Creative Arts
(UPPER)
Texas A&M University

Core Curriculum Cover Sheet

Initial Request for a course to be considered for the Fall 2015 Core Curriculum

1. This request is submitted by (department name): ARCHITECTURE

2. Course prefix and number: ARCH 443

3. Texas Common Course Number: NA

4. Complete course title: AGEAN ART & ARCHITECTURE

5. Semester credit hours: 3-0

6. This request is for consideration in the following Foundational Component Area:

☐ Communication
☐ Mathematics
☐ Life and Physical Sciences
☐ Language, Philosophy and Culture

☒ Creative Arts
☐ American History
☐ Government/Political Science
☐ Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:

☐ Yes
☒ No

8. How frequently will the class be offered? ONCE AN ACADEMIC YEAR

9. Number of class sections per semester: ONE

10. Number of students per semester: 30-40

11. Historic annual enrollment for the last three years: NEW COURSE

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:

Course Instructor: [Signature]

Date: 6-5-13

Approvals:

Department Head: [Signature]

Date: 6-10-13

13. College Dean/Designee

[Signature]

Date: 9-19-13

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at

See form instructions for submission/approval process.
Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

**How does the proposed course specifically address the Foundational Component Area definition above?**

ARCH 489 (to be designated ARCH 443 in the future) is an upper division course that explores the art and architecture of the prehistoric Aegean from the Neolithic period through the Bronze Age, ca. 6000-1100 BCE. The course focuses on the built environment and visual culture of Minoan Crete and Mycenaean Greece, and explores issues such as regional and vernacular architectural traditions and expressions of power, ideology, and social identity through monumental architecture and elite arts. Upon successful completion of this course, students will be able to:

- Visually recognize, analyze, and interpret the art and architectural styles and design considerations of the ancient Aegean cultures, their relationship to ancient Mesopotamia, the Levant, Anatolia, and Egypt, and their legacy for later European (Greek) culture.
- Compare and contrast the parallel and divergent artistic and architectural canons and traditions of eastern Mediterranean cultures.
- Distinguish the formal conventions and construction techniques of ancient Aegean art & architecture in terms of their climatic, ecological, technological, socioeconomic and cultural factors.
- Understand and communicate the importance of cultural heritage and its contribution to social memory, identity, adaptive reuse, and historic preservation.
- Apply critical thinking to theories in the history of art and architecture.

**Core Objectives**

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

**Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):**

ARCH 489 (ARCH 443) addresses the Core Critical Thinking Objective through the critical examination of factual data and theories related to the development of the human-designed and built environment, the origins and the evolution of ideas related to creativity in art and architecture, and important innovations in conventions, styles, and cultural identity through written homework assignments, in-class writing discussions, class presentations and essay exams.
The following critical thinking skills will be assessed on exams, in papers, and through writing activities and discussions.

- Students will analyze architectural and artistic artifacts and make inferences concerning the essential elements, relationships, and organizing principles of design.
- Students will analyze and evaluate architectural, artistic, and archaeological data concerning artistic precedents and concepts that have impacted the form of the built environment from antiquity to the present day.
- Students will analyze, synthesize, and evaluate current scholarly literature and interpretations.
- Students will investigate and interpret evidence for the transmission of artistic styles and innovations across time and cultures and evaluate the strengths and weaknesses of different theories concerning cultural diffusion and/or parallel developments in architecture.
- Students will think creatively about symbolic communication in art and architecture, synthesize information from diverse historical/cultural precedents, and formulate innovative sets of relationships or guidelines that could be applied to other contexts.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

ARCH 489 (ARCH 443) addresses the Core Communication Objective by teaching students how to examine and interpret architectural and artistic artifacts and how to describe their defining characteristics using accurate and technical vocabulary.

The following aspects of communication skills will be assessed on exams, in papers, and through in-class activities, including oral presentations and drawing exercises.

- Students will learn methods of visual communication, analysis and interpretation through work with architectural drawings, photographs, and other visual media.
- Students will read assigned material and respond, orally and in writing, to specific questions relating to Aegean art & architecture in light of current research and the themes developed in this class.
- Students will engage in oral communication through class discussions and formulate accurate and appropriate responses and questions during lectures.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

ARCH 489 (ARCH 443) addresses the Core Social Responsibility Objective by considering parallel and divergent canons and traditions of art & architecture. It teaches students to appreciate, understand, and respect the built environment of the diverse cultures and belief systems that form the foundations of the modern world.

