reactions.



Cultivating Attention: We live in a world with built-in distractions and philosophy requires deep thinking. We will practice techniques in class which require us to expand our attention spans. Try hard not to look at your phone, email, text messages during class. When you are at home reading, set a timer and try to read (and only read) for the allotted amount of time (start with 10 or 20 minutes at first and build your way up). Philosophy is hard to do in a distracted world.



E-mail:
escarbro@fiu.edu

Website with helpful hints: <http://myweb.fiu.edu/escarbro>

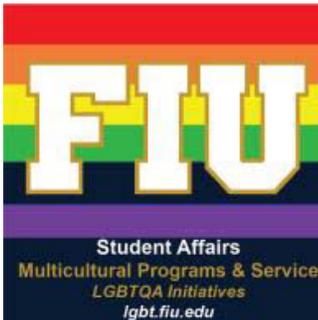
Tips on writing philosophy: <http://myweb.fiu.edu/escarbro/tips-for-writing-a-philosophy-paper/>



Sign-up for office hours: escarbro.appointy.com

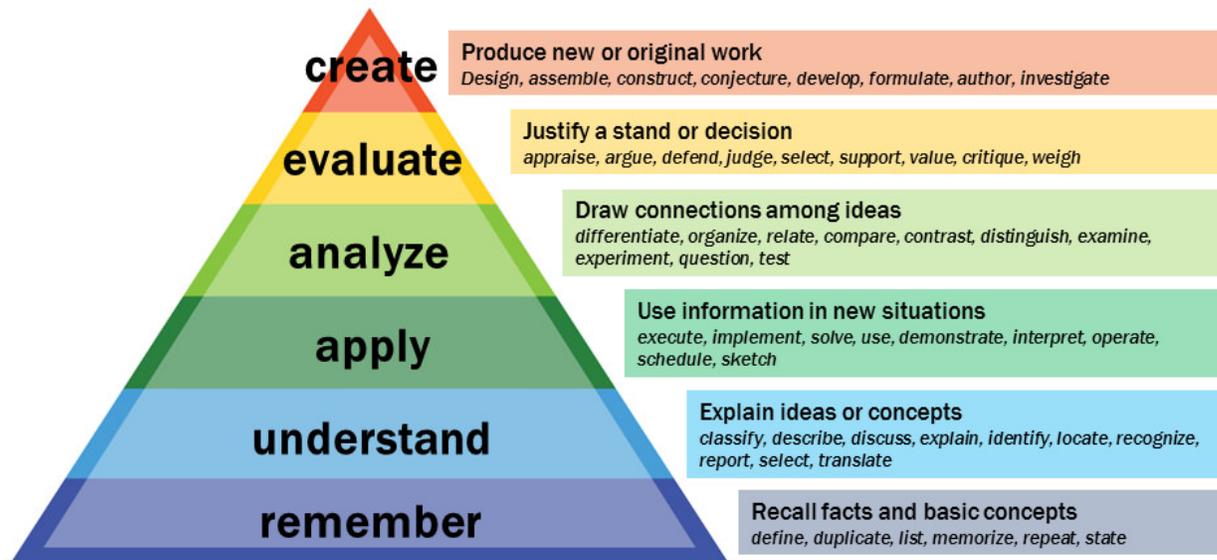


All readings appear as PDFs on our CANVAS website OR can be accessed through our library.



As a Safe Zone Ally, I can help connect you with resources on campus to address problems you may face that interfere with your academic and social success on campus as it relates to issues surrounding sexual orientation/gender identity. My goal is to help you be successful and to maintain a safe and equitable campus.

Bloom's Taxonomy



In what follows I will tell you how you will be graded and how each assignment relates to Bloom's taxonomy (see previous page):

Grading:

Attendance and Participation 10% (10 points): You are required to attend class sessions. Attendance includes being awake, alert, and prepared. Participation is vital to your success in this class. You are being graded on the quality of your contribution to the class. There is a rubric for how I grade class participation in the last section of this Course Handbook. Excessive absences can lower your grade and at most can penalize you 10% of your final grade (so from an A to a B).

