



The Power of Art

FYS (382), Fall 2009

Professor Seeley

Pettingill G54, MW 2:40-4:00

Office: 73/75 Campus Avenue, 202

Office Hours: MW 11-Noon & by appointment (or at lunchtime open skate at the Underhill Arena)

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Course Description: Artworks capture our attention, engage our emotions, cause us to empathize with characters, and challenge us to reflect on provocative ideas. The power of art to affect us in these ways is pervasive. However, it is also puzzling. Why are we moved by the plights of fictional characters, frightened by fictional events, or engaged in controversial debates by dabs of paint, series of tones, and choreographed movements? This seminar explores philosophical theories of the nature of art and related issues in the philosophy of mind and cognitive science with an eye to understanding the power of art to express ideas and emotions.

Course Goals: The goals of this course is threefold. First it aims to introduce students to the discipline of philosophy by working through some foundational problems in the philosophy of art and exploring related issues in philosophy of mind and cognitive science. Second, it aims to introduce students to characteristic philosophical methods. These methods are designed to help one think clearly and critically about arguments and are indispensable tools for engaging the broad range of intellectual opportunities available in a liberal arts environment. Third, though a series of directed assignments, it aims to help students develop good writing skills.

Requirements: This is a writing attentive course. You will be asked to write: nine 1-page papers analyzing individual arguments from the readings, approximately one per week (30% of your final grade); one 4-page paper comparing and contrasting the arguments presented in two assigned readings (15% of your final grade); a 4-6 page expanded re-write of your 4 page paper (15% of your final grade); a 6-8 page final paper integrating material from a range of sources into a coherent argument for a position (20% of your final grade); and a poster summarizing the main arguments in your 6-page paper (10% of your final grade). All assignments are due in class. No late assignments will be accepted - **NO EXCEPTIONS!!** See below for a detailed description of each assignment and due dates. Finally, an understanding of philosophical method is critical to an understanding of philosophy. Philosophical method is a skill that must be practiced to be mastered. As a result everyone will be expected to participate in class discussions (10% of your final grade).

Attendance: Class participation is a requirement. Attendance is a minimum requirement for class participation. Therefore, absences will affect a student's final grade.

Required Texts:

- Nigel Warburton, *The Art Question* (New York: Routledge, 2003) **(AQ)**
- Anthony Weston, *A Rulebook for Arguments* (Indianapolis: Hackett Publishers, Inc.) **(RA)**
- Readings on Lyceum. **(LYCEUM)**

Requirements:

A. Students will be required to complete 5 assignments (due dates are listed on the final page with the schedule of readings):

- Analyzing Arguments: nine 1-page papers on assigned topics (30%).
- Compare & Contrast: a 4-page paper comparing and contrasting the arguments presented in two assigned readings – see assigned topics below (15%);
- Re-write: a 6 page expanded re-write of your 4 page paper (15%)
- Position Paper: a 6-8 page final paper integrating material from a range of sources into a coherent argument for a position – see assigned topics below (20%)
- Poster Pitch: a poster pitch for the position that you are defending in your position paper (10%).
- class participation (10%)

B. Writing Strategies Discussions: We will meet one day early in the semester with someone from the Writing Center to discuss strategies for writing analysis, compare & contrast, & position papers. We will then meet later in the semester (the class after students have handed in their 4-page paper) for a peer discussion of student papers and writing strategies. I will distribute a representative, anonymous, sample of your 1-page papers prior to this discussion to serve as a starting point for our discussion.

C. Poster Pitch: A poster is a graphic means to organize and share your ideas with colleagues. Posters are widely used to present data in the natural and social sciences. Poster sessions are becoming increasingly more common at philosophy conferences. We will meet at the Imaging Center (Coram Library) after Thanksgiving for a primer on the visual presentation of ideas and instruction in Adobe InDesign. Each student will then prepare and present a poster summarizing the arguments in their *position paper*. This assignment will serve both as an outline for students' final paper and to familiarize students with some basic principles for the visual presentation of ideas. Posters are usually presented in hour long sessions and/or a poster pitch. Researchers hang their posters en masse in poster sessions, stand by them, and present their ideas to anyone interested. During a poster pitch, posters are projected in a lecture hall and researchers are given 5 minutes (or less) to present their content.