The following aspects of the social responsibility skills will be assessed on exams, in papers, and through in-class writing activities, discussions, and essay exams.

- Students will demonstrate intercultural competence by explaining how the built environment and artistic products of ancient civilizations can be understood as
expressions of culture at local, regional, national and global scales, and how the culturally encoded meanings of art and architecture can change over time.

- Students will summarize and explain the roles and responsibilities of individuals, societies, local governments, and international organizations concerning heritage preservation.
- Students will discuss and explain the material and intellectual consequences of the illicit trade in ancient art and the destruction of archaeological/historical/cultural contexts.
- Students will compare the societal roles and responsibilities of artists, architects and patrons in their own and other cultures.

**Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):**

ARCH 489 (ARCH 443) will address the Core Teamwork Objective through in-class activities (discussion and analytical exercises) and individual contributions to a team presentation. These activities will provide models for students to share individual perspectives with each other and develop more effective answers to questions that may appear on formal examinations.

The following aspects of teamwork skills will be assessed through in-class activities, including formal discussion (and revision) of written papers:

- Students will work in small groups to discuss and consider different observations, conclusions, and points of view in the analysis and interpretation of architecture and other works of art.
- Students will share individual and small group responses orally with the larger class, receiving feedback and commentary both from other students and the instructor.
- Teams of students will give presentations on a shared paper topic for which they each offer a different aspect or interpretation.
ARCH 443 Aegean Art & Architecture

Instructor: Dr. Kevin Glowacki, Dept. of Architecture
Office: Langford Architecture Center Building A (ARCA), Room 329
Email: kglowacki@tamu.edu
Phone: 979-845-8194 (office, with answering machine); 979-845-1015 (Dept. of Architecture)
Office hours: Tuesday & Thursday 2:00-4:30pm (and by appointment)

Course Description: Aegean Art & Architecture (3-0). Credit 3. Art and architecture of the prehistoric Aegean, ca. 6000-1100 BCE; focus on the built environment, material culture, and visual arts of early civilizations in the Aegean basin; evidence for regional and vernacular architectural traditions; expressions of power, ideology, and social identity through monumental architecture and elite arts of Minoan Crete and Mycenaean Greece.

Prerequisites: Junior or senior classification or approval of degree coordinator or instructor.

Class Meetings: Class will meet Tuesday and Thursday from 12:45 pm to 02:00 pm in ARCC 111. All lectures and exams will take place in this room.

Learning Outcomes
Upon successful completion of this course, students will be able to
- visually recognize, analyze, and interpret the art and architectural styles and design considerations of the ancient Aegean cultures, their relationship to ancient Mesopotamia, the Levant, Anatolia, and Egypt, and their legacy for later European (Greek) culture.
- compare and contrast the parallel and divergent artistic and architectural canons and traditions of eastern Mediterranean cultures.
- distinguish the formal conventions and construction techniques of ancient Aegean art & architecture in terms of their climatic, ecological, technological, socioeconomic and cultural factors.
- understand and communicate the importance of cultural heritage and its contribution to social memory, identity, adaptive reuse, and historic preservation.
- apply critical thinking to theories in the history of art and architecture.

Required Readings: There are two required textbooks for this class:
- J. McEuen, Architecture of Minoan Crete: Constructing Identity in the Aegean Bronze Age (University of Texas Press 2010).
Other readings will be available on eLearning (eLearning.tamu.edu) or via JSTOR or other electronic source (through the Evans Library).

Electronic Resources: Your instructor will send you important course information on email to your NEO accounts at Texas A&M. It is your responsibility to check this account regularly and set up forwarding if you prefer to use another email service. We will use elearning (http://elearning.tamu.edu) to post important course information such as the syllabus, announcements, study guides, and grades, as well as links to other helpful resources. Please log in as soon as possible. If you have technical difficulties, please contact the Help Desk directly at 845-8300.

Basis for Evaluation (Grading Policies): Your grade in ARCH 443 will be earned according to the criteria described below:

Article reviews/papers: Students will write three papers during the semester. For these assignments, you will be asked to read one or more journal articles and respond to specific questions relating to Aegean art & architecture in light of current research and the themes developed in this class. For each response paper, you will be given the
assignment in advance and asked to bring your written response (ca. 3-4 pages) to class. Students will discuss their papers and share their perspectives first in small teams, and then with the class as a whole.

