

Aesthetics Honours: Autumn Semester 2019

Course organiser: Dr Andrew Mason

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Office Hour: Monday, 2.00-3.30 (6.10, DSB).

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Course Description

The course will examine theories of beauty, the arts and the aesthetic in contemporary thinkers, while also considering historical treatments of these topics. Topics discussed will include aesthetic experience, beauty, art, the aesthetics of nature, literary interpretation, forgery, morality and emotion.

Teaching will consist of two weekly whole-class seminars (16.10-17.00, Monday and Tuesday, S1, 7 George Square), and a tutorial, for which there will be four groups (Thursday, 13.10-14.00 and 14.10-15.00, 3.10, Dugald Stewart Building; Friday, 12.10-13.00, 3.11, DSB, and 13.10-14.00, 3.10, DSB). The two seminars each week will normally deal with a single topic. The main seminar readings will also be used as a basis for discussion in tutorials: in the course of the term each student will be invited to introduce a reading in a tutorial. Tutorials begin in week 2.

Assessment.

Assessment consist of a midterm essay (maximum length 1500 words), due at noon on Thursday 24th October (40%) and an end-of-semester take-home test, released on Monday 2nd December and due at noon on Thursday 5th December (60%). Suggested topics for the midterm essay will be released at the beginning of week 2.

Readings:

Introductory works.

C. Lyas, *Aesthetics*.

A. Shephard , *Aesthetics*.

G. Graham, *Philosophy of the Arts: an Introduction to Aesthetics*.

Collections: (these contain many of the works listed below, as well as being generally useful).

D. Cooper, *Classic Readings in Aesthetics*.

G. Dickie and R. Sclafani, *Aesthetics: a Critical Anthology*. (Second edition by Dickie, Sclafani and Roblin.)

P. Lamarque and S. Olsen, *Aesthetics and the Philosophy of Art*.

A. Neill and A. Ridley, *Arguing about Art* .

P. Kivy, *The Blackwell Guide to Aesthetics*.

P. Alperson, *The Philosophy of the Visual Arts*.

O. Hanfling, *Philosophical Aesthetics; an Introduction*.

S. Feagin and P. Maynard, *Aesthetics*.

J. Levinson, *Oxford Handbook of Aesthetics*.

Reference work (in encyclopaedia form).

D. Cooper, ed., *A Companion to Aesthetics*.

Seminar content.

Two main readings are listed for each seminar, which all should read; additional reading, for those wishing to develop their knowledge of a topic further, will be recommended in the course of the term.

1 (Monday). Introduction to Aesthetics.

(No required reading.)

1 (Tuesday). Art: traditional theories (imitation, expression etc.).

1. C. Lyas, *Aesthetics*, Ch. 3.
2. M. Weitz, 'The Role of Theory in Aesthetics'. *Journal of Aesthetics and Art Criticism* 1956.

2. Art: institutional and artworld theories.

1. A. Danto, 'The Artworld', *Journal of Philosophy* 1964.
2. G. Dickie, 'The New Institutional Theory of Art', in Lamarque and Olsen.

3. Aesthetic experience and the aesthetic attitude.

1. E. Bullough, 'Psychical Distance as a Factor in Art and an Aesthetic Principle', *British Journal of Psychology* 1912.
2. G. Dickie, 'The Myth of the Aesthetic Attitude', *American Phil. Quarterly* 1964.

4. Beauty (and other aesthetic values).

1. A. Nehamas, 'An Essay on Beauty and Judgement', *The Threepenny Review* 2000
2. N. Zangwill, 'The Beautiful, the Dainty and the Dumpy', *British Journal of Aesthetics* 1995, reprinted in Zangwill, *The Metaphysics of Beauty*.

5. The aesthetics of nature.

1. A. Carlson 'Appreciation and the Natural Environment', *Journal of Aesthetics and Art Criticism* 1979 and in Lamarque and Olsen.
2. M. Budd, 'The Aesthetic Appreciation of Nature', *British Journal of Aesthetics* 1996.

6. Literature: intention and interpretation.

1. W. Wimsatt and M. Beardsley, 'The Intentional Fallacy', *The Sewanee Review* 1946.
2. J. Levinson, 'Intention and Interpretation in Literature'. (In Levinson, *The Pleasures of Aesthetics*; will be available on Learn.)

7. Art and morality.

1. Noel Carroll, 'Moderate Moralism', *British Journal of Aesthetics* 1996.
2. Berys Gaut, 'The Ethical Criticism of Art', in J. Levinson, ed. *Aesthetics and Ethics* and in Lamarque and Olsen.

8. Forgery.

1. N. Goodman, *Languages of Art*, Ch. 3. (Will be available on Learn.)
2. C. Radford, 'Fakes', *Mind* 1978, reprinted in Radford, *Driving to California*.

9. Music and emotion.

1. P. Alperson 'The Philosophy of Music; Formalism and Beyond' in Kivy, ed. *Blackwell Guide*.
2. Jenefer Robinson, 'The Expression and Arousal of Emotion in Music', *Journal of Aesthetics and Art Criticism* 1994.

10. Tragedy and emotion.

1. C. Radford, 'How Can we be Moved by the Fate of Anna Karenina?' *Proceedings of the Aristotelian Society* Supp. Vol. 1975.
2. S. Feagin, 'The Pleasures of Tragedy', *American Phil. Quarterly* 1983.

11 (Monday). A topic from historical aesthetics.

(This topic will not be examinable. The class will have some input into choice of topic.)

11. (Tuesday). Question period for revision.

See