

PHIL516 GE (22583) “Non-Western” Aesthetics

Global Aesthetics

SPRING 2016

COURSE INFORMATION

Class Days: TTH
Class Times: 2-3:15
Class Location: SH213

Office Hours Times: TTH 12:30-1:45; W 11-12
(and by appointment; Fridays are usually open)
Office Hours Location: AL473A wawrytko@mail.sdsu.edu

Course Overview

- Description from the Official Course Catalog
How non-Western cultures developed aesthetic theories complementing, challenging, or expanding more familiar Amero-eurocentric theories. Historical and contemporary works representing a spectrum of non-Western philosophies.
- Description of the Purpose and Course Content
“Creativity is the power to reject the past, to change the status quo, and to seek new potential . . . the power to act.”
Ai Weiwei

Can aesthetics—commonly defined as the study of beauty—have any relevance in a world obsessed with Big Data and technology? You may be surprised who thinks it does. Nobel Prize winning Physicist **Neils Bohr**, who was influenced by Cubist painting, observed “When it comes to atoms, language can be used only as poetry.” Beauty inspired such diverse creative geniuses as **Albert Einstein** and **Steve Jobs**, who in turn transformed the way we think and live.

Li Zehou, a contemporary philosopher of aesthetics, has analyzed the “aesthetics fever” that gripped China following the tumultuous Cultural Revolution (1966-1976); Li concluded “any study of aesthetics must be a philosophical one that includes elements of the poetry of life, science, and the social and historical aspects of contemporary life” (Four Essays on Aesthetics: Toward a Global View).

After a review of competing theories of aesthetics, we will delve into specific examples of applied aesthetics, guided by several key questions:

- Is the philosophy of aesthetics unique to Amero-eurocentric philosophy?
- What aesthetic theories of other cultures complement, challenge, or expand on more familiar theories?
- Why is art valued in various cultures? Or perceived as a threat?
- How have the roles and status of the artist evolved over time and across cultures?
- Under what circumstances does the artist function as an agent of change—
aesthetically, socially, and politically?
- Are modernism and post-modernism in fact manifestations of a schizophrenic
mindset perpetrated by Amero-eurocentric culture that is threatening to infect
the entire globe?



We will engage with historical and contemporary works in multiple media representing a full spectrum of philosophies around the globe—Asia, Africa, South and Central America. Students will pursue indepth independent research into areas of personal interest, complementing their major emphasis identifying “western” as well as “non-western” expressions of aesthetics.

Student Learning Outcomes

1. apply critical thinking skills to philosophical theories
2. locate aesthetic concepts and texts in broader contexts
3. recognize the value of engaging diverse and challenging perspectives
4. integrate global and local perspectives
5. negotiate differences among forms of aesthetics across cultures
6. illustrate relevance of concepts and values across boundaries

- **Real Life Relevance**

“Don’t be trapped by dogma—which is living with the results of other people’s thinking,” Steve Jobs

This course will challenge the presumption of Amero-eurocentric monopoly over the areas of aesthetics, beauty, and art in general. This will require us to delve into contemporary analyses from cognitive science, with specific reference to research on the bilateral brain. Many questions will be raised. For example, to what extent has the language/logic/analytic left brain mired us in a data-driven, vulture capitalist mindset of the Amero-eurocentric world fueled by “success” oriented education that worships human reason while devaluing the art, creativity, and compassion of the symbolic, holistic right brain? How has this deluded perspective fomented contemporary crises, steeped in an either/or dualism that pits religion against science? modernism against fundamentalism? culture against culture? What resources can be found in Global Aesthetics to heal such rifts by envisioning nondualistic, both/and alternative approaches to life and relationships?

“On the basis of task-related imaging studies in normal human subjects, it has been suggested that two attention systems exist in the human brain: a bilateral dorsal attention system involved in top-down orienting of attention and a right-lateralized ventral attention system involved in reorienting attention in response to salient sensory stimuli.”; “Spontaneous neuronal activity distinguishes human dorsal and ventral attention systems,” Michael D. Fox, et al., PNAS 103:26, June 27, 2006, 10046-10051.