Exams: There will be 2 exams administered in class and one cumulative final exam. These exams may include slide identification of the monuments studied in class, short answer and essay questions. The exams will require you to analyze architectural and artistic artifacts, evaluate data, synthesize current scholarly literature and interpretations, and apply what you have learned to new or previously unseen case studies. A study guide will be provided a week before each exam.

**Significant Dates:**

<table>
<thead>
<tr>
<th>Week 3, Thursday:</th>
<th>Response Paper #1</th>
<th>15% of final grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 5, Tuesday:</td>
<td>Exam #1</td>
<td>15% of final grade</td>
</tr>
<tr>
<td>Week 7, Thursday:</td>
<td>Response Paper #2</td>
<td>15% of final grade</td>
</tr>
<tr>
<td>Week 10, Tuesday:</td>
<td>Exam #2</td>
<td>15% of final grade</td>
</tr>
<tr>
<td>Week 12, Thursday:</td>
<td>Response Paper #3</td>
<td>15% of final grade</td>
</tr>
<tr>
<td>TBA:</td>
<td>Exam#3 (Final)</td>
<td>25% of final grade</td>
</tr>
</tbody>
</table>

Your grade in this class is earned, not awarded. Your grade will be calculated on the basis of three papers, and three exams. Your grade will be posted on eLearning after each exercise. Letter grades will be assigned according to the following guideline: A = 90-100, B = 80-89, C = 70-79, D = 60-69, F = 59 and below. I will consider rounding up percentages of x9.5 and higher only if there is a consistent trend of improvement throughout the course.

Attendance: Texas A&M views class attendance as an individual student responsibility. Students are expected to attend all classes and to complete all assignments. Material presented in lecture and class discussion may expand upon points only briefly considered in the required text.

**Excused Absences for Religious Holy Days:** Texas House Bill 256 (effective 9/1/03) states “An institution of higher education shall excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable amount of time after the absence.”

**Excused Absences from Class and Make-up Guidelines:** Rules concerning excused absences may be found at [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07). “Except in the case of the observance of a religious holiday, to be excused the student must notify his or her instructor in writing (acknowledged e-mail message is acceptable) prior to the date of absence if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, or emergency) the student must provide notification by the end of the second working day after the absence. This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought as absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence.”

“If needed, the student must provide additional documentation substantiating the reason for the absence, that is satisfactory to the instructor, within one week of the last date of the absence”.

“If the absence is excused, the instructor must either provide the student an opportunity to make up any quiz, exam or other work that contributes to the final grade or provide a satisfactory alternative by a date agreed upon by the student and instructor. If an instructor has a regularly scheduled make up exam, students are expected to attend unless they have a university approved excuse. The make-up work must be completed in a timeframe not to exceed 30 calendar days from the last day of the initial absence.”

**Late Work Policy and Make-up Guidelines for Non-excused Absences:** See Student Rule 7 Section 4 ([http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)). “The instructor is under no obligation to provide an opportunity for the student to make up work missed because of an unexcused absence.”

**Makeup Exams:** Make-up exams for non-excused absences (including over-sleeping, personal travel, etc.) will be given at the discretion of the instructor. In keeping with University policy for excused absences, the student should notify the instructor in writing prior to the exam, if possible, and by the end of the second working day after the exam. If a student is allowed a make-up for an unexcused absence, the make-up must be completed within 1 week of the regularly scheduled test and a 10% penalty will be assessed. After one week a grade of “0” will be assigned.
Late Paper Assignments: Non-excused late paper assignments will be accepted for a period of three days after the due date and will be assessed a 10% penalty. After three days, a grade of “0” will be assigned.

Americans with Disabilities Act (ADA) Policy Statement
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

Student Conduct
Academic Integrity: “The Aggie Honor Code is as follows: “An Aggie does not lie, cheat, or steal or tolerate those who do.”

Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to uphold the Honor Code, to accept responsibility for learning and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements or the processes of the Honor System. For additional information please visit: http://aggiehonor.tamu.edu/

Academic integrity is encouraged in keeping with Texas A&M University policies. On each exam or assignment, you will be asked to sign the following pledge: “On my Honor, as an Aggie, I have neither given or received unauthorized aid on this academic work.” Students cheating, illicitly obtaining/providing answers on an exam, or plagiarizing on a paper will receive at a grade “0” for the assignment and possibly a grade of “F” for the entire course. All suspected violations will be reported to the Honor Council to determine whether further sanctions are necessary.