Some Miscellaneous Notes and Guidelines:

Moral behavior is the grounds for, and the framework of, a healthy society. In this regard it is each of our responsibility as individuals within the community of our classroom to act responsibly. This includes following the rules and guidelines set out by Bates College for academic behavior. Plagiarism is a serious matter. It goes without saying that each of you is expected to do his or her own work and to cite EVERY text that is used to prepare a paper for this class. In general philosophy papers are NOT research papers. Your preparations for papers and presentations should focus on material from the syllabus, assigned supplemental readings, and class discussion.

I ask that you not use the internet for your research except as assigned in class.

The assignments are designed to give you a chance to stretch your legs a bit while you learn about Philosophy of Art (and to give me a chance to assess your understanding of the material). Your job for each of the writing assignments is to offer a **philosophical defense** of your take on the issue at hand. However, this does not mean that they are free forums for opinions. Make sure that your discussions remain focused on the philosophical problems that surround the assigned question or topic.

There is some flexibility built in to the reading schedule so that we can spend more time on issues that are of particular interest to you. I will occasionally upload supplementary materials to *LYCEUM* for students who want to pursue particular issues beyond class discussion. I also reserve the right to modify the syllabus as needed to accommodate our interests as a group.

Finally, please come see me at the beginning of the semester to discuss athletic schedules or any accommodations you might need for the class work.

Assignments: All assignments are to be handed in electronically through Lyceum & in hard copy in the paper drop box outside my office in the Philosophy Department by 5pm on the due date.

1-Page Papers: The class will be divided into two groups each week: session 1 or session 2. Please write a 1-page (300 words) paper on the topic assigned for your group for the week. Papers will be due the date of the assigned session. Group assignments and topics for the week will be posted to LYCEUM the previous Friday. There will be no one page papers assigned the week that the 4-page paper is due, the week that the 4-6 page re-write is due; or the final week of the semester.

<u>Topics Distributed:</u>	Previous Friday each week with group assignments
<u>Due Date:</u>	M for Group 1 W for Group 2

4-Page Paper & Re-Write: Please write a 4-page paper (1200 words) on one of the two assigned topics comparing and contrasting the arguments presented in two of the assigned readings and a 6 page expanded re-write of your 4 page paper. Everyone must make an appointment to meet with me to discuss your original paper and your plans to address my comments in your re-write.

<u>Topics Distributed:</u>	session 5	09/23
<u>Due Date:</u>	session 10	10/12
<u>Re-Write:</u>	session 15	11/02

6-page Papers: Please write a 6-8 page (1800-2400 words) final paper integrating material from a range of sources into a coherent argument for one of the list of assigned positions. Everyone one must meet with me to discuss a preliminary outline for the paper.

<u>Topics Distributed:</u>	session 11	11/11
<u>Due Date:</u>	exam date	(NO FINAL EXAM))

Poster Pitch: Please use the facilities at the Imaging Center in Coram Library to prepare a 3' x 4' poster presenting the basic arguments in your position paper. Conference posters are a means that researchers use to present results and test out arguments in order to receive feedback from their peers before writing research for journal publications. The poster project is an opportunity for students to work through arguments and trouble shoot the outline for their final papers. It is an exercise designed to get students to compose and evaluate their arguments prior to the process of writing the final product.

We will not print our posters. Rather they will be projected in the classroom for the poster pitch on the last day of class. Each student will be provided 5 minutes to present the argument in his or her poster. Posters are due the day before the last day of class, December 8.