- **Relation to Other Courses**

Course topics resonate with philosophical courses (351 Chinese Philosophy; 353 Buddhist Philosophy; 565 Asian Philosophies) as well as courses in such disciplines as Asian Studies, Psychology, and Religious Studies.

Enrollment Information

Prerequisite: upper division or graduate standing

- **Adding/Dropping Procedures**

Add a Class: You may add classes while using any of the search options. While viewing a list of classes, choose the "ADD" option on the right side. Choosing this option will take you to a page where you must confirm your enrollment in the class. Be sure the course has been added before moving on.

If you know the schedule number of the course you wish to add or if the schedule number is suppressed on the section you wish to add, choose the "Add a Class" option from the menu on the left. Enter a schedule number and add code (if you are adding once classes have begun) to add a course to your current class schedule.

Drop a Class/Substitute a Class: You may drop a class through "My Registration," or you may substitute one class for another. By entering the schedule number of the course you wish to drop and the schedule number of the course you wish to add, the system will perform a search to see if your desired course is available. If it is, then you may substitute that class for the one you want to drop. Through substitution, you don’t drop one class until you are sure you are able and eligible to get into another one.

Course Materials

- **Required Materials**

Yolaine Escande, Vincent Shen and Chenyang Li eds., *Inter-culturality and Philosophic Discourse* (Cambridge, 2013)

Martin Heidegger, “Six Basic Developments in the History of Aesthetics,” *Nietzsche*, vol. I (Harper Collins, 1991).

Journal of Aesthetic Education, Vol. 35, No. 4 (Winter, 2001), Symposium on Non-Western Aesthetics.

Yasunari Kawabata, “Japan, the Beautiful and Myself”;

http://www.nobelprize.org/nobel_prizes/literature/laureates/1968/kawabata-lecture.html

Li Zehou and Jane Cauvel, *Four Essays on Aesthetics: Toward a Global View* (Lexington, 2006).

Iain McGilchrist, *The Master and His Emissary: The Divided Brain and the Making of the Western World* (Yale University, 2009).

Friedrich Nietzsche, “How the ‘True World’ Finally Became a Fable,” *Twilight of the Idols Or, How One Philosophizes with a Hammer*, trans. Walter Kaufmann.

S. A. Wawrytko, “The Interpenetration of Art and Philosophy in East Asian Poetry: The Metaphysical Threat to the Platonic Hierarchy,” *The Polish Journal of Aesthetics*, 32; 1, 2014, 31-50.

ONLINE RESOURCES—materials will be posted on BLACKBOARD periodically (Course Documents for class notes and other new materials; Assignments for exams). Online forums also can be set up as required.

If internet access is a problem alert the instructor!

- Recommended Materials

Ai Weiwei, <http://www.spiegel.de/international/world/spiegel-interview-with-chinese-artist-ai-weiwei-a-898533.html>

Anthony Giddens, *Modernity and Self-identity: Self and Society in the Late Modern Age* (Plenum Press, 1978).

Li Zehou, *The Chinese Aesthetic Tradition* (University of Hawai'i Press, 2010).

Louis A. Sass, *Madness and Modernism: Insanity in the Light of Modern Art, Literature and Thought* (University of Harvard Press, 1992).

Louis A. Sass, *The Paradoxes of Delusion: Wittgenstein, Schreber, and the Schizophrenic Mind* (Cornell University, 1994).

Stephen Toulmin, *Cosmopolis: The Hidden Agenda of Modernity* (1st Edition 1992).

Materials include assigned textbooks and readings posted on Blackboard.

- Make use of the online course materials available via Blackboard. Access to these materials is available once you have registered for the course.
- Complete readings and dates of assignments are indicated on the syllabus.
- Check email on a daily basis.