Class preparedness 10% (10 points): I will be starting out our sessions with a question or two from our reading. At the beginning of each class I will ask you to answer these questions. The purpose is to show me you made a good faith effort to read the texts assigned before class. Class will not be fun if folks do not put in the work ahead of time. Each of our ten sessions will include a 'class preparedness' question and each of these questions (or set of questions) will count as one point toward your class preparedness score. This task corresponds to the lowest level of Bloom's taxonomy- recalling important facts (in this case the major thesis of the paper).

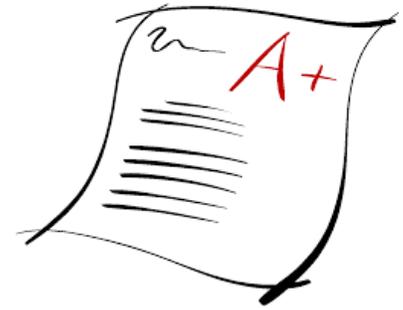
Weekly Journal Questions and Reflections 35% (35 points) You will be required to write in your on-line journal (on CANVAS). Each journal entry must contain two elements:

- (1) A brief summary of the argument in one of the assigned articles. Minimum word count: 350 words. (4 pts)
- (2) Two questions for discussion about the text. (1 pt)

Journal entries are turned in on CANVAS by the start of class and **cannot be handed in late without penalty (-1 per day)**. These are designed to encourage class participation and are designed to help you write your papers. You only have to complete **7 journal entries** to receive full credit. There are a total of 13 opportunities to hand in journals (so you must complete 7/13). You may complete **one extra journal for up to 5 extra credit points**. This task corresponds to "understanding" and "applying" in Bloom's taxonomy (printed above).

Individual Presentation: 7% (7 Points) Week 1 you will sign up for a slot for your presentation. The presentation may last no fewer than 5 minutes and no more than 10 minutes. The presentation must include a brief explanation of the article, a personal example which relates to the article, and discussion questions. You must also come into office hours to go over your presentation before class. More details later in the Course Handbook.

Group Projects: 15% (15 points). Each project is worth 5 points and each of the three projects has its own instructions, which can be found on canvas. I will place you in groups for these assignments.



Final Project 23% (23 points): You must construct a final project for this class. For most of you, this will be a final paper (8-12 pages in length). You may also pitch an alternative final project (e.g., a video essay, piece of music, art installation, play, etc.) Alternative final projects must be accompanied by a 4-6 page artists statement summing up the relevant literature and the argument your piece was trying to make. 3 points are allocated for your project proposals (see instructions), 3 points for your project outlines (see instructions), 1 point for your project presentation (see instructions), and the remaining points for the paper/project.

Summary:

Attendance	10 points
Class preparedness questions	10 points
Journal Entries (5 total at 5 points each)	35 points
Individual Presentations	7 points
Group Projects 3x5	15 points
<u>Final Project</u>	<u>23 points</u>
Total:	100 points
EC = 1 extra journal	at 5 points



Grading Scale:

A = 93-100%, A- = 90-92%, B+ = 87-89%, B = 83-86%, B- = 80-82%,
 C+ = 77-79%, C = 73-76%, C- = 70-72%, D+ = 67-69%, D = 63-66%,
 D- = 60-62%, E = 59% and below



READING SCHEDULE

YOUR READING SCHEDULE MAY BE FOUND IN OUR CANVAS COURSE. I HAVE MADE EACH WEEK OF THE COURSE A “MODULE.” SO WEEK 1 OF THE COURSE CORRESPONDS TO “MODULE 1” IN CANVAS. THESE MODULES WILL CONTAIN INFORMATION ON THE READINGS AND WHAT ASSIGNMENTS ARE DUE THAT WEEK.

