GLOBAL AESTHETICS: A Global Learning Course

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Course Number /Time / Location:
PHI 481
Time: XXXXX
Location: XXXXX
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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)

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

Email is a much more effective form of communication than phone.
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<tr>
<th>Global Learning Student Learning Outcome Addressed</th>
<th>Assessment Method</th>
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<td><strong>Global Awareness:</strong> Students will be able to demonstrate knowledge of the interrelatedness of local, global, international, and intercultural issues, trends, and systems.</td>
<td><strong>Assessment Activity/Artifact:</strong> Cosmopolitanism Debate: Is Cultural Appropriation Ever OK? <strong>Evaluation Process:</strong> Each ‘team’ will have to prepare written materials for the debate which are handed in before debate day. During our debate, every member of the team must talk or your overall team will be docked points. The winning team will receive +1 EC point. <strong>Minimum Criteria for Success:</strong> 1 page double-spaced debate day discussion sheet explaining the position of the philosopher you are assigned; 1 attempt at explaining your position during the debate; 1 brief single-spaced critical reflection after the debate discussing how the debate changed / didn’t change their mind. <strong>Sample:</strong> All students will be assessed.</td>
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<tr>
<th>Course Learning Outcome</th>
<th>Students will be able to demonstrate knowledge of the interrelatedness of global and local perspectives on art, art practices, and nature appreciation.</th>
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<td><strong>Assessment Activity/Artifact:</strong> Aesthetic Experience/Creative Engagement Project and Class Presentation <strong>Evaluation Process:</strong> Each student will be asked to engage with an aesthetic experience that is not representative of their own culture(s). These experiences can be attending a religious ceremony, attending an art exhibit, play, or musical performance. <strong>Minimum Criteria for Success:</strong> Student must write a 2-3 page paper explaining their event and relating it to course material. Student must also present this experience (in a powerpoint) to their fellow students. 5 minute presentation. <strong>Sample:</strong> All students will be assessed.</td>
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### Global Learning Student Learning Outcome Addressed

**Global Engagement:** Students will be able to demonstrate willingness to engage in local, global, international, and intercultural problem solving.

**Assessment Method**

**Assessment Activity/Artifact:**
- Public Art final paper

**Evaluation Process:**
- Each student will be required to write a final paper based on the readings in this class. The final paper will be practical in nature: students must choose a piece of artwork/artifact from one of the cultures we have discussed in class. They will have to advocate for this artwork to be installed on the FIU campus. The intent of this paper is to understand aesthetic standards from other cultures and to be able to explain beauties from unfamiliar cultures. An ancillary goal is to show the value of having access to art from a variety of cultures.

**Minimum Criteria for Success:**
- 8-10 page paper will have an introduction, a discussion of one of the relevant readings from our course, an application of this reading to the artwork chosen, and an argument for why a ‘public art at FIU’ board should choose to install this artwork.

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### Course Learning Outcome

Students will be able to defend their own aesthetic preferences, recognize the preferences of others, and negotiate the differences amongst these in the context of a decision that affects diverse people.

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### Active Learning Strategies:

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

### 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 site and will be linked to our course website. You are responsible for regularly consulting online material on CANVAS. This includes an online journal, discussion boards, and links to videos.

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

Additionally, I will make announcements in class and by e-mail through your FIU e-mail address. If you do not use your FIU e-mail address, you must set your FIU account so that it forwards your mail to your active account.
The one required text for the course is *Calliope’s Sisters: A Comparative Study of Philosophies of Art* (2nd Edition) by Richard L. Anderson. This text can be purchased online used for approx. $10.00 or rented new for $48.15. I do not care if you rent / own / share this text but you must have access to it in printed (not online) form. Please bring this text to class. (On syllabus you will see this book referred to as “CS”)

Attendance:
You may miss 2 classes without penalty. After that, your participation grade will be lowered. Excused absences will not count against you. Absences will be excused for (only) two reasons: major medical episode or religious holiday. Both of these require hard copy documentation.