Course Structure and Conduct

- **Style of the Course:**
The objective is to merge instructor presentations with active discussion sessions concerning scheduled readings. Free writing exercises on assigned readings will be incorporated on a weekly basis. Class attendance is assessed based on these commentaries. Other assignments include take-home essays and EWBS reports (template below). Questions for the take-home essay exams will be distributed at least two weeks prior to the due date.
- **Technology Utilized in the Course:** Blackboard, PowerPoint presentations, online videos
- **Due Dates for Assignments and Exams**

ASSIGNMENT	FORMAT	DUE DATE
commentaries on readings 100 pts	in-class	weekly
two short essays 200 pts, 100 per essay	take-home essays, analyzing the WHAT and WHY of I "western" aesthetics II "non-western" aesthetics	Feb 16 March 15
research brainstorming 100 points	a series of sessions to share and compare progress in research; editorial board for online publication	March 8 April 7
research presentation and written report 200 points	campus symposium for students to discuss their findings culminating in professional article	May 3 May 10
haiku composition 200 points (plus prizes!)	the HOW of Global aesthetics from talking the talk to walking the walk	April 28
comprehensive final exam 200 pts	essays, written in class questions provided 2 weeks before exam date	May 10 1-3 p.m.
1000 total		
	Every student is entitled to ONE emergency extension of one week—see syllabus for details.	

- **Grading Scale**
Evaluative Criteria for Essay Examinations

D D+ C- C C+ B -B B+ A- A

1 2 3 4 5 6 7 8 9 10

1# nearly non existent// 5 # average// 10 # exceptional

D—deficient resources (stream of consciousness? whatever!) 61-70

C—you came to class AND took adequate notes (you tell me what I told you) 71-80

B—you came to class, took adequate notes AND demonstrate comprehension of the class materials, with an emphasis on primary sources 81-90

A—you came to class, took adequate notes, demonstrate comprehension of class materials, AND show evidence of original thinking 91-100

JUST THE FACTS—journalist mode

COMPREHENSIVENESS did you answer the question?
the whole question?
and nothing but the question?

ACCURACY/ANALYSIS have you given a faithful presentation of class material?
have you checked definitions of key terms and topics?

PHILOSOPHIZING—asking why

CLARITY have you expressed yourself clearly?
how well have you communicated your points?

TEXTUAL SUPPORT have you demonstrated that you have read and understand class readings/materials?
have you included page references for quotations?

STRUCTURE/ORGANIZATION have you planned out your discussion?
have you offered logical arguments for your views?
have you included evidence from the texts?

TRANSCENDENCE—your contributions

CREATIVE INSIGHT have you gone beyond class discussions, contributing your own original thinking?
have you evolved from passive Great Faith to engaged Great Doubt, moving toward insights from the Great Death of delusion?

PHYSICAL PRESENTATION have you checked your spelling, grammar, syntax?
is your paper readable and orderly?
does it accurately reflect the time and effort you devoted to the assignment?

- Excused Absence Make-up Policies:

Each student is entitled to one emergency extension, not to exceed one week from the original due date, by prior arrangement with the instructor. Try to avoid contacting the instructor the day the assignment is due. A request for an extension should be made by the due date (one per customer) online or in person.

Students with Disabilities

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Academic Honesty

The University adheres to a strict [policy regarding cheating and plagiarism](http://www.sa.sdsu.edu/srr/conduct1.html). These activities will not be tolerated in this class. Become familiar with the policy (<http://www.sa.sdsu.edu/srr/conduct1.html>). Any cheating or plagiarism will result in failing this class and a disciplinary review by Student Affairs.

Examples of Plagiarism include but are not limited to:

- Using sources verbatim or paraphrasing without giving proper attribution (this can include phrases, sentences, paragraphs and/or pages of work)
- Copying and pasting work from an online or offline source directly and calling it your own
- Using information you find from an online or offline source without giving the author credit

- Replacing words or phrases from another source and inserting your own words or phrases
- Submitting a piece of work you did for one class to another class

If you have questions on what is plagiarism, please consult the [policy](http://www.sa.sdsu.edu/srr/conduct1.html) (http://www.sa.sdsu.edu/srr/conduct1.html) and this [helpful guide from the Library](http://infodome.sdsu.edu/infolit/exploratorium/Standard_5/plagiarism.pdf):(http://infodome.sdsu.edu/infolit/exploratorium/Standard_5/plagiarism.pdf)

Turnitin

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. You may submit your papers in such a way that no identifying information about you is included. Another option is that you may request, in writing, that your papers not be submitted to Turnitin.com. However, if you choose this option you will be required to provide documentation to substantiate that the papers are your original work and do not include any plagiarized material.

