

GLOBAL AESTHETICS: A Global Learning Course¹



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Course Number: PHI4841
Time: 1:30-4:50 pm Tues and Thursdays
Location: ZOOM
<https://fiu.zoom.us/my/escarbro>

Course Description:

This class is a brief introduction to aesthetics (the philosophy of beauty) with a focus on aesthetic traditions around the world. Most classes in philosophical aesthetics are Eurocentric, focusing on traditions starting with Plato and Aristotle and ending with contemporary aesthetics in the analytic tradition. This course is different in that we will be focusing on non-European aesthetics. Aesthetic traditions from around the world will be discussed as well as topics such as globalization and cultural appropriation.

Objectives & Student Learning Outcomes:

General Learning Objectives:

Your skills will be developed and tested in three ways:

- (1) **Reading Comprehension:** involves close 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 should make choices and live our lives.

Success in this course requires you to prepare yourself for class discussion by reading critically, to defend your own views with reasons and arguments, and to give a good faith effort to develop your philosophical skills, both verbally and in writing.

Global Learning Course Outcomes:

Upon completion of this course, the student:

- (1) Will become aware of aesthetic traditions other than their own, and be able to explain the interrelatedness of global aesthetic traditions. (Global Awareness)
- (2) Will acquire the ability to assess various artworks and artifacts from multiple cultural perspectives. (Global Perspective)
- (3) Be prepared to engage in local, global, international, and intercultural problem solving involving artistic expression, including issues in public funding for art, and cultural appropriation in the arts. (Global Engagement)

¹ This is a Discipline-specific Global Learning course that counts toward your graduation requirement.

Active Learning Strategies:

I will engage students with artistic works, controversial ethical discussion topics, and case studies through ZOOM class discussion, and out-of-class assignments linked from the course CANVAS page. Students will post on our course discussion board, engage in aesthetic appreciation outside the classroom, and work in teams to answer challenges.

Required text, recording, and other resources:

For this course, you will need dependable internet access. The materials used in this course are posted to our CANVAS. You are responsible for regularly consulting online material on CANVAS.

You will have to attend ZOOM discussion sections. While I encourage you to share your video on ZOOM, you are only required to participate through our ZOOM chat, ZOOM polls. If your computer has the capabilities, I urge you to create a ZOOM virtual background for our sessions.

You will also have to become familiar with FIU's library website, as we will be using the *Oxford Handbook in Aesthetics*, which can be accessed for free online through the library's website.

Grading Policy:

You are graded on the merit of your work (not your effort). If you believe you have been graded unfairly, I am willing to look over your work again, but be aware that I will re-evaluate it and provide you with a new grade. This means that there is a chance that your grade may go down because I may decide that I was too generous the first time. My late assignment policy can be found on our CANVAS shell under the module "Student Resources."

Safe Zone Statement:

I am part of the Safe Zone Ally community here at FIU. This means I am part of a network of trained FIU faculty/staff/students who are available to listen and support you in a safe and confidential manner. 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.

Commitment to Disability Access:

It is my moral and legal obligation to provide students with disabilities accommodations to help them succeed in my classroom. I take this responsibility seriously. You need not disclose to me your disability, but I can work with you to provide accommodations to help you succeed. You may also choose to work with the Disability Resource Center. The Disability Resource Center collaborates with faculty to provide inclusive learning environments. More information may be found at the DRC's website: drc.fiu.edu.

Commitment to Diversity:

I am committed to diversity in the classroom. I aim to foster a classroom environment that maximizes all of our potentials for learning. I believe these commitments are expressive of FIU's diversity statement: "We commit ourselves to building an academic community whose members represent and embrace diverse cultures, backgrounds and life experiences that reflect the multicultural nature of South Florida and the Global Society. Our goal is to build an intellectually vibrant climate that sustains the inclusiveness and engagement of our diverse community." If I am falling short of these goals, feel free to come talk to me about it during office hours.