<u>Due Date:</u>	session 24	12/08
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Field Trip: We will use a painting by Andrew Wyeth called *Christina's World* as a central example throughout the course to illustrate a) how paintings work as attentional strategies to generate aesthetic, emotional, and cognitive responses in viewers and b) the embodied quality of our responses to art. Wyeth painted this work at the Olsen's farm in Cushing, Maine, which is now a museum. We will arrange a trip to visit the Olsen's farm outside of class around your schedules. This will give us a chance to see how Wyeth manipulated the landscape to direct our experience of the work (and to see both some great artworks and spectacular fall scenery).

*** Group Drawing Installation:** If there is sufficient interest we will produce a series of Sol LeWitt style "location drawings" as a group installation in Chase Lounge (dates TBA). Each location drawing is constructed from a set of instructions that define a) the marks to be made (e.g. snap a diagonal chalk line on a tangent to a large circle that divides the drawing unevenly along the horizontal) & b) in some cases the body motion to be used to make that mark. We will generate the order of instructions, colors, and participating artists using a random number generator. Marks are made with soft pencils, oil crayons, & chalk lines using straight edges, line levels, & string compasses. Sheets of paper are constructed on site from 4 foot rolls and hung from 1x2s and picture hangers & large binder clips. Although the formal structure of each of these works is strictly defined by the instructions their realization is determined by uncoordinated (neither pre-determined nor jointly planned) sets of choices made by the individual participants in the productive process. The result is a set of formally identical, but perceptually distinct 8 x 20 foot abstract drawings. This is an optional, voluntary exercise. Your choice to participate or not will have no bearing on your grade.

SCHEDULE OF READINGS:

What follows is a provisional syllabus. This schedule may change, as may the readings within it, as a result of class interests and time constraints. Any changes will be announced in class prior to the date of the change of assignment. Also, importantly, I will let you know each day how to approach the readings for the next class, whether some readings are more important than others, and, occasionally, whether we will drop a reading from a session (it has happened). You can't get this information if you are not in class.

Topic 1: Theories of Art

What is Philosophy of Art?

Warburton	Art & Philosophy (AQ)
Carroll	What is Philosophy of Art (LYCEUM)

Form:

Warburton	Significant Form (AQ)
Bell	The Aesthetic Hypothesis (LYCEUM)

Expressionism:

Tolstoy	<i>What is Art?</i> (excerpts) (LYCEUM)
Warburton	Expression of Emotion (AQ)
Collingwood	<i>The Principles of Art</i> (excerpts) (LYCEUM)

Institutional Contexts

Danto	Art and Meaning
Warburton	Institutional Contexts (AQ)
* Dickie	The New Institutional Theory of Art (LYCEUM)
* Warburton	Family Resemblances (AQ)
* Weitz	The Role of Theory in Aesthetics (LYCEUM)

Topic 2: Art & Aesthetics

Stolnitz	The Aesthetic Attitude (LYCEUM)
Dickie	The Myth of the Aesthetic Attitude (LYCEUM)
* Carroll	Beauty and the Genealogy of Art Theory (LYCEUM)

Topic 3: Art, Meaning & Intention

Beardsley	Intentions and Interpretations: A Fallacy Revived (LYCEUM)
Carroll	Interpretation and Intention: The Debate between Hypothetical and Actual Intentionalism (LYCEUM)
*Carroll	Art, Intention, & Conversation (LYCEUM)

Topic 4: Art, Meaning & Interpretation

Carroll	Form & Function (LYCEUM)
Carroll	Power of Movies (LYCEUM)
Hasson et al	Neurocinematics of Film (LYCEUM)
* Hasson et al	Intersubject Synchronization of Cortical Activity During Natural Vision (LYCEUM)
* Fodor	Déjà vu all over again: How Danto's Aesthetics Recapitulates the Philosophy of Mind (LYCEUM)
* Grice	Meaning (LYCEUM)