Exam and Quiz Instructions

SUBMISSIONS

The ability to express oneself clearly and persuasively in English is a very valuable marketable skill, especially since so few people possess such an ability. It requires practice, refinement, and perseverance.

PROCEDURE going paperless to respect the environment!!!

1. online submission preferred, submit a SINGLE file
2. The file name should include ONLY your surname followed by the course number and the number of the exam.
3. Format—Microsoft Word or rich text; no google files please!

CONTENTS

1. Label responses using the number of the question being answered.
2. Include page references for your text citations.
3. A 500 level class is oriented toward advanced students and has corresponding expectations of effort and competence.

Include a completed evaluation form at the end of the exam (template provided below).

THIS IS NOT A CORRESPONDENCE CLASS! Papers dropped off at the beginning of class by students who subsequently leave will be consigned to the waste basket. Papers left in the instructor's departmental box or office will be similarly disposed of, registering as a grade of F. Using class time to complete your assignment is a sign of poor planning, so do not show up at the end of class beaming with your just completed your assignment.

EXTENSIONS Each student is entitled to one emergency extension of the due date, not to exceed one week from the original due date, by prior arrangement with the instructor. Try to avoid contacting the instructor the day the assignment is due. A request for an extension should be made by the due date (one per customer) online or in person.

RE-SUBMISSIONS In the interest of pedagogical perfection, essays may be re-submitted for a change of grade. This policy is not intended to produce rewrites, but is intended to allow you to respond to questions raised about your original presentation.

1. **Do not** rewrite the original essay; no change of grade will be forthcoming if you simply correct grammatical inconsistencies and misspellings.
2. **Do** include the original essay, as corrected by the instructor, with your new submissions.
3. **Do** respond to points raised in the instructor's comments and supply any additional information requested to substantiate your arguments.
4. **Do** make use of class texts as evidence for your arguments.

Prior to reworking your essay, it is recommended that you speak with the instructor to clarify what needs to be done in your particular case. There is no double jeopardy in force, meaning that your grade will not be lowered (although it may remain unchanged).

Re-submissions of all essays will be accepted up until and including the last day of classes (week 15). No resubmissions will be accepted after that time. Students are expected to keep a copy of all work, in the unlikely event that their paper is mislaid.

CHECK-LIST FOR ESSAY EXAMINATIONS

This class is structured on the self-power principle of Monkey Buddhism!!!

If you have difficulties completing the take-home assignments and/or are disappointed in your grade, pose the following questions to yourself and respond candidly. If you can honestly answer “yes” to all of them, we have something to talk about. If not, you need to work on your study habits.

1. Have I read the assigned articles at least once prior to class?
2. Did I read and follow the various Guidelines included in the syllabus? Did you keep in mind the Evaluative Criteria as you constructed your essay?
3. Did I mark places in readings that were unclear or confusing?
4. Did I ask for clarification of these points?
5. Did I reread the articles prior to attempting to answer the exam questions?
6. Did I understand what the exam was asking of me and how to accomplish these tasks? If not, did I ask for clarification?
7. Did I outline my arguments prior to sitting down to write the exam?
8. Did I review and edit my rough draft(s) before turning in the assignment?
9. Did I start working on the exam in a timely manner?

GUIDELINES FOR READING PHILOSOPHICAL TEXTS

1. WHAT is the subject under discussion, what problem or question is the author addressing?
2. WHY is this a problem or open question?
WHY is the author concerned with the problem/question?
3. What solution is being proposed to the problem/question?
4. HOW has the author arrived at that solution? What arguments and evidence have been advanced?
5. Can we ACCEPT this solution? Why or why not?

GUIDELINES FOR WRITING ESSAY EXAMINATIONS

answer the question, the whole question, and nothing but the question

- I. SOURCES course texts class notes
 discussions/ both in and outside of class
 CREATIVE THINKING!!!