Cell phones, laptops, and recording devices:
Cell phones are not permitted in class. You may not have them out (or on your desk). If I see you on the phone, you will be marked absent for the day. Laptops are encouraged and may only be used for course related activities. If I see you texting or engaging in any sort of non-course related activity on your laptop, you will be banned from using your laptop in class.

This course requires face-to-face interaction with other students and the ability to take good class notes. The technology most used in this class will be a pen and paper.

Additionally, it is my legal right to prohibit any kind of recording of this class and I exercise this right. Therefore, recording devices (audio or video) are prohibited in this class.

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.

Late written work will be penalized at 1 point a day (or part of a day) unless you have made prior arrangements with me.

Academic Misconduct:
Academic misconduct includes cheating, plagiarism, and unauthorized collaboration with other students on assignments. Academic dishonesty disadvantages honest students, and is clearly unfair to hardworking students. Instructors have a duty, therefore, to protect honest students, and to insist that they are not disadvantaged by dishonest students. For more information, see FIU’s Academic Misconduct policy (Section 2.44). There are serious consequences for academic misconduct, including suspension and expulsion from the university. **All students detected of plagiarism will be reported to the Office of Academic Misconduct and receive a provisional “0” on their assignment.** All students are deemed by the university to understand that if they are found responsible of academic misconduct, they will be subject to the Code of Academic Integrity’s procedures and sanctions, as outlined in the FIU Student Handbook. Students have the right to due process in all disciplinary situations. For additional information concerning your rights and responsibilities, please contact FIU’s Office of Student Conduct and Conflict Resolution.

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
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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.

Evaluation Criteria:

There are no make-up exams and/or assignments, there is no grading curve, and there is no extra credit. Available points are as follows:

Written work:
- Weekly Journals (8 required, 3 points each) - 24 points possible
- Aesthetic Experience written description - 8 points possible
- Advocate for art paper - 12 points possible
- Cultural appropriation example write up - 4 points possible

In-class work:
- Class participation - 10 points possible
- Aesthetic experience class presentation - 3 points possible
- Cultural appropriation example presentation - 3 points possible
- Cultural appropriation debate - 4 points possible

Exams/Quizzes:
- Midterm quiz - 10 points possible
- Final quiz - 10 points possible

Group projects:
- Group projects (3 projects, 4 points each) - 12 points possible

100 points possible

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 presentations (3 points, 2 presentations)- 6 points

Twice during the semester you will have to present individual work to the class.
(1) The first of these is during our midterm week You will have to present (5 minutes or under) your “aesthetic experience” that you sought out. Your presentation should include a powerpoint /prezi presentation that has videos/audiofiles/pictures of your experience. More information about this assignment will be given in class and I will present a model for you to work off of. You will be basing this assignment off of written work you will be handing in.
(2) The second presentation will require you present a potential example of morally problematic cultural appropriation and will take the form of your last presentation. You will be basing this assignment off of written work you will be handing in.
Aesthetic experience paper – 8 points
Each student will be asked to engage with an aesthetic experience that is not representative of their own culture(s). These experiences can be attending a religious ceremony, attending an art exhibit, play, or musical performance. Student must write a 2-3 page paper explaining their event and relating it to course material. This paper will be the research needed for the first of your in-class presentations.

Cultural Appropriation write-up – 4 points
Each student will be asked to find a potential example of cultural appropriation. You will have to describe the example and explain, according to one of the theories we will be discussing, why it might count as an example of morally problematic cultural appropriation. This assignment should be two pages double spaced and will be handed in on CANVAS. This assignment will be the research needed for the second of your in-class presentations.

Cultural Appropriation debate – 4 points possible
You will be assigned a team and will be expected to submit debate materials. Your debate materials will comprise 2 points of your score. The other 2 points are for your performance in the debate. More details for the debate will be given in class.