Topic 5: Art, Meaning & Emotions

Goldman	Imagination & Simulation in Audience Responses to Fiction (LYCEUM)
Carroll	Simulation, Emotions, and Morality (LYCEUM)
*Neill	Empathy in (Film) Fiction (LYCEUM)

Topic 6: Art, Gesture & Meaning

Coplan	Catching Characters' Emotions: Emotional Contagion Responses to Narrative Fiction Film (LYCEUM)
Niedenthal	Embodying Emotion (LYCEUM)
Langer	Virtual Powers (LYCEUM)
Beardsley	What is Going on in a Dance? (LYCEUM)
Carroll & Banes	Working & Dancing (LYCEUM)
Galese	Embodied Simulation: From Mirror Neuron Systems to Interpersonal Relations (LYCEUM)
Bill T. Jones	Dancing to the Promised Land (Video Reserve)
Trisha Brown	ARTPIX Notebooks: Trisha Brown Early Works 1966-1979 (Video Reserve)
* Gallese & Goldman	Mirror Neurons and the Simulation Theory of Mind Reading (LYCEUM)
* Gallese	Embodied Simulation: From Neurons to Phenomenal Experience (LYCEUM)
*Iacoboni	See me, Feel Me (LYCEUM)

Bibliography:

Topic 1: Theories of Art

- Nigel Warburton, "Introduction, Art & Philosophy," *The Art Question* (New York: Routledge, 2003), 1-6.
- Noël Carroll, "Introduction," *Philosophy of Art* (New York: Routledge, 1999), 1-17.
- Nigel Warburton, "Significant Form," *The Art Question* (New York: Routledge, 2003), 9-35.
- Clive Bell, "Art as Significant Form," in eds. George Dickie, Richard Sclafani, Ronald Roblin, *Aesthetics: A Critical Anthology*, (New York: Bedford/St.Martin's, 1989), 73-83.
- Leo Tolstoy, *What is Art?* (excerpts), in ed. Stephen Ross, *Art & It's Significance: An Anthology of Aesthetic Theory*, 2nd Edition (Albany, NY: SUNY Press, 1987), 180-183.
- Nigel Warburton, "Expression of Emotion," *The Art Question* (New York: Routledge, 2003), 37-62.
- R. G. Collingwood, *The Principles of Art* (excerpts), in ed. Stephen Ross, *Art & It's Significance: An Anthology of Aesthetic Theory*, 2nd Edition (Albany, NY: SUNY Press, 1987), 194-204.
- Nigel Warburton, "Family Resemblance," *The Art Question* (New York: Routledge, 2003), 65-85.
- Morris Weitz, "The Role of Theory in Aesthetics," in ed. Peter Lamarque and Stein Haugum Olsen, *Aesthetics and the Philosophy of Art* (Malden, MA: Blackwell Publishers, 2004), 12-18.
- Arthur Danto, "Art and Meaning," in ed. Noël Carroll, *Theories of Art today* (Madison, WI: University of Wisconsin Press, 2000), 130-140.
- Nigel Warburton, "Institutional Contexts," *The Art Question* (New York: Routledge, 2003), 87-118.
- George Dickie, "The New Institutional Theory of Art," in ed. Peter Lamarque and Stein Haugum Olsen, *Aesthetics and the Philosophy of Art* (Malden, MA: Blackwell Publishers, 2004), 47-54.

Topic 2: Aesthetics & The Philosophy of Art

- Jerome Stolnitz, "The Aesthetic Attitude," in eds. George Dickie, Richard Sclafani, Ronald Roblin, *Aesthetics: A Critical Anthology*, (New York: Bedford/St.Martin's, 1989), 334-341.
- George Dickie, "The Myth of the Aesthetic Attitude," in eds. George Dickie, Richard Sclafani, Ronald Roblin, *Aesthetics: A Critical Anthology*, (New York: Bedford/St.Martin's, 1989), 342-355.