Other sources, such as encyclopedias and websites, are NOT recommended, as they tend to result in added confusion for students. Concentrate on the class texts—these are your most reliable resources and what I will be looking for as I read your work.

- II. FORMAT outline your material beforehand
 WHAT do you want to say?
 HOW can it best be stated?
 WHY do you hold these views?
 ORGANIZE the material in argument form: "given these facts, X must be true".

CREDIT your sources, using page references from the text; don't misrepresent the ideas of others as your own.

There is a word for that, PLAGIARISM!!!

- III. CONTENT There are no definitive answers to the questions asked, only sound (true premises combined with validly drawn conclusions) or unsound arguments, that is, arguments that make varying degrees of sense and those that are nonsense. The aim of these kinds of questions is to give students the opportunity to deal with the theoretical and practical issues of philosophy, and in so doing demonstrate their ability to apply their knowledge of the subject. In short, the aim is to invite you to PHILOSOPHIZE!

Exams and Assignments

Course requirements (see also Assignments) regular attendance, READ TEXTS PRIOR TO CLASS

Description of the course environment

Students are encouraged to develop a timeline for the semester to plan the tasks required.

You will need to bring the relevant course texts to class each meeting.

Estimated time commitment

assignment	estimated hours
1. class readings	2 weekly
2. independent research	several hours per week recommended
3. take-home essays	2-4 per essay
4. haiku composition	dependent on ability to shift attention from dorsal to ventral
5. Preparation for Final Exam	3-6

Guidelines for students' participation

EMAIL ETIQUETTE

Include your official NAME as it appears in class records, the CLASS in which you are enrolled, the SEMESTER enrolled; DO NOT expect a long response.

As befits a course in Philosophy, assignments are largely oriented toward an essay format. However, questions are often phrased in such a way as to engage the writer's imagination and intuition as well as testing intellectual acumen.

AESTHETICS IS NOT DATA-DRIVEN, IT IS FOCUSED ON EPISTEMOLOGICAL METHODOLOGIES

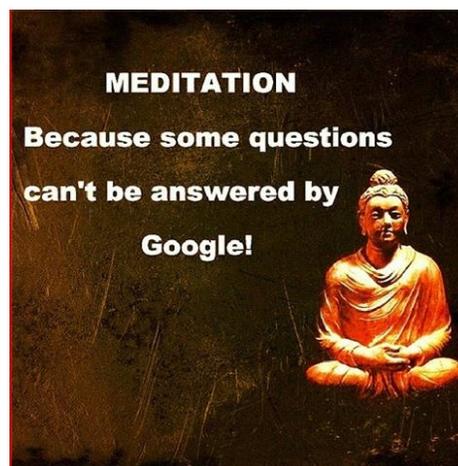
You will not find the answers to such questions in a book or online—not even in Wikipedia! You need to stand under the course material in order to formulate your own answer.

Marc Tucker, President National Center on Education and the Economy, has observed: "One thing we know about creativity is that it typically occurs when people who have mastered two or more quite different fields use the framework in one to think afresh about the other. Intuitively, you know this is true. Leonardo da Vinci was a great artist, scientist and inventor, and each specialty nourished the other. He was a great lateral thinker. But if you spend your whole life in one silo, you will never have either the knowledge or mental agility to do the synthesis, connect the dots, which is usually where the next great breakthrough is found."

These observations are supported by recent research in cognitive science, which suggests that the power of the human brain is grounded in its interconnectivity—**how** we process data rather than mere accumulation of Big Data:

"brain scaling shifts the predominant circuit organization from one primarily linked to sensory-motor hierarchies to a noncanonical form vital to human thought. . . . Although prefrontal cortex is markedly expanded, so too are the temporal and parietal association regions, suggesting a coordinated increase in distributed cortical territories."

Randy L. Buckner and Fenna M. Krienen, "The evolution of distributed association networks in the human brain," *Trends in Cognitive Sciences*, December 2013, Vol. 17, No. 12, Special Issue: The Connectome, 648-665.