WEEK	TOPIC	READING
WEEK 1: Aug. 28th	Beauty	(in class) Plato’s Symposium
WEEK 2: Sept. 4th	Beauty	1. Kant (http://www.denisdutton.com/kant_third_critique.htm)BOOK 1 2. My “Kant Help” document on CANVAS
WEEK 3: Sept. 11	Beauty	1. Hume (pg 12-22) (on CANVAS)
WEEK 4: Sept. 18	What is Art	1. Tolstoy (http://web.csulb.edu/~jvancamp/361r14.html) 2. Bell, Formalism (on CANVAS) 3. (Suggested reading: Greenberg - PDF)
WEEK 5: Sept. 25th	What is Art	1. Danto http://faculty.georgetown.edu/irvinem/visualarts/Danto-Artworld.pdf 2. Weitz (PDF on CANVAS)
WEEK 6: Oct. 2	The Sublime	1. Burke, Selections from A Philosophical Enquiry into the Origin of Our ideas of the Sublime and the Beautiful (https://blogs.warwick.ac.uk/files/rvpsupperclub/burke_sublime_and_the_beautiful.pdf) 2. Kant, Selections (PDF) 3. (Suggested: Crawford PDF) 4. (Suggested: “Burke, Kant and the Sublime” PDF)
WEEK 7: Oct 9	Nature	1. Allen Carlson, “Aesthetic appreciation of the natural environment” (AA) 2. Noel Carroll, “On being moved by nature” (AA) 3. (Suggested: Budd (AA) 4. (Suggested: “What makes nature beautiful” PDF) 5. (Suggested: Brady, “Imagination and the Aesthetic Appreciation of Nature (JAAC))

WEEK 8: October 16th	Music	1.Scruton, “The Decline of Musical Culture” (AA) 2.Gracyk, “Music’s worldly uses, or how I learned to top wor-rying and to love Led Zeppelin” (AA)
WEEK 9: Oct 23	Public Art	1.Hein, “What is public art? Time, place, and meaning” (AA) 2.Kelly: “Public art controversy: the Serra and Lin cases” (AA) 3. (Suggested: Horowitz (AA)
WEEK 10: Oct 30	Horror	1.Walton (AA) 2. Carroll, “Why Horror?” (AA) 3. Suggested: Gaut “The Paradox of Horror” (AA) 4. Suggested: Freeland “Realistic Monsters” PDF
WEEK 11: Nov 6	Human Beauty	1.Anne Eaton, “Bodily Taste and Fat Oppression” (PDF) 2.Sheila Lintott and Sherri Irvin, “Sex Objects and Sexy Sub-jects: A Feminist Reclamation of Sexiness” (PDF) 3. Suggested: Cohen on Style (PDF) 4. Suggested: Suntanning (PDF)
WEEK 12: Nov 16	Fakes and Forgeries	1. Lessing, “What is wrong with a forgery?” (AA) 2.Dutton, “Artistic Crimes” (AA)
WEEK 13: Nov 27	Paper Out- lines	No additional reading for class. Work on paper outlines. <i>F for Fake !</i> Journal ‘catch-up’ day (with a Friday deadline - Happy Thanksgiving.)
WEEK 14: Dec 4	JOKES	1.Cohen, Jokes (PDF) 2.Anderson, Racist jokes (PDF)
WEEK 15	FINAL	Final class – paper presentations

Additional Resources

FIU has some great resources for enhancing your performance in this and other classes:

ACADEMIC CENTERS:

Center for Excellence in Writing, writingcenter.fiu.edu, GL 125

Hours: Monday-Thursday 9am-8pm; Friday 9am-5pm

Make an [appointment](#) to help brainstorm, edit, or polish your draft.

University Learning Center, undergrad.fiu.edu/cas/learning-center, GL 120

Hours: Monday-Thursday 8-8 and Friday 8-5.

Tutoring assistance begins at 9:00 each day on both campuses.

CAS can help you with your reading skills, study techniques and grammar.

Disability Resource Center, GC 190

studentaffairs.fiu.edu/student-success/disability-resource-center

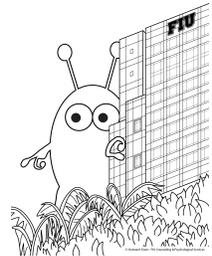
Hours: Monday-Thursday 8-6 and Friday 8-5

If you would like to avail yourself of the resources the DRC provides I advise you to do so as soon as possible. Do not wait until the last week of the course. All accommodations should be discussed PRIOR to the due date of the assignment.