Participation – 10 points
You may miss 2 classes without penalty. After that, your participation grade will be lowered by -2 per absence. Excused absences will not count against you. Absences will be excused for (only) two reasons: major medical episode or religious holiday. Documents of these require hard copy documentation. One of our learning goals 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. You cannot complete this goal if you are not present.

Journals (3 points each, 8 required) – 24 points
You will be required to submit 8 private journals during the term (on CANVAS). Attendance includes being prepared with questions. Each journal entry should contain the following three things: (1) a brief (5 sentences) rehearsal of the main argument in the text, (2) two questions about the text, and a brief statement (2-4 sentences) of your opinion. Journal entries are turned in on CANVAS by the start of class. These are designed to encourage class participation and are designed to help you answer your papers. Journals must be submitted before class the day we discuss that reading and cannot be handed in late.

Midterm and Final 10 points each – 20 points
There will be two in-class examinations. Each will be worth 10% of your final grade. The final quiz will be cumulative and will occur during our examination period. The midterm and final will be composed of short answer essay questions. Both examinations will be in class and will require a blue book. The final quiz will occur the last day of class. You will receive a list of possible questions one week ahead of the exams.

Group projects (3 projects, 4 points each)- 12 points
There will be three “team” projects during the course of the class. You will be graded individually for your contribution to the project but you are expected to work as a group. Groups will be assigned and you will have a different group for each of the three assignments. Each project is worth 4 points.

Advocate for Art Final Paper – 12 points
This paper will be due the Monday of finals week (the week after classes). Each student will be required to write a final paper based on the readings in this class. The final paper will be practical in nature: students must choose a piece of artwork/artifact from one of the cultures we have discussed in class. They will have to advocate for this artwork to be installed on the FIU campus. The point of this paper is to understand aesthetic standards from other cultures and to be able to
explain beauties from unfamiliar cultures. An ancillary goal is to show the value of having access to art from a variety of cultures. The paper should be 8-10 pages and will have to include an introduction, a discussion of one of the relevant readings from our course, an application of this reading to the artwork chosen, and an argument for why a ‘public art at FIU’ board should choose to install this artwork.

**SCHEDULE OF READINGS AND ASSIGNMENTS**
*(readings are to be completed before class the day the reading is assigned)*

**WEEK 1: Introduction to the course**

Guiding questions: What is comparative aesthetics? What is global aesthetic?
Tuesday: Introduction to the course

Thursday: “Comparative Aesthetics.” In Jerrold Levinson (ed.), *The Oxford Handbook of Aesthetics* (FIU Libraries online)

**WEEK 2: Yoruba Aesthetics**

Guiding questions: How has Yoruba art influenced Eurocentric art? Are Yoruba artifacts art?
Tuesday: Yoruba Aesthetics (Chapter 6 CS) & Clive Bell and Primitivism (PDF)


Group 1 Assigned

**WEEK 3: Navajo Aesthetics**

Guiding questions: What counts as “Western” aesthetics”? What is the “Western” distinction between high and low art? Between art and craft? How does this relate to Navajo aesthetics?
Tuesday: Navajo Aesthetics (Chapter 5 CS)

Thursday: Kathy M’Closkey “Towards an Understanding of Navajo Aesthetics” (PDF)

**WEEK 4: Aboriginal Australian Aesthetics**

Guiding questions: How do cultures change overtime? How does this impact their art? How does globalism change art cultures? What counts as cultural appropriation?
Tuesday: (Chapter 3 CS)


**WEEK 5: Chicano/a Aesthetics & Culocentrist Body Aesthetics**

Guiding questions: How can we represent cultures without being essentialists about identity? How do we think of bodily beauty as part of our aesthetic traditions?
Tuesday: “A lesson in “rasquachismo” art: Chicano aesthetics & the “sensibilities of the barrio” by Maria Anderson (PDF) and Amalia Mesa-Bains "Domesticana": The Sensibility of Chicana Rascuache” http://v1.zonezero.com/magazine/essays/distant/zdomes2.html

Thursday: “Tienes Culo? How to Look at Vida Guerra" By Karina L. Cepedes-Cortes and Paul C. Taylor (PDF)

Group 1 Projects due Friday by 11:59pm.