How to participate in the course

"If you want to live your life in a creative way, as an artist, you have to not look back too much. You have to be willing to take whatever you've done and whoever you were and throw them away. What are we, anyway? Most of what we think we are is just a collection of likes and dislikes, habits, patterns. At the core of what we are is our values, and what decisions and actions we make reflect those values." Steve Jobs

THE LIFE OF THE CLASSROOM

A civilized means to the end of promoting efficacious interchanges in a classroom environment, thereby maximizing your increasingly large tuition investment as well as the likelihood that you will (a) learn something from the class and (b) actually pass the class with a decent grade.

1. ALWAYS check to be certain your CELL PHONE is disengaged and will not disturb the class (you will be asked to submit an Accident Report for any cell phone intrusions explaining why you should not have 50 points deducted from your class score)
2. If you must ARRIVE LATE OR LEAVE EARLY please enter or exit the room in the least obtrusive manner, using a back entrance if possible and keeping disruptive noise to a minimum
3. ALWAYS ask permission to TAPE CLASS LECTURES; not to do so is a violation of the speaker's intellectual property; if permission is granted it is made on the assumption that the recording will be for your personal use only
4. Avoid PERSONAL CONVERSATIONS during class time
5. Please RESIST THE TEMPTATION TO LEAVE BEFORE CLASS IS OVER, which creates disruptions that do not allow your fellow students to hear the instructor's closing remarks
6. Use of COMPUTERS in the classroom is highly discouraged. Respect the right of your fellow students to be free from auditory and visual distractions emanating from your screen.

TEXTING, SURFING THE NET, OR BEING HOOKED UP TO EARPHONES DURING CLASS DOES NOT CONSTITUTE CLASS ATTENDANCE.

Suggestions for additional points welcomed!

If you have difficulty with any course links please alert the instructor.

Texts and materials

Required Texts

Yolaine Escande, Vincent Shen and Chenyang Li eds., *Inter-culturality and Philosophic Discourse* (Cambridge, 2013)

Martin Heidegger, "Six Basic Developments in the History of Aesthetics," *Nietzsche*, vol. I (Harper Collins, 1991).

Journal of Aesthetic Education, Vol. 35, No. 4 (Winter, 2001), Symposium on Non-Western Aesthetics.

Yasunari Kawabata, "Japan, the Beautiful and Myself";

http://www.nobelprize.org/nobel_prizes/literature/laureates/1968/kawabata-lecture.html

Li Zehou and Jane Cauvel, *Four Essays on Aesthetics: Toward a Global View* (Lexington, 2006).

Iain McGilchrist, *The Master and His Emissary: The Divided Brain and the Making of the Western World* (Yale University, 2009).

Friedrich Nietzsche, "How the 'True World' Finally Became a Fable," *Twilight of the Idols Or, How One Philosophizes with a Hammer*, trans. Walter Kaufmann.

S. A. Wawrytko, "The Interpenetration of Art and Philosophy in East Asian Poetry: The Metaphysical Threat to the Platonic Hierarchy," *The Polish Journal of Aesthetics*, 32; 1, 2014, 31-50.

Optional Texts

Ai Weiwei, <http://www.spiegel.de/international/world/spiegel-interview-with-chinese-artist-ai-weiwei-a-898533.html>

Anthony Giddens, *Modernity and Self-identity: Self and Society in the Late Modern Age* (Plenum Press, 1978).