HEALTH AND WELLNESS

Counseling and Psychological Services, SHC 270 <http://studentaffairs.fiu.edu/wellness/counseling-and-psychological-services/>

Open Monday-Tues 8-6:30 and Weds-Fri 8-5pm; Same-day consultations Mon-Thurs 10-3 and Friday 11-3. If you are experiencing stress, depression, grief, or trauma, please take advantage of the counseling assistance at FIU.



Student Food Pantry, DM 166 (second location at BBC; see website)

<http://studentaffairs.fiu.edu/get-support/student-food-pantry>

Open Monday 12-3pm; Tues. 2-5:30pm; Weds. & Thurs. 2-5pm

RUBRIC FOR CLASS PARTICIPATION GRADE- AESTHETICS CLASS
 PROFESSOR ELIZABETH SCARBROUGH

A = Exemplary 9-10 points	B = Competent 8 points	C = Developing 7 points	D = 0-6 points
Has missed 2 or fewer classes AND	Has missed 3 or fewer classes AND	Has missed 4 or fewer classes OR	Has missed too many classes to receive a grade in the participation section of this course OR
<i>Always contributes</i> to the discussion BY	<i>Sometimes contributes</i> to discussion AND	<i>Rarely Contributes</i> to the discussion OR	Attends class but never contributes to the discussion
Raises thoughtful questions, brings up relevant issues, provides examples, builds on their classmates' ideas, synthesizes ideas, expands the class' participation, is an active member in group work activities AND	Is an active member in group work activities AND	Participates in group work	Attends class but is disruptive and/or takes away from discussion and/or is often the one who is not prepared for group work
Treats fellow class members with respect. "You can disagree but not disrespect." "You can disagree but not be disagreeable."	Treats fellow class members with respect. "You can disagree but not disrespect." "You can disagree but not be disagreeable."	Treats fellow class members with respect. "You can disagree but not disrespect." "You can disagree but not be disagreeable."	

ASSIGNMENT NAME: Individual Presentation

ASSIGNMENT DUE DATE: You are assigned a presentation date WEEK 1. It is your responsibility to keep track of when your assignment presentation is.

WHERE TO HAND IN THE ASSIGNMENT: You will present your presentation in class but you will also hand in a word doc / prezi / powerpoint or other 'artifact' from your presentation in the "PRESENTATION" folder in CANVAS.

ASSIGNMENT GOAL: To present philosophical views orally. To engender discussion about complex ideas.

ASSIGNMENT INSTRUCTIONS:

You will have no more than 10 minutes and no fewer than 5 minutes to present the following to your class:

1. You must describe the main argument in the article you have been assigned. This should be no more than 30% of your presentation (3 minutes). Practice this! Three minutes is not a long period of time and you will be cut off if you go over the 10-minute limit. <This relates to 'understand' in Bloom's taxonomy>

2. You must provide an example of your own (not one that was discussed in class or an example that appears in the text) that relates to the reading. For example, if your reading is on theories of nature appreciation, you should present an example of an aesthetic experience you've had in nature and how it relates to the article. For many of you, you will have to go out and have these experiences. This is part of the assignment. Go to a movie, museum, nature walk, etc. The example you use in your presentation should be a recent one – an example you've had in the past few months. <This relates to 'apply' in Blooms taxonomy>

3. You must provide at least three discussion questions for your fellow classmates. These questions should ask your fellows to analyze the text, not merely remember or apply the text. Good discussion questions are difficult.

HOW THIS ASSIGNMENT WILL BE GRADED:

The assignment is worth 7 points.

(10%) = 1 point is reserved for coming to office hours to go over a draft of your class presentation. If you do not come into office hours before your project, you may only receive a maximum of 9/10 points. It is your responsibility to sign up for an office hours appointment (escarbro.appointy.com).

(20%) = 2 points are reserved for accurately describing the main argument in the text. I suggest you present a powerpoint or prezi, with no more than 3 slides explaining the text.

(20%) = 2 points are reserved for presenting an example from your life that relates to the text.

(20%) = 2 points are reserved for three discussion question you will pose to your fellow classmates.