Classroom Behavior: Texas A&M University supports the principle of freedom of expression for both instructors and students. The university respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. Classroom behavior that seriously interferes with either (1) the instructor’s ability to conduct the class or (2) the ability of other students to profit from the instructional program will not be tolerated. An individual engaging in disruptive classroom behavior may be subject to disciplinary action. For additional information please visit: http://student-rules.tamu.edu/rule21.htm

Schedule of Lectures, Reading Assignments, and Exams

Week 1: Discovering the Aegean World: Natural, Built and “Virtual” Environments of Prehistoric Greece
Read:
- Preziosi & Hitchcock, Ch. 1, pp. 1-24.
- McEnroe, Ch. 1, pp. 3-7.

Week 2: Architecture & Social Identity in Neolithic and Early Bronze Age Greece
Read:
- Preziosi & Hitchcock, Ch. 2, pp. 33-47, 53-57.
- McEnroe, Ch. 2, pp. 10-18.

Week 3: Art & Society in the Early Bronze Age Cyclades
Thursday: First Article Review: Cycladic Figurines
Read:
Week 4: The Prepalatial Period in Crete: Expressions of Local, Regional, and Ethnic Identities
Read:
- Preziosi & Hitchcock, Ch. 2, pp. 48-52, 57-61.
- McEnroe, Ch. 3, pp. 19-30.
- McEnroe, Ch. 4., pp. 31-43.

Week 5: The First Palaces on Crete and the Construction of Power
**Tuesday: Test 1**
Read (for Thursday, Feb 16):
- Preziosi & Hitchcock, Ch. 3, pp. 63-87.
- McEnroe, Ch. 5, pp. 45-56; Ch. 6, pp. 57-67.

Week 6: The Second Palace Period on Crete and the Reconstruction of Minoan Identity
Read:
- Preziosi & Hitchcock, Ch. 4, pp. 89-109, 165-174.
- McEnroe, Ch. 7, pp. 69-79; Ch. 8, pp. 81-92.

Week 7: Minoan Art & Religion
**Thursday: Second Article Review: Minoan Art & Religion**
Read:

Week 8: Houses and Towns on Crete and Thera in the Neopalatial Period
Read:
- Preziosi & Hitchcock, Ch. 4, pp. 110-122.
- McEnroe, Ch. 9, pp. 93-116.

Week 9: Buildings, Frescoes, and the Language of Power in Final Palatial Crete
Read:
- McEnroe, Ch. 10, pp. 117-132

Week 10: Trade and Cultural Exchange in the Eastern Mediterranean: The Uluburun Shipwreck
**Tuesday: Test 2**
Read:
- Preziosi & Hitchcock, Ch. 6, pp. 193-200.

Week 11: Shaft Graves, Tholoi, and Chamber Tombs: Funerary Architecture in the Mycenaean Greek World
Read:
- Preziosi & Hitchcock, Ch. 4, pp. 148-152, 174-176.

Week 12: Mycenaean Domination and the Minoan Tradition
**Thursday: Third Article Review: Symbols of Power in Mycenaean Funerary Art**
Read:
• Preziosi & Hitchcock, Ch. 5, pp. 155-190.

**Week 13: Buildings, Frescoes, and the Language of Power in Mycenaean Greece**

Read:
• Preziosi & Hitchcock, Ch. 5, pp. 182-190.

**Week 14: Disruptions, (Dis)Continuities, and the Bronze Age Legacy**

Read:
• Preziosi & Hitchcock, Ch. 6, pp. 193-219.
• McEnroe, Ch. 12, pp. 147-159, 161-162.

**Course Summary & Review**

**FINAL EXAM (as scheduled by Registrar)**
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2015 Core Curriculum

1. This request is submitted by (department name): Philosophy & Humanities

2. Course prefix and number: PHIL 330

3. Texas Common Course Number: Enter text.

4. Complete course title: Philosophy of Art

5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [x] Creative Arts
   - [ ] American History
   - [ ] Life and Physical Sciences
   - [ ] Government/Political Science
   - [ ] Language, Philosophy and Culture
   - [ ] Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - [ ] Yes
   - [x] No

8. How frequently will the class be offered? Every Fall and/or Spring term.

9. Number of class sections per semester: 1 or 2.

10. Number of students per semester: 46

11. Historic annual enrollment for the last three years: 2013: 107 2012: 75 2011: 60

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:

   [Signature]

   Course Instructor

   Date: 12 October 2013

13. Approvals:

   [Signature]

   Date: 10/21/13

14. Department Head

   [Signature]

