

UNIVERSITY OF GUELPH
DEPARTMENT OF PHILOSOPHY

PHIL 6150 (01) European Philosophy II

Winter 2014

COURSE OUTLINE

Instructor: Jeff Mitscherling / jmitsche@uoguelph.ca
Office: MacKinnon 323
Extension: 53197
Office hours: Tuesday & Thursday 1-2:20

Class meets: Monday 11:30-2:20, Macdonald Stewart Hall 231

Description:

This is a seminar course dealing with “Continental” approaches to aesthetics and philosophy of art. After a few introductory lectures on the history, each meeting will be devoted to the presentation and discussion of one or two papers on a particular author, work or collection of works.

Method of Evaluation:

Each student will submit two papers, both dealing with the same author &/or topic: (i) a purely expository paper (a book report, basically) and (ii) a critical analysis or illustration. The critical paper will be presented as a seminar in class; the expository paper must be distributed to all participants a week before the presentation of the seminar paper.

We shall establish the seminar topics and order of presentations at our first class meeting (13 January).

Some Possible Seminar Areas, Topics, & Authors:

Music:	Husserl, Ingarden
Literature:	Ingarden, Heidegger, Adorno, Gadamer, Jauss, Iser
Film:	Ingarden, Deleuze
Painting:	Sartre, Merleau-Ponty, Heidegger, Gadamer
Aesthetic Experience:	Heidegger, Gadamer, Ingarden, Dufrenne
Ontology of the Work of Art:	Heidegger, Gadamer, Ingarden, Dufrenne
Art, Society, and Culture:	Horkheimer, Adorno, Marcuse

Standard Statements – Graduate Course Outlines

The following are standard statements for inclusion on all course outlines (adapted with permission from the College of Arts).

E-mail Communication

As per university regulations, all students are required to check their <uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course in writing, with your name, id#, and e-mail contact. See the graduate calendar for information on regulations and procedures for Academic Consideration:

http://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/sec_d0e1400.shtml

Drop Date

The last date to drop one-semester courses, without academic penalty, is Friday 7 March. Two-semester courses must be dropped by the last day of the add period in the second semester. Refer to the Graduate Calendar for the schedule of dates: <http://www.uoguelph.ca/registrar/calendars/graduate/current/sched/sched-dates-f10.shtml>

Academic Misconduct

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection. The Academic Misconduct Policy is detailed in the Graduate Calendar: http://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/sec_d0e1687.shtml

Recording of Materials

Presentations which are made in relation to course work—including lectures—cannot be recorded in any electronic media without the permission of the presenter, whether the instructor, a classmate or guest lecturer.

Resources

The Graduate Calendar is the source of information about the University of Guelph's procedures, policies and regulations which apply to graduate programs:

<http://www.uoguelph.ca/registrar/calendars/graduate/current/>

PHIL 6150(01) Winter 2014 – Provisional Schedule of Class Meetings

Monday	6 January	no class [first class meeting on 13 January]
Monday	13 January	lecture/discussion
Monday	20 January	lecture/discussion
Monday	27 January	seminar(s)
Monday	3 February	seminar(s)
Monday	10 February	seminar(s)
Monday	17 February:	Winter Break
Monday	24 February	seminar(s)
Monday	3 March:	seminar(s)
Monday	10 March:	seminar(s)
Monday	17 March:	seminar(s)
Monday	24 March:	seminar(s)
Monday	31 March:	seminar(s)

Partial Bibliography

Existentialism:

Arturo B. Fallico, *Art & Existentialism* (Englewood Cliffs: Prentice-Hall, Inc., 1962).

Friedrich Nietzsche, *The Birth of Tragedy*

Jean Paul Sartre, *Imagination,...*

-----, *Nausea,...*

Hermeneutics:

Hans-Georg Gadamer, *Truth and Method* (New York: Continuum, 1975).

-----, *The Relevance of the Beautiful ...*

Jeff Mitscherling, Tanya DiTommaso, Aref Nayed, *The Author's Intention* (Lanham, MD: Lexington Books [Rowman & Littlefield]).

Paul Ricoeur, *The Conflict of Interpretations: Essays in Hermeneutics*, tr. Don Ihde (Evanston: Northwestern U. Press, 1974).

Phenomenology:

Mikel Dufrenne, *The Phenomenology of Aesthetic Experience*, tr. Edward S. Casey, Albert A. Anderson, Willis Domingo, Leon Jacobson (Evanston: Northwestern U. Press, 1973).

-----, *In the Presence of the Sensuous: Essays in Aesthetics*, ed. Mark S. Roberts and Dennis Gallagher (Atlantic Highlands: Humanities Press International, 1987).

Martin Heidegger, *Poetry, Language, Thought*, tr. Albert Hofstadter (New York: Harper Colophon, 1971).

-----, *Being and Time*, tr. John Macquarrie & Edward Robinson (New York: Harper & Row, 1962).

-----, *The Basic Problems of Phenomenology*, tr. A. Hofstadter (Bloomington: Indiana U. Press, 1988).

Roman Ingarden, *The Work of Music and the Problem of Its Identity*, tr. Adam Czerniawski (Berkeley: U. of California Press, 1986).

-----, *The Literary Work of Art*, tr. George Grabowicz (Evanston: Northwestern U. Press, 1973).

-----, *The Cognition of the Literary Work of Art*, tr. Ruth Ann Crowley & Kenneth R. Olson (Evanston: Northwestern U. Press, 1973).

-----, *Ontology of the Work of Art*, tr. Raymond Meyer with John T. Goldthwait (Athens: Ohio U. Press, 1989).

Victor Kocay, *Le langage de Roman Ingarden* (Hayen: Mardaga, 1996).

Maurice Merleau-Ponty, *The Primacy of Perception*, tr. J. M. Edie (Evanston: Northwestern U. Press, 1964).

-----, *Sense and Non-Sense*, tr. Hubert L. & P.A. Dreyfus (Evanston: Northwestern U. Press, 1964).

Jeff Mitscherling, *Roman Ingarden's Ontology and Aesthetics* (Ottawa: U. of Ottawa Press, 1997).

Poststructuralism:

Jacques Derrida, *Dissemination*, tr. Barbara Johnson (Chicago: U. Of Chicago Press, 1981).

-----, *Writing and Difference* (Chicago U. of Chicago Press, 1978).

-----, *Speech and Phenomena And Other Essays on Husserl's Theory of Signs*, tr. David B. Allison (Evanston: Northwestern U. Press, 1973).

John M. Ellis, *Against Deconstruction* (Princeton: Princeton U. Press, 1989).

Mark Krupnick, *Displacement: Derrida and After* (Bloomington: Indiana U. Press, 1987).

Christopher Norris, *Derrida* (London: Fontana Press, 1987).

John Sturrock, *Structuralism* (London: Paladin, 1986).

Reception Theory / Reader-Response Theory:

Robert C. Holub, *Reception Theory: A critical introduction* (London & New York: Methuen, 1984).

Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Baltimore: Johns Hopkins U. Press, 1978).