Evaluation Criteria:

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

Assignments:

In-class (ZOOM) Presentation on a Reading – 10 points (10%)

On the first day of class you will sign up to present on one of our assigned or recommended readings. The dates of the presentations are on the sign-up sheet and you must be reading by your assigned class time. One point will be allocated for you to come to see me BEFORE presenting your project in class so I can give you feedback on it. Your presentation should have: (1) A 2-minute (brief) explanation of a key concept from the text via powerpoint (3 points) (2) Two discussion questions for the class (3 points) and (3) A class activity (3 points). The class activity may be a Kahoot of 3 question or something else.

Participation – 10 points (10%)

This class is being taught remotely (it is not an online class). As such we will have some synchronous meeting sessions. Participation involves answering questions in the chat function, asking questions via the chat functions, correctly answering poll questions, and working in teams on discussion prompts. You are encouraged (but not required) to share your audio and video (if you have it). CANVAS has posted a rubric for participation grading under STUDENT RESOURCES.

“Monday” Projects (3 projects, each 15 points) 45 points (45%)

Detailed project instructions can be found on our CANVAS page > ASSIGNMENTS. There are four options, with four separate deadlines. You must complete three out of four of the following:

- Definitions of Art -Due Monday May 18th 11:5p pm
- American Non-Eurocentric Art -Due Monday May 25th 11:59 pm
- Food as Art -Due Monday June 1st 11:59 pm
- Choose a Non-Eurocentric Non-American Tradition -Due Monday June 8th 11:59 pm

All of these projects are due via CANVAS and their instructions can be found there. You must be willing to share you projects during class time. “Best in Show” (best project per assignment) will be awarded +3 extra credit points.

“Revised Monday” Project (5 points presentation, 10 points project) 15 points (15%)

You will have to revise and expand on one of your past “Monday” projects. You must incorporate feedback you receive on the project. 10 points are allocated for the revised project, and 5 points allocated for presenting this project on our last day of class. With special permission you may do an alternative project for your “revised Monday” project. (All due last day of class)

Discussion Board – 20 points (20%)

During our six-week semester (12 classes) you will have to post 5 discussion posts and reply to 5 of your classmates. These are like mini-essays and involve both citing the text and writing a minimum of 250 words. Each one is due the night before we discuss the relevant reading in class. I urge you to read the full detailed instructions on CANVAS.

Your responsibilities:	My responsibilities:
-Make an effort to attend class (which means communication when something goes wrong)	-Make an effort for class to be accessible to everyone
-Read / listen to comments on your work	-Provide comments in timely manner
-Check in on your grades on a weekly basis	-Quickly report grades on GRADEBOOK
-Attend office hours (and you’re required to do so for your presentation)	-Have enough office hours for everyone
-Communicate with me when you have a question about the class (CANVAS message, Office Hours, or DISCUSSION post)	-Provide answers in a timely manner. If I don’t respond to your CANVAS message within 24 hours, something is wrong and resend it.