   Date: 10/21/13

15. College Dean/Designee

   [Signature]

   Date: 10/21/13

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

We consider the philosophical aspects of the phenomenon of fine art. As part of this consideration, we demonstrate works of art and encourage students to appreciate them as defining products of our shared human imagination; we explore and analyze ideas about the arts as signals of human nature and human experience as those ideas have been put forth by central philosophers in our and other traditions. We interpret the arts as expressions of fundamental values about core human issues: life, death, beauty, comedy, tragedy. We look at beliefs about art as syntheses of the cultural periods in which those beliefs were expressed and as ways of influencing those beliefs. We consider the fundamental philosophical ideas often put forth in the arts, and how those ideas have been used to transform means of expression in cultures and across cultures. We explore, in particular, the philosophical nature of art and the arts in cultures other than those of the West, cultures distant from us in time and space. We require students to submit creative papers of their own, critically examining the relationship between philosophy of art, and to communicate innovatively in class discussion and in discussion with the instructor outside of class.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

We challenge students to develop critical thinking about the philosophy of art in several ways. First, we require speculative creative thinking about the relationship among ideas, cultures, and artistic expression. Students will demonstrate the capacity to originate ideas of their own as part of each writing assignment, and to explore individual reactions to topics not necessarily contained in lectures or course materials. They will be asked to break down groups of ideas and to juxtapose them to each other logically and analytically, also to make judgements about works of art in relationship to their various cultural periods and individual themes. But they will also be asked to put ideas together, to come up on their own with synthetic generalizations about how a difference in philosophical thinking about art correlates with a difference in artistic theme and technique.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course requirement includes three substantive (7-12 page) writing assignments, either on topics suggested by the instructor or of the student’s own choosing. The format demands that original ideas about the philosophy of art be developed at length and correlated with original interpretations and expressions of works and ideas. Oral communication is stressed through demanding class discussion and instructor feedback during office hours,
Texas A&M University

Core Curriculum

_initial Request for a Course Addition to the Fall 2019 Core Curriculum_

as well as through in-class group presentations. The course includes screen displays of works of art from many
different periods and cultures, so that the communication of ideas is not limited to the written text of readings
and student papers.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a
shared purpose or goal):

We require students to make, in groups, a joint presentation on an artistic work or period not covered in lecture or in
reading. The result will be that they will be impelled to consider and react tolerantly to each other’s intuitions as well
as to support each other in an appearance in front of the entire class.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage
effectively in regional, national, and global communities):

We challenge students to develop not only an understanding of the Western tradition in art and aesthetics (from the
Neolithic period to the present), but also of the visual and musical traditions of China and India. Every attempt is
made to view art and the philosophy of art as expressions of cultural, political, and individual choices made in all of
these cultures. Art appears as a way of drawing together and symbolizing the responsible decisions by which a people
or a region constitutes itself as a unity. We consider the local, country-wide, and worldwide ramifications of art as
protest, art as a mode of governing, art as expression of fundamental metaphysical views, art as cross-cultural
communication, and art as a part of contemporary global culture, and students will draw on their own experiences in
life in order to participate reflectively in this consideration.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the
future course recertification process.
Philosophy 330: Philosophy of Art  
Dr. Kristi Sweet  
T/Th 12:45-2:00  
YMCA 113

Contact Information

Office: YMCA 402C  
Office Hours: T/Th 9:30-11:30 and by appointment  
Phone: 845-2247  
Email: k-sweet@philosophy.tamu.edu

Required Text

We will be reading selections from Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger, eds. Albert Hofstadter and Richard Kuhns. This book is available at the university bookstore.

Course Description

This course will focus on the notions of beauty and aesthetic experience. Appreciation of and creation of beauty are features unique to human beings, and often taken to be, in part, constitutive of our humanity. But what is beautiful? How do we know it to be such? What is important in aesthetic experience, and what does it disclose to us about who we most essentially are? These questions will frame our class discussions and investigations of philosophical texts. We will also explore the social role of art and ask after the relation between art and moral goodness. Thus we will look not only at the plastic arts—paintings, sculpture, etc.—but also dramatic art and poetry. As an introductory level philosophy class, we will survey readings from the history of philosophy, touching upon key figures from ancient, medieval, and modern periods. There are no prerequisites for this course.

Course Objectives

Students will be introduced, through the topic of aesthetics, to different strains of philosophical thought. Students will come away from the course with a good grasp of the concept of beauty as explored from a philosophical perspective, and its relevance for understanding human nature and the human condition. We will also pay special attention to learning how to read difficult texts and develop critical analyses of them.