LEARNING OUTCOMES/CLASS SCHEDULE

CORE DEFINITIONS

<p>Jan 21 defining: aesthetics “western” “non-western” global</p>	<p>Course Overview David Brooks, “When Beauty Strikes” Intro (PP) The Art of the Garden: A Cross-Cultural Comparison (PP)</p>
<p>Jan 26 do you know what you don’t know? the WHAT of “western” & “non-western” aesthetics</p> <p>Is the philosophy of aesthetics unique to Amero-eurocentric philosophy?</p> <p>What aesthetic theories of other cultures complement, challenge, or expand on more familiar theories</p>	<p><u>moving beyond geographical simplicities</u> the global origins of art the Greek inheritance of the Amero-eurocentric worldview</p> <p>The Geneology of Aesthetics (PP)</p> <p>Wawrytko, “Sedimentation in Chinese Aesthetics and Epistemology: Synthesizing Confucian & Buddhist Perspectives to Creatively Navigate From Modernization & Modernity to Post-Modernity & Beyond”</p>
<p>Jan 28</p> <p>Are modernism and post-modernism manifestations of a schizophrenic mindset perpetrated by Amero-eurocentric culture that is threatening to infect the entire globe?</p>	<p><u>assessing the sickness of the status quo</u></p> <p>Nietzsche, “How the ‘True World’ Finally Became a Fable,” <i>Twilight of the Idols Or, How One Philosophizes with a Hammer</i>, trans. Walter Kaufmann</p> <p>Martin Heidegger, “Six Basic Developments in the History of Aesthetics,” Nietzsche, vol. I</p>
<p>Feb 2, 4</p> <p>the WHY of “non-western” aesthetics</p>	<p><u>the sickness spreads, and is countered</u> “Appropriation” and Colonialism</p> <p>Edward Said, <i>Orientalism</i>(excerpts)</p> <p>Blocker, “Non-Western Aesthetics as a Colonial Invention,” <i>Journal of Aesthetic Education</i></p> <p>THE ARTS: more than mere icing on the cake of civilization (PP)</p>

Feb 9, 11 What aesthetic theories of other cultures complement, challenge, or expand on more familiar theories?	Li Zehou, <i>Four Essays on Aesthetics: Toward a Global View</i> I Aesthetics
Feb 16, 18	II Beauty
Feb 23, 25	III The Aesthetic Experience
March 1, 3	IV Art
March 8	Brainstorming session
March 10 Why is art valued in various cultures? Or perceived as a threat? How have the roles and status of the artist evolved over time and across cultures?	S. A. Wawrytko, "The Interpenetration of Art and Philosophy in East Asian Poetry: The Metaphysical Threat to the Platonic Hierarchy"
March 15-24	<i>Inter-culturality and Philosophic Discourse</i> selected chapters

SPRING BREAK MARCH 28-APRIL 1

April 5	review session
April 7	Brainstorming session
April 12, 14 the HOW of Global aesthetics from talking the talk to walking the walk	Kawabata, "Japan, the Beautiful and Myself" http://www.nobelprize.org/nobel_prizes/literature/laureates/1968/kawabata-lecture.html
April 19 Under what circumstances does the artist function as an agent of change—aesthetically, socially, and politically?	Wawrytko, "Aesthetic Principles of Epistemological Awakening: Bi 比 and Xing 興 in Basho's Haiku Pedagogy," <i>Interculturalism and Philosophic Discourse</i>
April 21	Basho selections
April 26 walking the walk of epistemological awakening	Haiku Composition
April 28	Linked verse contest
May 3	Aesthetics Symposium
May 5	Review and overview for final exam

FINAL EXAM, May 10 1-3 p.m.

Wawrytko ESSAY EVALUATION CRITERIA	deficient resources (stream of conscious- ness? whatever!) D 61-70	regular attendance accurate notes (you tell me what I told you) C 71-80	+ comprehension of materials, including primary sources B 81-90	+ original thinking, creative approach to topics A 91-100
JUST THE FACTS	journalist mode			
Comprehensiveness did you answer the question, the whole question, and nothing but the question?				
Accuracy and Analysis have you provided a faithful presentation of the topics, and explained key points?				
PHILOSOPHY	asking "why?"			
Clarity have you expressed your thoughts clearly? have you endeavored to communicate with the reader?				
Textual Support did you demonstrate you read and comprehended class materials by including evidence from the texts?				
Structure and Organization have you planned out your discussions? offered logical arguments for claims?				
TRANSCENDENCE	your contribution			
Creative Insight Have you gone beyond class discussions, offering unique observations based on original thinking?				
not part of grade				
Physical Presentation Have you checked spelling, grammar, syntax; is your paper readable and orderly?				