Topic 3: Art, Meaning, & Intention

- Monroe Beardsley, "Intentions and Interpretations: A Fallacy Revived," in ed. Peter Lamarque and Stein Haugum Olsen, *Aesthetics and the Philosophy of Art* (Malden, MA: Blackwell Publishers, 2004), 189-199.
- Noël Carroll, "Actual and Hypothetical Intentionalism," in *Beyond Aesthetics* (New York: Cambridge University Press, 2001), 306-317.

Topic 4: Art, Meaning, & Interpretation

- Noël Carroll, "Form & Function," *Philosophy of Art* (New York: Routledge, 1999), 137-148.
- H. P. Grice, "Meaning," in A.P. Martinich (ed.) *The Philosophy of Language*, 4th Edition (New York: Oxford University Press, 2004), pp. 92-97.
- Jerry A. Fodor, "Déjà vu all over again: How Danto's Aesthetics Recapitulates the Philosophy of Mind," in ed. Mark Rollins, *Dennett and His Critics* (Malden, MA: Blackwell Publishers, 1993), 41-54.
- Mark Rollins, "What Monet Meant: Intention and Attention in Understanding Art," *Journal of Aesthetics and Art Criticism*, 62(2), 2002, 175-188.
- Noël Carroll, "The Power of Movies," *Theorizing the Moving Image* (New York: Cambridge), 78-93.
- Uri Hasson, Ohad Landesman, Barbara Knappmeyer, Ignacio Vallines, Nava Rubin, & David J. Heeger, "Neurocinematics of Film," *Projections*, 2(1), 2008, 1-26.
- Uri Hasson, Yuval Nir, Ifat Levy, Galit Fuhrmann, & Rafael Malach, "Intersubject Synchronization of Cortical Activity During Natural Vision," *Science* 303 (5664), 2004, 1643-1640.

Topic 5: Art, Meaning, & Emotion

- Alvin I. Goldman, "Imagination & Simulation in Audience Responses to Fiction," in ed. Shaun Nichols, *The Architecture of Imagination* (New York: Oxford University Press, 2006), pp. 41-56
- Noël Carroll, "Simulation, Emotions, and Morality," in *Beyond Aesthetics* (New York: Cambridge University Press, 2001), 306-317.
- Alex Neill, "Empathy in (Film) Fiction," in David Bordwell & Noël Carroll, *Post-Theory* (Madison, WI: University of Wisconsin Press, 1996), 175-194.

Topic 6: Art, Gesture, & Meaning

- Amy Coplan, "Catching Characters' Emotions: Emotional Contagion Responses to Narrative Fiction Film," *Film Studies*, 8, Summer, 2006, 26-38.
- Vittorio Gallese & Alvin Goldman, "Mirror Neurons and the Simulation Theory of Mind Reading," *Trends in Cognitive Science*, 2(12), 1998, 493-501.
- Paula M. Niedenthal, "Embodying Emotions," *Science*, 316, 2007, 1002-1005.
- Marco Iacoboni, "Chapter 4, See Me Feel Me," *Mirroring People* (New York: Farrar, Strauss, & Giroux, 2008).
- Suzanne Langer, "Virtual Powers," from *Feeling and Form* (New York: Charles Scribner's Sons, 1953), 169-187.

- Monroe Beardsley, "What is Going on In Dance?" *Dance Research Journal* 15(1), 1982, 31-36.
- Noel Carroll & Sally Banes, "Working & Dancing," *Dance Research Journal* 15(1), 1982, 37-42.
- Vittorio Gallese, "Embodied Simulation: From Mirror Neuron Systems to Interpersonal Relations," In eds. G. Bloch and J. Goode, *Empathy and Fairness: Novartis Foundation Symposium*, 278, 3-19.
- Vittorio Gallese, "Embodied Simulation: From Neurons to Phenomenal Experience," *Phenomenology and the Cognitive Sciences*, 4, 2005, 23-48.