Course Requirements

To foster understanding of philosophical concepts and texts, students will be required to complete three take-home essay exams. The essay exams will require the student to present clearly and succinctly the arguments of the authors we have read. Students will
also be required to write response pieces to art we engage with this semester. Students who are traveling to Berlin will write their aesthetic responses with reference to art visited on that trip. Students are expected to come to class having read the assigned materials and prepared to ask questions and engage in discussion about the text. Students will be expected to bring their books to class.

Grading

Take-home essay exams \hspace{1cm} 80%
Response essays \hspace{1cm} 20%

Grading scale for written work:

A=90-100: signifies excellent work
B=80-90: signifies good work
C=70-80: signifies minimally adequate work
D=60-70: signifies unsatisfactory work
F=below 60: signifies poor work

Appointments and Correspondence

It is my goal to help you succeed in your academic endeavors and I am therefore more than willing to meet with you outside of scheduled office hours to accommodate your schedule. To set up an appointment, you may see me before or after class, stop by my office, call, or email. If you choose to email me (for any reason), I will expect that your email be professional and courteous in tone and structure, and I will do the same.

Americans with Disabilities Act (ADA) Policy Statement

The Americans with Disabilities Act (ADA) is a federal discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, in Cain Hall or call 845-1637.

Academic Integrity Statements: Aggie Honor Code

"An Aggie does not lie, cheat, or steal, or tolerate those who do."
Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information, please visit: http://www.tamu.edu/aggiehonor/
Plagiarism and/or cheating in this class will not be accepted, and may result in failure of the course. This includes plagiarism that is unintentional or results from ignorance regarding proper citation practices. If you are unsure about what constitutes acceptable citation practices, please consult with the writing center or library resources on writing styles.

Course Assignments

Unless otherwise noted, all page numbers refer to the text *Philosophies of Art and Beauty*. Students should read the selections for the class period listed. If our schedule changes, I will make announcements in class.

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/27</td>
<td>Introduction to Course</td>
<td></td>
</tr>
<tr>
<td>8/29</td>
<td>Plato “Ion”</td>
<td>pdf</td>
</tr>
<tr>
<td>9/3</td>
<td>Plato “Republic”</td>
<td>8-45</td>
</tr>
<tr>
<td>9/5</td>
<td>Plato “Republic”</td>
<td>8-45</td>
</tr>
<tr>
<td>9/10</td>
<td>Plato “Symposium”</td>
<td>68-77</td>
</tr>
<tr>
<td>9/12</td>
<td>Aristotle “Poetics”</td>
<td>97-112</td>
</tr>
<tr>
<td>9/17</td>
<td>Aristotle “Poetics” and “Rhetoric”</td>
<td>112-117; 126-131</td>
</tr>
<tr>
<td>9/19</td>
<td><em>Oedipus Rex</em></td>
<td>In class film</td>
</tr>
<tr>
<td>9/24</td>
<td>Introduction to Modernity Lecture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Take home exam #1 due</td>
<td></td>
</tr>
<tr>
<td>9/26</td>
<td>Kant “Critique of Judgment”</td>
<td>280-293</td>
</tr>
<tr>
<td>10/1</td>
<td>Kant “Critique of Judgment”</td>
<td>293-304</td>
</tr>
<tr>
<td>10/3</td>
<td>Kant “Critique of Judgment”</td>
<td>304-314</td>
</tr>
<tr>
<td>10/8</td>
<td>Kant “Critique of Judgment”</td>
<td>331-335</td>
</tr>
<tr>
<td>10/10</td>
<td>Schelling, “System of Transcendental Idealism”</td>
<td>344-357</td>
</tr>
<tr>
<td>10/15</td>
<td>Schelling, “System of Transcendental Idealism”</td>
<td>357-377</td>
</tr>
<tr>
<td>10/17</td>
<td>Schelling, “System of Transcendental Idealism”</td>
<td>357-377</td>
</tr>
<tr>
<td>10/22</td>
<td>Hegel “Fine Art”</td>
<td>382-397</td>
</tr>
<tr>
<td>10/24</td>
<td>Gallery Visit*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Take home exam #2 due</td>
<td></td>
</tr>
<tr>
<td>10/29</td>
<td>Hegel “Fine Art”</td>
<td>397-412</td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>10/31</td>
<td>Hegel &quot;Fine Art&quot;</td>
<td>412-428</td>
</tr>
<tr>
<td>11/5</td>
<td>Hegel &quot;Fine Art&quot;</td>
<td>428-445</td>
</tr>
<tr>
<td>11/12</td>
<td>Nietzsche &quot;Birth of Tragedy&quot;</td>
<td>498-527</td>
</tr>
<tr>
<td>11/14</td>
<td>Nietzsche &quot;Birth of Tragedy&quot;</td>
<td>527-544</td>
</tr>
<tr>
<td>11/19</td>
<td>Nietzsche &quot;Birth of Tragedy&quot;</td>
<td>544-554</td>
</tr>
<tr>
<td>11/21</td>
<td>Cushing Library—Cultural Introduction to the book*</td>
<td></td>
</tr>
<tr>
<td>11/26</td>
<td>Nietzsche</td>
<td>Handout</td>
</tr>
<tr>
<td>11/28</td>
<td>Thanksgiving</td>
<td></td>
</tr>
<tr>
<td>12/3</td>
<td>Wrap-up</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Take home exam #3 due</td>
<td></td>
</tr>
</tbody>
</table>

