

Chapter 21: Connecting to Aesthetics

BIG IDEAS

Background

Like bookends, Chapter 21 opens and closes with the question of whether remixing original art is still art, raising questions of originality and copyright violation. The treatment of this topic could benefit from sections of Units 2 and 3 (Metaphysics and Ethics), where students were presented with material on authenticity and the self (SE pp. 118-119, cf. SE p. 276), critical awakening of the self, and plagiarism (SE pp. 217-218). Since students are writing an essay as their culminating activity for the unit (assessment of learning), here is an occasion to direct them to the ideas in Appendices 1 and 2 on how to develop their own thoughts, thus avoiding charges of plagiarism (SE pp. 544-553).

About Chapter 21

Earlier discussions of rationalism and formalism in art (Chapters 19 and 20) come into play more subtly in this chapter, with consideration of geometrical and scientific relationships to art. The political dimension, explored in Chapter 20 in relation to Plato, also comes to the fore in this chapter, connecting this chapter with Unit 6 on political philosophy and movements for social change.

Features

In this chapter, the following features are included to help students make personal connections and/or deepen their understanding of aesthetics. You may use all or some of these features as explained in the table that follows.

Feature	Student Textbook Page(s)	Opportunity for Assessment	Strategies for Classroom Use
Philosophy in Everyday Life	520-521	Develop a journal topic based on question 2 (use BLM J).	Music is central to student life, so this feature will appeal to their sense of injustice when music is governed by authorities. "Who knows what's best?" they may ask. Policing what they hear in the classroom offers a concrete example, such as avoidance of hip hop because of the use of expletives.
Youth Voices	533	Debate the merits of government censorship, trying to bring out both sides. See the debate assessment rubric (BLM G), even if only informally assessing as learning.	Without concrete examples (kindling), the debate will not catch fire. Ask students if art should be stopped from perpetrating hate crimes. This will show them that some boundaries do exist, even for people who are self-identified libertarians or relativists. When is art to be considered pornographic or even child pornography? New legislation came out in the 1990s controlling the display and transmission/transportation of child pornography. Are there criteria for separating a depiction of a child's bath scene from the obscene exploitation of children? See, for instance, Paul Peel's painting of his own children standing naked in front of a fireplace, <i>After the Bath</i> (1890), hanging in the AGO. http://www.arthistoryarchive.com/arthistory/canadian/images/PaulPeel-After-the-Bath-1890.jpg

- There are ethical as well as aesthetic considerations in the reuse of images and remixing of music, raising questions of plagiarism versus co-creation. (SE pp. 519-520)
- As we saw in Chapter 20, recognizing the power that art has to affect societies and the moral character of people, philosophers like Plato and Aristotle have often called for the legislation of art, especially music. It remains a contentious aspect of the governance of peoples in countries like Afghanistan, Pakistan, and Iran. (SE pp. 520-521)
- Math and science are related to art, especially in the areas of music and architecture, but also in compositions for paintings, drawings, and sculptures. (SE pp. 522-528)
- Art plays a vital role in the preservation and transformation of culture, and thus it plays a political role for both conservatism and social change. (SE pp. 529-537)
- Aesthetics can also be applied to popular culture, including video games and current music, again questioning whether a remix of an original is still to be considered art. (SE pp. 538-539)

continued

Feature	Student Textbook Page(s)	Opportunity for Assessment	Strategies for Classroom Use
Making Connections	537	As students may not be familiar with the movie <i>Persepolis</i> , ask them to critique a political film they do know, and generate questions similar to the ones provided in the feature, but suited to the movie they have chosen.	Students may not know about the 1979 revolution in Iran. Consider giving them background information on that revolution, but also bringing it up to date with the Green Revolution after the 2008 elections in Iran, and the more recent Arab Spring in North Africa, Bahrain, Syria, and Yemen. How did art play into the protest movements in these uprisings, or in their celebration and commemoration afterwards?
Philosophical Reasoning in Context	541	A reflective journal could come out of the question posed at the end of this feature, on whether there is a “proper” Appeal to Authority. (See BLM J.)	Referring to the fallacy of contradiction, tell students, as Thomas Aquinas once said, you should never base your argument on authority. See if students catch the contradiction in that statement. Is the institutional theory of art giving recognition to the prevalence of this fallacy, pointing to how people generally defer to curators or genuflect to conductors in accepting what is presented as high art?