SCHEDULE OF READINGS AND VIDEOS

-readings are to be completed before class the day the reading is assigned-

-starred (*) reading is the reading available for your discussion posts-

MODULE	TOPIC	READING / WATCHING / LISTENING REQUIRED
Module 1: May 12 Tuesday	Introduction	(We will read together in class): -Leddy, "Cleaning One's Room as Aesthetic Experience" (PDF)
Module 2: May 14 Thursday	Definition of Art?	-Stecker, "Definitions of Art" (PDF)* - Philosophy Tube: Intro to Aesthetics (video link)
Module 3: May 19	Non-Western definition of art?	-Lopes, "Art without Art" (PDF)*
Module 4: May 21	What counts as Western	-Indigenous Aesthetics (PDF)* - Black is Beautiful with Paul C Taylor (video link)
Module 5: May 26	Cross Cultural Aesthetics	-Coleman "Cross-Cultural Aesthetics and Etiquette" (PDF)* -Appiah, "The Post Colonial and the Aesthetic" (PDF)
Module 6: May 28	Evolutionary Aesthetics	-Davies, Chapter 6 (PDF)* -Dutton A Darwinian Theory of Beauty (video link)
Module 7: June 2	Can Food Be Art?	-Tefler, "Food as Art" (PDF)* - Axel Arturo Barceló Aspeitia, " Culinary Injustice " (text link)
Module 8: June 4	Body Beautiful	-Céspedes-Cortés and Taylor, "Tienes Culo? How to Look at Vida Guerra"(PDF)*
Module 9: June 9	Yoruba Aesthetics	-Yoruba Background from Calliope Sisters (PDF) -"Understanding Yoruba Art and Aesthetics" (PDF)*
Module 10: June 11	Rasa Theory (South East Asia)	- Lopes, "Feeling for Freedom" (PDF)* -" In Good Taste: The Aesthetics of Rasa " audio lecture (audio link)
Module 11: June 16	Japanese Aesthetics	-Saito, "The Moral Dimension of Japanese Aesthetics" (PDF)*
Module 12: June 18	Presentations / Javanese Gamelan Music	-Walton "Aesthetic and Spiritual Correlations in Javanese Gamelan Music" (PDF)*

Additional Readings (for our presentations) by Module **(all readings PDF on Google Drive except linked text)**

M1 May 12 - Introductions

(no slots available)

M2 May 14- Definitions of Art

1. Tolstoy, "What is Art"?(Expressivism)
2. Bell, "Form in Modern Painting" (Formalism)
3. Weitz "The Role of Theory in Aesthetics" (Anti-Theory person)
4. Dickie, "What is Art?" (Institutionalism)
5. Mag Uidhir and Magnus "Art Concept Pluralism" (Pluralism)(selection)

M3 May 19 - Non-Western Definitions of Art

6. Wilson, "The Japanese Tea Ceremony and Pancultural Definitions of Art"
7. Blocker, "Is Primitive Art Art?"
8. Monsere, "Non-Western Art and the Concept of Art: Can Cluster Theories of Art Account for the Universality of Art?"

M4 May 21 - What counts as Western

9. Sterling Holywhitemountain on Blood Quantum, "Native Art" and Cultural Appropriation ([Text link](#))
10. Shiner, "Primitive Fakes, Tourist Art and the Ideology of Authenticity"
11. Heyd "Rock Art Aesthetics and Cultural Appropriation"
12. Higgings, "Global Aesthetics"

M5 May 26 - Cross-Cultural Aesthetics

13. Dissanayake "The Core of Art: Making Special"
14. Higgins "Comparative Aesthetics"

M6 May 28 - Evolutionary Aesthetics

15. Wilson "Another Darwinian Aesthetics"
16. Dutton "Art and Natural Selection"

M7 June 2- Food

17. Borghini, "Food of the People, by the People, for the People: Cooking as Public Art" ([text link](#))
18. Korsmeyer, "Delightful, delicious, disgusting"
19. Strohl, "On Culinary Authenticity"

M8 June 4- Bodies

20. Jacobs "The Bronze Age Revisited: The Aesthetics of Sun Tanning"
21. Perlmutter, "Miss America: Whose Ideal?"
22. Between Disability and Gender: Frida Kahlo in Paper Dolls

M9 June 9 - Yoruba

23. Ngzewu "African Art in Deep Time: De-Race-ing Aesthetics and De-racializing Visual Art"
24. Wingo "African Art and the Aesthetics of Hiding and Revealing" BJA 1998

M10 June 11- Rasa

25. Higgins, "An Alchemy of Emotions: Rasa and Aesthetic Breakthroughs"
26. Selections from "A Rasa Reader" (primary text) - early theorists
27. Selections from "A Rasa Reader" (primary text) - Abhinavagupta
28. Selections from "A Rasa Reader" (primary text) - Rasa circa 1200, Early Modern World

M11 June 16 -Japanese Aesthetics

29. Chung "Moral Cultivation: Japanese Gardens, Personal Ideals, and Ecological Citizenship" JAAC 507-518
30. Saito, "Japanese aesthetics of packaging"

M12 - Java / Class presentations

(no slots available)