WHAT FEEDBACK WILL I RECEIVE?

You will receive a rubric score and a few in-text comments.

ASSIGNMENT NAME: Class Preparedness

ASSIGNMENT DUE DATE: These questions will be asked of you at the beginning of class at random intervals.

WHERE TO HAND IN THE ASSIGNMENT: You will be handed a piece of paper to write your answers on.

ASSIGNMENT GOAL: To engage with the course reading <Bloom's taxonomy 'understand' and 'remember'>.

ASSIGNMENT INSTRUCTIONS:

I will ask basic questions about the text at the beginning of some of our course sessions. For example, if the title of the piece is "Formalism" I might ask you to provide a definition of formalism. These questions are to encourage you to carefully read the text before class. I will not pick tricky questions, but rather questions to make sure you understand the main point of the article.

HOW THIS ASSIGNMENT WILL BE GRADED:

Each question will be worth 1 point. I will give you a check for full credit, check minus for .5, or 0 for 0 points.

WHAT FEEDBACK WILL I RECEIVE?

You will not receive feedback on these questions but we will go over the answers in class. I am happy to provide feedback for your questions during office hours (escarbro.appointy.com) – **but not during class or during our class breaks**. If you miss class and have a legitimate documented excuse (illness, family death - not a cold or couldn't get out of work), you may make up one of these questions by making an appointment during office hours (escarbro@fiu.edu). I may choose any reading to give you a question from (not just the one you missed).

ASSIGNMENT NAME:

Weekly Journal Questions

ASSIGNMENT DUE DATE: The journals are to be handed in by 11:59 pm the night before our class sessions (Tuesday night 11:59 pm).

WHERE TO HAND IN THE ASSIGNMENT: Each week will have its own CANVAS box where you can hand in your journal.

ASSIGNMENT GOAL: To engage with the course reading <Bloom's taxonomy 'understand' and 'remember'> and to analyze and evaluate the views (through writing discussion questions).

ASSIGNMENT INSTRUCTIONS:

You will be required to write in your on-line journal (on CANVAS). Each journal entry must contain two elements:

- (1) A brief summary of the argument in one of the assigned articles. Minimum word count: 350 words.
- (2) Two questions for discussion about the text.

These are designed to encourage class participation and are designed to help you write your papers. You only have to complete 7 **journal entries** to receive full credit. There are a total of 13 opportunities to hand in journals (so you must complete 7/13). You may complete **one extra journal for up to 5 extra credit points**. This task correspond to "understanding" and "applying" in Bloom's taxonomy.

Your summary should be a minimum of 350 words and should provide the reader with a general idea of what was argued in the article. You may write a short summary per section, or you may write a longer paragraph explaining the main themes of the article (you will be asked to do something similar for your 'lit review' for your final project). You must use proper citations in your journal entries.

You should provide two questions about the text. These should be discussion questions – not questions asking the definition of words. They should be question that cannot be easily answered by reading the text alone.

HOW THIS ASSIGNMENT WILL BE GRADED:

Journal entries are turned in on CANVAS by the start of class and **cannot be handed in late without penalty (-1 per day)**. 1 point is allocated toward your questions, and 4 points for your summary.

WHAT FEEDBACK WILL I RECEIVE?

I use the journals as an opportunity to correspond with you virtually. I will write a sentence or two engaging with your questions.

ASSIGNMENT NAME: Group Projects

ASSIGNMENT DUE DATE:

Group Project #1: October 4th, 11:59 pm
Group Project #2: October 18th, 11:59 pm
Group Project #3: November 9th, 11:59 pm

WHERE TO HAND IN THE ASSIGNMENT: One document per group will be handed in on CANVAS.

ASSIGNMENT GOAL: To engage with the course reading <Bloom's taxonomy 'understand' and 'remember'> and to apply these views to an artwork. An ancillary goal is to work in groups. Almost everyone will have a job where they must rely on a team member – sometimes an unreliable team member or someone you do not know well. Part of this assignment is to foster cooperation.

ASSIGNMENT INSTRUCTIONS:

Each of the three group assignments have their own list of instructions which can be found on CANVAS.