Learning Goal

Students will become aware of the belief that music has a powerful influence on character, and then consider whether it should be regulated by authorities. They then discover scientific and mathematical bases of art, and question whether these subjects inform or define our concept of beauty.

Teaching Plan 1 (SE pp. 518-528)

Activity Description

The opening discussion of music (SE pp. 519-521), like a grand entrance or opening movement in an opera or concerto (*forte*), sets up later topics in the chapter, such as the politics of art and the remixing of original works of art in popular culture (discussed in Teaching Plan 2; also see SE pp. 531-539). We begin by throwing students into an ethical dilemma over an artist’s right to alter or reproduce the works of others, and of the state to restrict the performance and distribution of art. The decrescendo or shift into the topic of science and math (SE p. 522) will come as a *divertimento*: an interesting diversion from the building tension set up at the beginning of the chapter. Although teachers may be tempted to rush through this interlude (*scherzo*), or diminish its tone (*pianissimo*), it does set up what might be considered the foundation or principles for rationalist and/or formalist governance of the arts, akin to the ancient idea of divine proportions artists and architects were expected to incorporate in their work.

Assessment Opportunities for Chapter Questions

The table below summarizes assessment opportunities for selected chapter questions, which are relevant to this teaching plan.

Assessment Type	Assessment Tool	Feature Questions	Section Questions
Assessment as Learning	Group discussion	1-2, SE p. 521	
Assessment for Learning	Self directed inquiry, or journal entry		1-3, SE p. 528

Resources Needed

Make copies of this Blackline Master:

- BLM J Journal Writing Guide

Possible Assessment of Learning Task

The topic of music and science, prompted by the CTV documentary *The Musical Brain* (see Teaching Strategy 3), makes for an interesting journal entry (see BLM J).

Assessment (For/As Learning)

As teachers move through each chapter, opportunities will be highlighted to provide assessment for/as learning in preparation for assessment of learning at the end of each chapter.

Timing

225 minutes
(three 75-minute classes)

Learning Skills Focus

- Responsibility
- Collaboration
- Independent work
- Organization
- Self-regulation
- Initiative

Task/Project	Achievement Chart Category	Type of Assessment	Assessment Tool	Peer/Self/Teacher Assessment	Learning Skill	Student Textbook Page(s)	Blackline Master
Discussion of <i>plunderphonics</i>	Thinking	As	Group inquiry	Self	Responsibility	519	
Fractals	Knowledge; Communication	For	Group PowerPoint presentation	Peer; teacher	Initiative		
Drawing on the right side of the brain	Application	As	Individual drawing exercise	Self; peer	Independent work		
Progress check on culminating activity essay	Communication	For	Rough draft or outline of essay	Teacher (and peer for spelling and grammar)	Independent work; responsibility		BLM 19.1

Prior Learning Needed

There are sections on neurobiology earlier in the student textbook that may help in approaching this topic—science and aesthetics—giving perspective on materialist approaches to metaphysical and epistemological questions (see SE pp. 120-126, 274).