WEEK 6: Euro-American Aesthetics
Guiding questions: What is an aesthetic experience? What sorts of aesthetic experiences do we have outside of ‘art’ spaces (e.g., museums, concert halls, etc.). How do we use aesthetic terms in our everyday life?

Tuesday: Selections from Dewey (PDF) and Dewey in the Stanford Encyclopedia of Philosophy (https://plato.stanford.edu/entries/dewey-aesthetics/)


Group 2 Assigned

WEEK 7: Aztec and other Pre-Columbian Aesthetics
Guiding questions: What does de-Colonizing aesthetics mean? How do we have aesthetic experiences with architecture? How does philosophy infuse our artistic practices?

Tuesday: Aztec Aesthetics (CS Chapter 7)

Thursday: James Mallie “Aztec Philosophy” Encyclopedia of Philosophy http://www.iep.utm.edu/aztec/ (Sections 1, 5, 6,7 only)

WEEK 8: Student Presentations & Midterm

Tuesday: Students will come to class ready to present (5 minutes) their ‘aesthetic experience.’

Thursday: We will have an in-class short answer essay question midterm. Please bring a blue book. A list of question will have been provided last Thursday.

WEEK 9: Japanese Aesthetics
Guiding questions: How does moving away from pictorial images as our paradigmatic form of aesthetic experience impact our account of aesthetics? What rituals do we have in our current lives that are aesthetic in nature?

Tuesday: Saito, Yuriko “Japanese Aesthetics,” The Encyclopedia of Aesthetics. (FIU Library) and Japanese Aesthetics (CS pg. 223-230)

WEEK 10: Indian Aesthetics: Rasa Theory
Guiding questions: How do we read texts from cultures/epochs that are not our own? Can texts from other cultures inform our lives?
Tuesday: Aesthetics in Early India: Rasa and the Theory of Transcendental Enjoyment (CS Chapter 8) and Rasa in Encyclopedia of Aesthetics (FIU Library)

Thursday: Kathleen Marie Higgins “An Alchemy of Emotion: Rasa and Aesthetic Breakthroughs” (PDF)

Group 2 Projects due Friday 11:59 pm

WEEK 11: Primary Text Week: Rasa Theory
Guiding questions: How do we engage with plays? How are emotions involved in aesthetic appreciation?
Tuesday: A Rasa Reader, Selections (PDF)

Thursday: A Rasa Reader, Selections (PDF)

Group 3 Assigned

WEEK 12: Are Aesthetic Preferences Universal?
Guiding questions: Are our brains hardwired to prefer some shapes over others? How could we devise experiments to prove / disprove the “Savannah hypothesis?”
Tuesday: Dutton “Are Aesthetic Preferences Universal?” (PDF)

Thursday: Shiner “But they don’t have our concept of art?” (PDF)

Week 13: Is cultural appropriation ever okay?
Guiding questions: Is cultural appropriation ever okay? Can I be influenced by cultures other than my own in my work and still be respectful toward cultural difference? What makes cultural appropriation morally problematic?
Tuesday: AestheticsforBirds Roundtable: Coleman, Liao, and Matthes

Thursday: AestheticsforBirds Roundtable McLeod, Strohl, Taiwo, and Young

Week 14: Is cultural appropriation ever okay?
Tuesday: Presentations

Thursday: Debate

Group 3 Projects due Friday 11:59 pm
Week 15: Wrapping up and Final Quiz
   Tuesday: Wrapping up themes and review for final quiz

   Thursday: Final quiz