Each group member will be assigned a portion of the document to produce. For example, the first assignment will ask you to apply particular art theories to a work of art. Each person will be responsible for a person (e.g., one person will be assigned Hume, another Kant). The group must coordinate and assign these roles. The group must also coordinate to compile one document for everyone.

HOW THIS ASSIGNMENT WILL BE GRADED:

Projects may be turned in late for -1 per day.
Only one document may be submitted per group.
4 points are allocated for each person's contribution (you will be graded individually on your contribution).
1 point is allocated for successful group participation.

WHAT FEEDBACK WILL I RECEIVE?

You will receive some individual comments on your contribution via CANVAS.

ASSIGNMENT NAME: Final Paper / Final Project

ASSIGNMENT DUE DATE:

Project Proposal Due: November 1, 2019 11:59 pm (3 points)
Project Draft Due: November 27th, 2019 by class (3 points)
Project Presentation Due: During our final exam (1 point)
Project Final Due: 11:59pm day of our final exam (16 points)

WHERE TO HAND IN THE ASSIGNMENT:

Project Proposal: Box in CANVAS
Project Draft: Must bring a draft to class Nov. 27th and submit to CANVAS box.
Project Presentation: Must present during our final exam period
Project Final Due: 11:59 pm day of our final exam

ASSIGNMENT GOAL: To engage with the course reading <Bloom’s taxonomy ‘understand’ and ‘remember’> and to apply these views t<analyze, evaluate, create>.

GENERAL ASSIGNMENT INSTRUCTIONS:

You must construct a final project for this class. For most of you, this will be a final paper (8-12 pages in length). Final papers must have an introduction (with strong thesis statement and roadmap 7%), a full and comprehensive exegesis (50%), a clear argument (30%), engagement with an objection and response (10%), and a conclusion (3%). Paper topics must be approved through our project proposal procedure (see below).

You may also pitch an alternative final project (e.g., a video essay, piece of music, art installation, play, etc.) Alternative final projects must be accompanied by a 4-6 page artists statement summing up the relevant literature and the argument your piece was trying to make.

Possible topics: nature appreciation, the sublime, what should count as public art, ontological issues in art, can food be art?, rock music appreciation, why do we enjoy scary movies?, why do we engage with fiction that makes us cry?, ontological issues in fiction, can porn be art?, street art/ graffiti art, theories of bodily beauty, tattoos as art, the appreciation of everyday objects such as shoes, racist jokes, et.

Sources: If you are new to philosophy, I STRONGLY advise you to use material we’ve already discussed in class. If you want to branch out to another topic, you are only allowed to use approved sources from analytic aesthetics. This includes all articles in our course book (AA) but also includes articles from the following two journals: The Journal of Aesthetics and Art Criticism, The British Journal of Aesthetics. Another good resource for ideas (but you cannot use this as your primary source) is the blog “Aesthetics for Birds” which you can find here: aestheticsforbirds.com.

PROJECT PROPOSAL ASSIGNMENT INSTRUCTIONS:

Final Paper Project Proposal 3 points: You will be required to write a 2 page, double-spaced, final paper project proposal. This proposal should include what text(s) you plan to discuss (and a brief literature review), why you think this topic is important and your thesis statement. You will have to present this project proposal in class. Project proposal due Nov 1st (Friday, 11:59 pm).

FORMAT:

Name:

Topic:

Philosophical Literature discussed:

-Please provide bibliographic information of the literature you will discuss and 3-4 sentences about the main themes of the article.

Your thesis statement:

Why this topic is important:

EXAMPLE PROJECT PROPOSAL <minimum requirements - I hope you do more>:

Name: Elizabeth Scarbrough

Topic: Ghost buildings - or the aesthetic experience of buildings that are no longer there

Literature discussed:

Janowski, James. "Bringing Back Bamiyan's Buddhas." *Journal of Applied Philosophy* 28, no. 1 (February 2011): 46.