Teaching/Learning Strategies

1. We jump right into an ethical problem around the reproduction of other artist's work, and whether this, too, is art or a form of plagiarism. Canada is reputed to have rather lax copyright laws, making it a haven for illegal reproductions of films, CDs, and DVDs. Under pressure from the United States, Canada has brought in get-tough legislation to protect intellectual and creative property rights. Ask the class whether a *plunderphone* (Oswald's neologism, referenced on SE p. 519) is different from other forms of pirating, as he claims, or whether it, too, constitutes a violation. For an interview with Oswald (1994) on *plunderphonics* and related topics, see:

<http://media.hyperreal.org/zines/est/intervs/oswald.html>

To hear some of Oswald's remixed music, with bio, visit:

<http://www.allmusic.com/artist/john-oswald-p5953/discography>

For Oswald's more recent photography and videography work, featured at the Edward Day Gallery on Queen Street, Toronto (some of which contains nudity), see:

http://www.edwarddaygallery.com/artist_John_Oswald.htm

For biographical information on Oswald, including Governor General's awards and images, see:

<http://individual.utoronto.ca/relliott/oswald.html>

2. The topic of legislating music brings in political philosophy (see Plato, SE pp. 390, 416-418). Here is an opportunity to contrast conservatism with liberalism (see SE pp. 394-395, 401, 422-427), as well as challenges to state authority (SE pp. 396-397) and duties of citizens (SE pp. 437-438).

Underground music can be found on the Internet, such as this site for undiscovered bands:

<http://www.futurebands.com/>

CitySounds.fm plays tunes live from the radio, offering selected cities all around the world:

<http://citysounds.fm/>

3. The transition into science and art can be made easier by turning to the science of music. Consider this as a rich opportunity for a journal entry (BLM J). Is there a mathematical or neurological basis to beauty in music? Highly recommended is the CTV documentary, *The Musical Brain*, which includes Sting, Wyclef Jean, Michael Bublé, and Feist. Musical icon Sting undergoes an MRI to help study the influence of music on his brain. Look up the following link to see a clip of the documentary:

<http://www.veoh.com/watch/v2067939348aKHTtY>

Another interesting clip on this subject is found at this link:

http://www.youtube.com/watch?v=_FkdDX--IaU

An interesting interview that probes the cross over between music and science is found at this link:

<http://www.psychologytoday.com/articles/200009/music-the-mind>

A full-length video about music and the mind is found at this link:

<http://www.youtube.com/watch?v=ZgKFeuzGEns>

4. Leonardo da Vinci remains the focal point for any study of the connections between science and art. His drawings of flying machines, fetuses, and human anatomy can be accessed on the Internet (Google Images offers numerous examples), and the archaic style will be of great interest to many adolescents steeped in da Vinci allure from novels and films like *The Da Vinci Code* and video games like *Assassin's Creed*. The so-called Renaissance man dabbled in many fields instead of specializing, making the word *dilettante* (which hardly applied to da Vinci) non-pejorative for the generally educated person. *The Notebooks of Leonardo da Vinci* is found at this link:

<http://www.gutenberg.org/ebooks/5000>

DI Ask students to apply their doodling skills to create a set of da Vinci-like drawings that anticipate a new invention or expose a hidden reality about human and/or animal nature.

5. The more general topic of science and aesthetics can be approached through inquiry into aesthetic criteria for theories and formulas, also an entry into mathematics. The question of whether scientific ideas and technologies are “invented” or “discovered” takes us back to constructivism (the role of creativity in scientific constructivism, SE pp. 356-357), or questions of realism and nominalism (SE p. 285).

Look up the following video title on YouTube to explore the question of beauty in physics:

Murray Gell-Mann: Beauty and truth in physics

6. Math offers a rich field of investigation for some students, including those who are inclined toward math and those who want to improve their technique as artists. Architecture is a good place to start, such as the Parthenon in Athens or Gaudi’s Sagrada Familia cathedral in Barcelona (with its spiral towers and staircases). Look up the following video title on YouTube, which may be of interest to students:

NOVA | Optical Tricks of the Parthenon | PBS

Acc Students who are interested in learning about the golden ratio and Fibonacci sequence), should check out these video clips:

<http://www.youtube.com/watch?v=BHXN3LVwlK0&feature=related>

<http://www.youtube.com/watch?v=suiDK6ljAc8&NR=1>

<http://www.youtube.com/watch?v=oV7qz3h2Pds&feature=related>

7. Fractal geometry is another spectacular area where math and art merge, as in the planetary landscapes of science-fiction films or in fashion design and architecture. Students could create a PowerPoint presentation of fractals and present it to the class (assessment for learning). The NOVA documentary *Hunting the Hidden Dimension* (below, in five parts) explains fractals—self-replicating patterns—and their use in familiar objects like cellphones (antennas):

<http://www.youtube.com/watch?v=OnrsWN47pg4&feature=related>

http://www.youtube.com/watch?v=2gkxps4w_I&feature=related

<http://www.youtube.com/watch?v=Vj7HT2ex6MI&feature=related>

<http://www.youtube.com/watch?v=r3kunT3IAzY&feature=related>

<http://www.youtube.com/watch?v=xPg0o-TPwtA>

DI Students could create their own fractal art, or search for fractals in poetry, etc. Benoit B. Mandelbrot (1924–2010) is one of the pioneering mathematicians responsible for the discovery of fractals. As he noted, upon closer inspection, fractals are found in nature (tree limbs, broccoli, coral, etc.), in early Japanese prints such as Katsushika Hokusai’s *The Great Wave off Kanagawa*, and in traditional or modern versions of Indian paisley print. Check out these examples:

Katsushika Hokusai’s *The Great Wave off Kanagawa* (nineteenth century), in which the larger wave is made up of smaller waves:

http://upload.wikimedia.org/wikipedia/commons/0/0a/The_Great_Wave_off_Kanagawa.jpg

Indian paisley print used in the fashion design of these tunics:

<http://www.utsavsarees.com/indowestern/images/paisley-print-tunics.jpg>

Designer Satya Paul uses fractals in her design of sarees:

<http://www.sareedreams.com/wp-content/uploads/2007/09/fractals.jpg>

Acc Students seeking an enrichment opportunity could consider the metaphysical links between the origins of the self and the mathematical harmonies found in math, drawing, and music. Look up the following video title on YouTube:

Gödel, Escher, Bach - Lecture 1: Part 1 of 7

8. It would be remiss not to have one artistic activity in this aesthetics unit. One activity that students often enjoy is from Betty Edwards' book *Drawing on the Right Side of the Brain*. Premised on the theory that our creative side is focussed in the right hemisphere of the brain, and the logical-symbolic side in the left (a contestable theory, but not lacking entirely in empirical evidence), she recommends that students copy an existing drawing by turning it upside down. This breaks up the left-brain habit of seeing the object symbolically, as in the way children often depict houses and people in simplistic or symbolic ways. Flipping the image forces students to think abstractly and just draw lines or patterns, not as recognizable things like hands or heads, animals, etc. Art students in ateliers do this type of activity to shift their perspective, turning the drawing sideways or upside down. Use any black and white picture; students copy it in pencil or charcoal on a piece of paper (upside down). Play music in the background during this activity to create a quiet studio atmosphere conducive to creative work. It is amazing how many students who felt they couldn't draw suddenly produce something they are proud of and willing to display.

Here are links to an explanation of the theory and a drawing exercise you can use or modify:

<http://www.drawright.com/theory.htm>

<http://www.drawright.com/vaceface.htm>

Acc Here is an example of a student creating her own YouTube clip about Betty Edwards' theory, clearly explaining the neuroscience of drawing:

The brain & drawing

(Note: Betty Edwards has a series of drawing tutorials available on YouTube.)

9. Conduct a progress check on students' culminating activity essays, using BLM 19.1 as a guide to help students target for success.

Acc Suggest topic changes or blocking out the essay in stages of submission (outline, draft, final) if the essay is not progressing.

