

IDSVA SYLLABUS
Seminar IV, Part 3
Form, Being, Ideology

Course Number: 801.3
Course Name: Seminar IV, Part 3: Form, Being, Ideology
Dates: September 7 – December 18, 2010, Online
Format: Online & Teleconference
Instructor: Professor Seth Kim-Cohen
Credits: 3 Credits

Course Description:

In Seminar IV, Parts 1 & 2 we reengaged the aesthetics of Kant & Hegel and extended our discussion with a broad leap to contemporary thinking of Kantian and Hegelian philosophy. In Seminar IV, Part 3 we will open these various issues to a much wider field of inquiry, cutting across eighteenth- and nineteenth-century aesthetic and theoretical discourse as we work our way into 20th and 21st century concerns: form, being, and ideology. The course moves across these issues toward an intertextual critique of tendencies in contemporary visual culture.

Learning Objectives:

- To underscore how the legacy of Modernist philosophy and aesthetics foregrounds the importance of questions of form, being, and ideology.
- To explore contemporary attitudes toward form, being, and ideology, and to develop a “mental map” of recent thinking on these topics.
- To further refine and advance critical thinking and writing skills, through an intensive engagement with the history of ideas in philosophy, art, and aesthetics.

Course Requirements:

At the end of readings three (Gasche') and six (Bowie), Professor Kim-Cohen will post a question on IDSVA Seminars asking you to submit a 1500 word analysis of the intertextual relations among the three texts most recently read and discussed in Open Class Forum. A final question will ask students to discuss the intertextual relations among the seminar texts and will be due on December 18. The final essay should be 2500 – 3000 words

Professor Kim-Cohen will conduct individual telephone calls every other week, starting the second week of the course. On alternate weeks, starting the third week of the course, we will have a group conference call involving all students in the seminar.

Students are expected to collaborate and converse on Open Class Forum, sharing ideas, asking questions, testing understandings.

Late submissions will be accepted but not given credit unless prior arrangements have been made with Professor Kim-Cohen. Extensions are granted on a case-by-case basis in response to special circumstances.

All materials should be delivered to Professor Kim-Cohen via First Class and to IDSVA Submission Storage. Submitted documents must be titled with both the document name and email subject line according to the following format:

famillyname, givenname_801.3_assignment #_yymmdd
(e.g., “Jones, Sally_801.3_assignment 1_100223”).

Assessment:

Grades will be determined by assessment of the following:

- Contributions to Open Class Forum and seminar conference calls (30%);
- Interim writing assignments and individual calls with Professor Kim-Cohen (30%);
- Final Essay (40%).

Recommended Texts:

Audi, Robert, ed. *The Cambridge Dictionary of Philosophy* (Second Edition). Cambridge: Cambridge UP, 1999.

Caygill, Howard. *A Kant Dictionary*. Oxford: Blackwell, 1995.

Required Texts (in order of reading):

1. Heidegger, Martin. *Basic Writings*. Ed. David Farrell Krell. San Francisco: Harper, 1993. ❖: pp. 89-342.
2. Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore and London: The Johns Hopkins University Press, 1976. (Be sure to read the Translator’s Preface.)
3. Gasche’, Rodolphe. *The Idea of Form: Rethinking Kant’s Aesthetics*. Stanford: Stanford UP, 2003.
4. Lyotard, Jean-Francois. *The Inhuman*. Trans. Geoffrey Bennington and Rachel Bowlby. Stanford: Stanford University Press, 1991.
5. Rancière, Jacques. *The Future of the Image*. Trans. Gregory Elliott. London: Verso, 2007.
6. Bowie, Andrew. *Aesthetics and Subjectivity: from Kant to Nietzsche*. Manchester: Manchester UP, 2003. ❖: Introduction, Chapters, 1, 2, 5, 8, Conclusion.
7. Nietzsche, Friedrich. *The Gay Science*. Ed. Bernard Williams. Cambridge: Cambridge University Press, 2001.
8. Jay, Martin. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkeley: University of California Press, 1994.

9. Dyson, Frances. *Sounding New Media: Immersion and Embodiment in the Arts and Culture*. Berkeley: University of California Press, 2009.

Reading Schedule:

Each Sunday, at the end of the reading period for a given text, one student will post a synopsis of the assigned reading on Open Class Forum. This synopsis should include a brief overview of the text, key ideas, questions to the group. This should not be a formal paper, but a presentation of ideas - "A Beginners Guide" to the assigned text. The poster assumes the role of 'expert' on the text and leads the discussion on Open Class Forum and Conference Call discussion. (The assigned student's name is listed in bold after each reading. And, yes, some students have two assigned readings, while others have only one. We will balance this out in the Spring semester.)

Sept 7	Heidegger (pp. 89 – 342) ❖
Sept 13 & 20	Derrida (pp. ix – 93, including “Translator’s Preface”) ❖ **
Sept 27	Gasché
Oct 10	Writing Assignment 1 Due
Oct 11	Lyotard
Oct 18	Rancière
Oct 25	Bowie (Introduction, Chapters, 1, 2, 5, 8, Conclusion) **
Nov 7	Writing Assignment 2 Due
Nov 8	Nietzsche
Nov 15 & 22	Jay**
Nov 29	Dyson
Dec 13	Final Paper Due

❖ The Heidegger & Bowie texts are page-limited (not the whole book).

** Texts with two asterisks receive two weeks of our attention (Derrida & Jay).

Writing Schedule:

Assignment 1:	Due Oct 10
Assignment 2:	Due Nov 7
Final Essay:	Due Dec 13