In this article, Janowski discusses the famed Bamiyan Buddhas which were destroyed by the Taliban in 2001. He discusses possible forms of resuscitating the Buddhas, in terms of rebuilding them or restoring them to their former glory. He believes in order to not allow the Taliban to "win" we must rebuild objects that have been destroyed for ideological reasons. The experience of the "ghost" Buddhas - or the niches where the Buddhas once stood is a paltry form of aesthetic appreciation, in his view, in contrast to the appreciation to the Buddhas in their former glory. I will use this article mainly as a foil against my own view. I will argue, contra Janowski, that we can have powerful and meaningful aesthetic experiences of where the Buddhas once stood and that this sort of aesthetic experience might be more powerful than the experience of a resurrected Buddha.

Judkins, Jennifer. "On Things That Are Not There Anymore." *The Journal of Aesthetics and Art Criticism* 72, no. 4 (September 1, 2014): 441-45. doi:10.1111/jaac.12105.

In this article, Judkins discusses the aesthetic experience of things that are no longer there. She discusses natural features as well as architectural features. Her example of natural features are valleys that have subsequently been flooded to turn into dams and her example of an architectural structure is that of the Globe Theater in the UK. She also discusses re-walking some trails that famous explorers walked and why we visit these sites even if nothing of the former site remains. I will use her article to buttress my own account that the experience of loss is a powerful aesthetic experience not to be discounted.

Thesis statement: In this paper, I will argue that we can have a powerful, meaningful aesthetic experience with buildings that no longer exist. These experiences are enhanced when we visit the building's former location and engage with what is currently existing on the site. While many argue that this sort of engagement is historical or imaginative in nature, I will argue that it should be considered properly aesthetic.

Why is this topic important: I believe this topic is important because it will play out in debates about cultural property that is destroyed by war or cultural property destroyed by climate change. Many of our buildings and other cultural treasures will not survive the next 100 years.

Should we then forget these treasures? Can we have meaningful engagements with objects that are mere ghosts? I argue that we can and should still engage with objects that are no longer there.

Non-paper project proposals follow the exact same form. You must discuss the relevant literature and provide a thesis statement but then describe how your project will be executed.

PROJECT PROPOSAL GRADING:

- Full credit is 3 points
- Partial credit is 2 points
- Totally phoning it in is 1 point

WHAT FEEDBACK WILL I RECEIVE?

I will give you some audio comments on your project. I might also deny your project proposal and you will have to come up with a new proposal to get approved. So it is very possible that you receive a full 3 points on your proposal and YET the proposal is denied. You will have to submit another idea although you will not be re-graded.

PROJECT DRAFTS ASSIGNMENT INSTRUCTIONS

On the 27th you must bring a copy of a draft of your final paper or a draft of your artist statement and some evidence of work on your project. If you cannot be there on the 27th you must make arrangements ahead of time to receive credit for this assignment (by week 11).

You will be paired up to give feedback on your projects.

HOW THIS ASSIGNMENT WILL BE GRADED:

You will receive full credit if you both have a full draft of your project (or artist statement) and you participate in our draft feedback procedure.

This assignment cannot be handed in late.

Those who hand in the assignment but do not attend the draft feedback will receive 1/3 points (unless prior arrangements have been made).

WHAT FEEDBACK WILL I RECEIVE?

You will not receive feedback on your drafts from me. If you want feedback from me on your outline, you must make an appointment with me in office hours in weeks 11 & 12. You will receive +2 EC points for coming to speak with me about your outline in-office hours. You must book an appointment for “paper draft discussion” at escarbro.appointy.com.

PROJECT PRESENTATION INSTRUCTIONS

You will have three minutes to present your paper or project to the class during our final exam period.

You will receive 1 point for a well thought out presentation and .5 for a disaster of a presentation.

Please time yourselves before class. I will allow you to go up to 5 minutes but after that you will be cut off.

FINAL PROJECTS & PAPERS

Please see description above. Your final projects will be out of 16 points.

-Please see the percentage breakdown at the beginning of these instructions for paper finals.

-For final projects, 40% of your grade will be your project and 60% will be your artist statement. Your artist statement should be 80% exegetical and 20% argumentative and will be graded accordingly.

Both projects and papers must provide proper citations (with page numbers for reference) and a bibliography.