Text Answers

Page 521: Philosophy in Everyday Life

- a) Whether one considers experimental music from underground countercultures to be a source of vitality or a decadent threat to culture will depend on how conservative he or she is, and how familiar he or she is with the history of cultural movements like the beatniks, jazz, early rock-n-roll, heavy metal, disco, and punk rock (depicted in Figure 21-3, SE p. 521).
b) The genre that qualifies as underground music today might include rap and hip hop, although these have now gone mainstream. See former rapper Tupac Shakur, SE p. 448, as a possible test case for discussion. Another question to consider: Is anything really "underground" today, or is all music cultivated by the music industry? On this phenomenon, as a feedback loop, see *The Merchants of Cool* (FRONTLINE, PBS):
<http://www.pbs.org/wgbh/pages/frontline/shows/cool/view/>
2. To stimulate this discussion on whether governments have the right—in order to promote the social good—to ban music or make it a mandatory subject of study in school, consider parallels: the government controls pornography and the distribution

of hate literature, and it does require attendance in school until age 16 (truancy laws) as well as the taking of certain subjects, such as math, English, and even physical education. Philosophical reasoning skills and terminology that students might apply to their answers while considering the legislating of music: Are we drawing a faulty analogy to other things that are subject to government control (such as pornography and hate literature)? Are we succumbing to an Appeal to Authority instead of reasoning for ourselves? Does the government, in effect, institutionalize what we deem to be in good taste (playing on the institutional theory of art)?

Page 528: Section questions

1. Figures 21-7, 21-10, and 21-11 (SE pp. 526-527) show how the *Mona Lisa*, Parthenon, and Mondrian's abstract painting all incorporate mathematical relations of proportion, such as the golden ratio (Figure 21-9, SE p. 527) and the Fibonacci sequence (Figure 21-6, SE p. 525). For other examples of the golden section in art and architecture, see:

<http://britton.disted.camosun.bc.ca/goldslide/jbgoldslide.htm>

The geometric relations contribute to the formalist theory of art, suggesting that we innately see symmetries as beautiful. Even representational works of art are compositionally framed (e.g., the way a landscape is situated on the canvas) so as to draw the viewer's eye into the painting. Empirical studies have been done to observe how the viewer's eye moves across the canvas, lending credibility to formal elements that make for beautiful composition (e.g., *Mona Lisa* is representational art). Some artists deliberately play with disproportion, as in the enlarged hands of Rodin's sculptures and the elongated necks of Modigliani's women.

2. Although it would be hasty or an overgeneralization to suggest that there is a single artistic method, even within a single form of art, let alone across the gamut of art forms, there are foundations that pertain to all of the arts: basics of composition found in painting, architecture, music, and choreography. Leonardo da Vinci offers the paradigm case (Figure 21-5, SE p. 524), but so do the grand masters, after which the atelier or studio approach to drawing and painting is modelled. There is agreement among many people that there is a craft or body of technique (including familiarity with materials and colour theory) in each art form, which must be learned before one begins to create. In contrast to this long process of technical mastery, however, one might hold up the expressive paintings of children. A recent study found that people *can* distinguish between the works of renowned artists such as Klee and Chagall from the paintings of children, based on technical aspects of the work. The idea that some people hold upon seeing impressionist art that "My kid could have done that" does not hold up well upon inspection. A good test case is Canadian artist Paterson Ewen's router-on-plywood works, seen at the Art Gallery of Ontario:

<http://www.ago.net/paterson-ewen>

3. The question of scientific realism (exact representation) in science-fiction films also appeared in Chapter 13 (Chapter Review question 9, SE p. 339), with the "annoying silence" in Kubrick's film *2001: A Space Odyssey* that realistically portrayed the lack of sound in the vacuum of space, due to the absence of atmosphere (or air) to carry sound waves. Do we want to hear explosions in the vacuum of space, or have the realism of silence? Many shows that purport to be scientific, such as *Criminal Minds* or *CSI*, may in fact be playing on our fears as psychodrama instead of giving

an accurate picture of the psychological profiles of serial killers and real limits of current forensic science. After all, it's entertainment and theatrical fiction, not realism, that we tend to want on TV and in the movies.