* Denotes opportunities for aesthetic response essays.
Texas A&M University

Core Curriculum Cover Sheet

Initial Request for a course to be considered for the Fall 2015 Core Curriculum

1. This request is submitted by (department name): Philosophy & Humanities

2. Course prefix and number: PHIL 375

3. Texas Common Course Number: 

4. Complete course title: Philosophy of the Visual Media

5. Semester credit hours: 3

6. This request is for consideration in the following Foundational Component Area:

☐ Communication
☐ Mathematics
☐ Life and Physical Sciences
☐ Language, Philosophy and Culture
☒ Creative Arts
☐ American History
☐ Government/Political Science
☐ Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:

☐ Yes ☒ No

8. How frequently will the class be offered? Every Fall and/or Spring term.

9. Number of class sections per semester: 1

10. Number of students per semester: 28

11. Historic annual enrollment for the last three years: 2013: 21 2012: 46 2011: 45

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:

Course Instructor

Approvals:

13. Date

14. Department Head

Date

15. College Dean/Designee

Date

Associate Provost
For Undergraduate Studies
OCT 24 2013

Texas A&M University

See form instructions for submission/approval process.

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

CUP 0312
Send 10/23/13
Texas A&M University
Core Curriculum

Initial Request for a Course Addition to the Fall 2015 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

We consider the philosophical aspects of the phenomenon of film, both as artistic expression and as technology. As part of this consideration, we introduce students to the appreciation of film aesthetics and techniques and to the philosophical and artistic analysis of films as dramatic works, works of imagination, social commentary, cultural products, and self-expression on the part of directors and actors. We synthesize all parts of the phenomenon of film by asking what film can do that literature cannot, what the philosophical difference is between a moving visual image and a word, how different parts of the tradition of film can quote and comment on each other. We demand that our students criticize films with care and come up with their own creative analyses of films and their philosophical resonances. We encourage innovation by requiring students to make their own short films and to assess each other's work in this regard.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students will create and refine their judgements of films and the film medium through the production of their own innovative written film criticism. They will inquire into the history of film and into expressive devices characteristic of the film medium, and will then analyze their own reactions and writings, as well as the reactions and writings of others in the course. They will then put into practice what they have learned by synthesizing all their experiences in the course together into the production of their own film artifacts, and by submitting those artifacts to the judgement of the instructor and of fellow students.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

We require students, by producing films as well as written papers and oral evaluations of each other's work, to engage films and their philosophies in all three media involved in this Core Objective. In these various ways, they will develop original ideas, interpret films and critical writing about films, and express themselves both for the instructor and for their peers.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 201[Core Curriculum]

When students produce films and evaluate each other’s films and written work, they will work as teams and develop a shared and collegial work ethic in which their own intuitions about excellence will be juxtaposed with the intuitions of others.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Here the choice of films to be shown will of course include international films from Europe and Asia, viewed as individual products, but also as expressions of the cultures that produced them; films that raise challenging social issues, both in the United States and abroad; and films about tensions and harmonizations between individuals and the communities in which they were nurtured. Films produced by students will be required to deal with challenging social responsibilities on their part, locally as well as nationally and internationally.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Philosophy of Visual Media

The aim of this course is to provide students with the opportunity and expertise needed to apply philosophical methods and analyses to the medium of film. This course will be devoted to a survey of various depictions and treatments of evil within the genre of science fiction. We will be especially concerned to investigate depictions and treatments of evil that arise from considerations of human encounters with alien others.

