

Syllabus

for course at second level

Theorizing Art I: Fundamental Issues

7.5 Higher Education Credits

Teori kring konst I: grundläggande problem

7.5 ECTS credits

Course code: KV5225
Valid from: Autumn 2009
Date of approval: 2009-05-20
Department: Department of History of Art
Subject: History and Theory of Art

Decision

This syllabus has been approved by the board of the Department of History of Art 2009-05-20.

Prerequisites and special admittance requirements

University education on a basic level of at least 180 higher education credits, corresponding to the equivalent of a Bachelor's degree, or relevant work experience, as well as skills in English documented by an international proficiency test, advanced level (TOEFL, IELTS or Cambridge First Certificate) unless English is native language. Furthermore, the student has to be accepted and enrolled in Curating Art. International Master's Programme in curating Art, including Management and Law, 120 Higher Educating Credits in its entirety.

Course structure

| Examination code | Name | Higher Education Credits |
|------------------|---|--------------------------|
| 1100 | Theorizing art I: some fundamental issues | 7.5 |

Course content

The course module aims at providing insight into a number of issues fundamental for the theory and philosophy of art. It will discuss how influential theorists and philosophers have dealt with questions such as: What is art? What is an art work? How does art have meaning? These and similar issues relevant to the philosophy of art are highlighted through close readings of primary sources and discussions in seminars. Attention is furthermore directed to how the art philosophical material relate to the viewer of art and to the art field at large.

Learning outcomes

Having completed the course the student has demonstrated an ability to

- in an analyzing and reasonable way describe the essential features in some of the central ideas and theories discussed in the course module
- argue in favour of (or against) the reasonableness of these theories
- critically evaluate the accuracy of these theories

Education

Seminars

Forms of examination

a) The following methods of examination are used: Oral individual presentations and take-home exam. In order

to pass the course module, the student must also participate in a recurring and obligatory seminar series.

b) Grades are given according to a criterion referenced seven-point scale:

A = Excellent

B = Very Good

C = Good

D = Satisfactory

E = Adequate

Fx = Insufficient

F = Fail

c) The grading criteria for this course are to be distributed at the beginning of the course.

d) A grade of at least E on all modules is required in order to obtain a grade for the whole course

e) A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

Transitional rules

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under 21 e still hold.

For information about transitional rules for courses in the older pre-Bologna system the student counsellor or director of studies at the Department of Art History should be contacted.

Required reading

An Introduction to the Philosophy of Art, red Richard Eldridge. Cambridge: Cambridge University Press, 2003

The Oxford Handbook of Aesthetics, red J. Levinson. Oxford: Oxford University Press, 2003

Compendium with texts by

Excerpts from Collingwood, R. G., The Principles of Art; Heidegger, Martin, "The Origin of the Work of Art"; Schopenhauer, Arthur, The World as Will and Representation; Wollheim, Richard, Art and Its Objects,

and the following articles:

*Danto, Arthur, "The Artworld," Journal of Philosophy, 61 (1964), s. 571-584

*Gaskell, Ivan, "Being True to Artists," Journal of Aesthetics and Art Criticism, 61 (2003), s. 53-60

*Goodman, Nelson, "Words, Works, Worlds," Erkenntniss, 9 (1975), s. 57-73

*Goodman, Nelson, "Implementation of the Arts," Journal of Aesthetics and Art Criticism, 40 (1982), s. 281-283

Hanson, Karen, "How Bad Can Good Art Be?" ur Jerrold Levinson (red.), Aesthetics and Ethics: Essays at the Intersection, Cambridge: Cambridge University Press, 1998

*Sutton, Tiffany, "How Museums Do Things without Words," Journal of Aesthetics and Art Criticism, 61 (2003), s. 47-52

*Walton, Kendall, "Categories of Art," Philosophical Review, 79 (1970) s. 334-367

* the article is published electronic.