Whether science can be an art is interesting when you consider the role of illustration in teaching skills such as surgery. Medical illustrators can convey some things artistically that photographs cannot reveal. The human bodies that are shown filled with resin in the unit opener (SE p. 468) also bring human anatomy into striking relief, as a merger of art and science. Perhaps the same can be said for imagery taken by electron microscopes or the Hubble Space Telescope, the aesthetic quality of laws of nature, such as $E=mc^2$, and the elegance of cosmic string theory (see SE pp. 365-366).

Teaching Plan 2 (SE pp. 529-543)

Learning Goal

Students will better appreciate the role of art in society, probing further the questions that opened the chapter, such as: When is it right or wrong to alter or reproduce another artist's work of art? Does the state have a right or obligation to govern art that is produced within its borders?

Activity Description

In the second half of Chapter 21, we shift from the relationship of math and science to art (explored in the first half of the chapter) to the social domain, with a focus on the politics of art, protest art, feminist theories of art, and questioning whether pop culture is art. Returning to the concerto motif used in Plan 1, you might consider all of these subjects to be a rondo or canon, where each movement overlaps the other and cycles back in dynamic accord. Another way of viewing this shift is that we are *remixing* the shift in epistemology from foundationalism to post-foundationalism (SE pp. 274-288), where instead of focusing on divine proportions, the focus is on forms of communal agreement and games of truth or solidarity that determine beauty and value.

Assessment Opportunities for Chapter Questions

The table below summarizes assessment opportunities for selected chapter questions, including questions in the Chapter Review, which are relevant to this teaching plan.

Assessment Type	Assessment Tool	Feature Questions	Section Questions	Chapter Review Questions
Assessment as Learning	Class debate	1, SE p. 533		
Assessment as Learning	Self- or group inquiry	1-5, SE p. 537		
Assessment for Learning	Self-directed inquiry		1-3, SE p. 538	
Assessment for Learning	Small group discussion		1-5, SE p. 540	
Assessment as Learning	Group discussion or self-reflection	1, SE p. 541		
Assessment for Learning	Graphic organizer and application			1-2, SE p. 542
Assessment as Learning	Self or group extension projects			3-8, SE pp. 542-543

Resources Needed

Make copies of these Blackline Masters:

- BLM 21.1 Artist as Dissident
- BLM 16.2 Social Drama Theory and Political Change
- BLM 19.1 Unit 7 Culminating Activity: What Counts as Art?

Possible Assessment of Learning Task

The politics of art is a good journal topic (refer students to BLM J). See Chapter Review questions 3 and 6, SE pp. 542-543, to help prompt students' journal responses. Chapter Review question 4 (SE p. 542) asks students to write a one-page essay, which teachers may choose to mark.

DI Ask students to create or perform a piece of political art, and ask the class to first interpret it before the artist reveals the intent behind their work.

Assessment (For/As Learning)

As teachers move through each chapter, opportunities will be highlighted to provide assessment for/as learning in preparation for assessment of learning at the end of each chapter.

Task/Project	Achievement Chart Category	Type of Assessment	Assessment Tool	Peer/Self/Teacher Assessment	Learning Skill	Student Textbook Page(s)	Blackline Master
Politics of art	Knowledge; Thinking; Communication	As	Self-inquiry; journal	Teacher	Independent work	531-537	BLM 21.1, BLM 16.2, and BLM J
Protest art	Application	As	Artistic media to convey a social message	Self; peer; teacher	Initiative	533	BLM 16.2
Progress check on culminating activity	All	For	Interview; blocking of remaining work to complete essay	Teacher	Organization; self-regulation	548-549	BLM 19.1 and BLM E
Flash mob	Application	As	Choreography; leading a group	Self; peer	Collaboration		
Close reading of "Phenomenal Woman"	Thinking	As	Interpreting poetry	Self; peer	Independent work	535-536	

Prior Learning Needed

This section of the chapter draws on ideas of political philosophy that were introduced in Unit 6.