Learning Outcomes
Engaged students may expect to acquire and perfect the following skills:

- Sustainable study habits and practices;
- Critical analysis and evaluation of complex arguments;
- Individual and collective problem-solving skills;
- Sympathetic appreciation of alternative traditions, cultures, and beliefs;
- Capacity for respectful disagreement and spirited debate;
- University-grade critical thinking and speaking skills.

Course Requirements
Criteria for successful completion of this course include: regular attendance; informed seminar participation; three in-class examinations (25% each); and a class presentation (25%).

Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-90</td>
</tr>
<tr>
<td>B</td>
<td>89-80</td>
</tr>
<tr>
<td>C</td>
<td>79-70</td>
</tr>
<tr>
<td>D</td>
<td>69-60</td>
</tr>
<tr>
<td>F</td>
<td>59-0</td>
</tr>
</tbody>
</table>

Films
It is each student’s responsibility to view each assigned film in its entirety prior to the class meetings devoted to the discussion of that film. Selections from each film will be viewed and discussed in class, but no film will be screened in its entirety in class. Arrangements will be made for students to reserve viewing rooms in Evans Library and in the technology classrooms located in the YMCA Building. Most of the assigned films are also available on loan from the instructor.
In-Class Examinations
The three in-class examinations have been scheduled for the following dates: September 19; October 17; and November 7.

An optional fourth examination has been scheduled for December 3, which is the final class meeting of the semester. The grade for this exam may be exchanged for the student’s lowest grade on the three previous exams.

Class Presentation
Each student enrolled for credit in the course is required to make a class presentation. As many as four students may collaborate on a single presentation. The topic for the presentation may pertain to any aspect of philosophy or film, and it must reflect the passion of the student(s) involved in the presentation. Students are strongly encouraged to choose topics that incorporate an aesthetic and/or artistic component.

Class Presentation Topics
Class presentation topics must be submitted for the instructor’s approval no later than Thursday, October 31. Rosters of presentation teams must also be submitted for approval by this date.

Final Examination
No final examination has been scheduled for this course.

Office Consultation Hours
Thursday: 11:00 - 12:00 in 414 YMCA Building.

And liberally, by appointment.

Office Consultation Policy
Students who wish to visit the instructor during regular office hours need not make an appointment. If these office hours are either inconvenient or insufficient, the instructor will make every effort to meet with interested students.

Library Visit
On Tuesday, September 3, all seminar students are required to attend the library presentation by Stephen Bales, Humanities and Social Sciences Librarian, in Evans Library Room 204B.

Q-Drop Deadline
Friday, November 15.

Rosh Hashanah
Students who wish to observe Rosh Hashanah are excused from class on Tuesday, September 5. The instructor will meet with all excused students at their convenience.
**Required Reading**

*On Film, 2nd Edition*  
Stephen Mulhall  
Routledge

**Schedule of Reading Assignments**

All reading and viewing assignments should be completed *prior* to the dates listed.

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Readings/Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week I</td>
<td>August 27, 29</td>
<td>Introduction</td>
</tr>
</tbody>
</table>
| Week II    | September 3, 5 | Mulhall, pp. 28-45, chapter 5  
Film: *Blade Runner* |
| Week III   | September 10, 12 | Mulhall, "Picturing the Human"  
Film: *Blade Runner* |
| Week IV    | September 17, 19 | "Philosophy Screened," Wartenburg; Test #1  
Film: *The Matrix* |
| Week V     | September 24, 26 | Film: * Terminator* |
| Week VI    | October 1, 3   | Film: * Terminator II* |
| Week VII   | October 8, 10  | Mulhall, Chapter 1  
Film: *Alien* |
| Week VIII  | October 15, 17 | Mulhall, Chapter 2; Test #2  
Film: *Aliens* |
| Week IX    | October 22, 24 | Mulhall, Chapter 3  
Film: *Alien 3* |
| Week X     | October 29, 31 | Film: *Prometheus* |
| Week XI    | November 5, 7  | Test #3  
Film: *Prometheus* |
| Week XII   | November 12, 14 | Student Presentations |
Americans with Disabilities Act (ADA) Policy Statement
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

Academic Integrity Statement and Policy

"An Aggie does not lie, cheat, or steal or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. The TAMU Honor Council Rules and Procedures may be found at: http://www.tamu.edu/aggiehonor

Syllabus version # (08/18/13)