Date	Readings	Assignments
09/09	Warburton, "Art & Philosophy," pp. 1-6. (AQ) Carroll, "What is Philosophy of Art," pp. 1-17. (LYCEUM)	
09/14	Warburton, "Significant Form" pp. 9-35. (AQ) Bell, "The Aesthetic Hypothesis," pp. 73-83. (LYCEUM)	1-page paper (group 1)
09/16	Tolstoy, "What is Art?" pp. 180-183 (LYCEUM)	1-page paper (group 2)
09/21	Warburton, "Expression of Emotion" pp. 37-62. (AQ) Collingwood, "Expressing Emotion," 194-201. (LYCEUM)	1-page paper (everyone)
09/23	NO CLASS	group meetings with Kristen (Tuesday - Friday)
09/28	PEER WRITING CENTER VISIT	
09/30	Danto, "Art and Meaning," pp. 130-140. (LYCEUM)	1-page paper (everyone)
10/05	Warburton, "Institutional Contexts" pp. 87-118. (AQ) * Dickie, "The New Institutional Theory of Art," pp. 47-54. (LYCEUM)	1-page paper (group 1)
10/07	Stolnitz, "The Aesthetic Attitude," pp. 334-341. (LYCEUM)	1-page paper (group 2)
10/12	Dickie, "The Myth of the Aesthetic Attitude," pp. 343-355. (LYCEUM) *Carroll, "Beauty & the Genealogy of Art Theory," pp. 307-334 (LYCEUM)	4-page paper due
10/14	PEER DISCUSSION OF WRITING STRATEGIES	
10/19	Beardsley, "Intentions and Interpretations," pp. 198-199. (LYCEUM)	1-page paper (everyone)
	FALL RECESS	
10/26	Discussion: where do we stand now?	
10/28	Carroll, "Form and Function," pp. 137-148. (LYCEUM) Carroll, "Actual and *Hypothetical Intentionalism," pp. 197-213. (LYCEUM) *Fodor, "Déjà-vu All Over Again," pp. 41-54. (LYCEUM) *Grice, "Meaning," pp. 108-113. (LYCEUM)	
11/02	Carroll, "Power of Movies," pp. 78-93. (LYCEUM)	4-6 page rewrite due
11/04	Hasson et al, "Neurocinematics of Film," pp. 1-26. (LYCEUM) *Hasson et al, "Intersubjective Synchronization," pp. 1634-1640 (LYCEUM)	
11/09	Goldman, "Imagination & Simulation," pp. 41-56. (LYCEUM)	1-page paper (group 1)
11/11	Carroll, "Simulation, Emotions, and Morality," pp. 306-316. (LYCEUM) *Neill, "Empathy in (Film) Fiction," pp. 175-194. (LYCEUM)	1-page paper (group 2)
11/16	Coplan, "Catching Characters' Emotions," pp. 26-38. (LYCEUM) *Gallese & Goldman, "Mirror Neurons & Simulation," pp. 493-501. (LYCEUM)	
11/18	Niedenthal, "Embodying Emotion," 1002-1005. (LYCEUM) Iacoboni, "See Me, Feel Me," pp. 106-129 (LYCEUM)	
	THANKSGIVING	
11/30	Langer, "Virtual Powers," pp. 277-282 (LYCEUM) Beardsley, "What is Going on In Dance," 31-36 (LYCEUM)	1-page paper (everyone)
12/02	VISUAL PRESENTATION OF IDEAS (Imaging Center)	Posters due December 8
12/07	Carroll & Banes, "Working & Dancing," pp. 37-42 Gallese, "Embodying Simulation" 3-12 (LYCEUM)	Watch dance videos on Video Reserve @ Ladd
12/09	POSTER PITCH	6-8 page papers due on the exam date (NO EXAM)

* Recommended Readings