Teaching/Learning Strategies

1. Politics is first raised in Unit 7 in Chapter 20 (SE pp. 497-498), while taking up Plato's formalism and his apparent need to protect his citizens in the ideal republic from the taint of base emotions, like the warrior Achilles crying in the opening scenes of Homer's *Iliad*. However, Plato only used selected passages from Homer's works as a form of propaganda.

Although Figures 20-2 and 20-3 (SE p. 498) feature Soviet era and Chinese communist forms of *socialist realism* (which is not realistic but portrays the glorious state as the "vanguard of the proletariat"), students may want to explore the uses of

Timing

225 minutes
(three 75-minute classes)

Learning Skills Focus

- Responsibility
- Collaboration
- Independent work
- Organization
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- Initiative

art and architecture under the Nazis. Hitler was an (unsuccessful) art student, who later banished “decadent art” in favour of art and music that promoted the virtues and Aryan look of National Socialism. Look up the following online galleries and videos. (Caution should be used in displaying these to students, as some sites may have questionable agendas.) Common to most of the works is the spirit of triumphalism, useful in marshalling forces of nationalism:

<http://schikelgruber.net/naziart2.html>

<http://www.youtube.com/watch?v=qh58Y1EYvC8>

<http://www.youtube.com/watch?v=fqr7F3egQQg>

<http://www.youtube.com/watch?v=i3CUBAWlkgg&feature=related>

Acc Some students may not be able to recall their Grade 10 History coverage of World War II. Others are taking Grade 12 History now and may be able to provide the background other students need to answer the questions “Who was Stalin? Who was Trotsky? Goebbels? Speer?”

2. Look back to Chapter 16, specifically BLM 16.2 and its brief discussion of anthropologist Victor Turner’s social-drama theory and the politics of change. In that theory, the concept of *breach* (breach of norm-governed social relations—in other words, to break a rule), such as dissident Chinese artist Ai Weiwei’s breach through his artwork, plays the initial role in a social drama.

The “Making Connections” feature (SE p. 537) is a good opportunity to open up discussion of protest through art. For example, use BLM 21.1, to explore issues of dissident art. Use the following video documentary for background information on Ai Weiwei:

<http://video.pbs.org/video/1862488102/>

Ai Weiwei is currently (as of 2011) not allowed to leave China, and has been fined heavily (millions of dollars) to curtail his work and silence his critical voice. Connect the idea of dissident art to the “Youth Voices” feature on manufacturing truth in Chapter 12 (SE p. 308).

Richard Schechner applies the social-drama theory to events like the Tiananmen Square uprising in 1989 (see Figure 16-11, SE p. 397). (For additional background, see *By Means of Performance*, by Richard Schechner and Willa Appel.)

The social-drama theory can also be used to change perspective on the *Nazification* of art and *socialist realism* in art (discussed above, and broached in Chapter 20, SE p. 498, along with the topic of censorship in Plato’s *The Republic*).

State control of art, as a tool of myth-making toward reunification, offers a counterpoint to protest art. With state control, art is conscripted to serve the purpose of re-aggregation or consolidation of society (see BLM 16.2 on Turner’s theory of social drama), effectively brainwashing people into complicity with the state and maintaining its vision of social order or harmony.

“Breach” is also a central concept in the artwork of the activist JR. JR’s shanty town projects (visit the Web links that follow) are a fascinating case of art highlighting the living conditions of the world’s poor, often looking back at us with eyes wide open:

http://www.ted.com/talks/jr_s_ted_prize_wish_use_art_to_turn_the_world_inside_out.html

<http://www.theworldsbestever.com/2009/01/29/jr-covers-wholetrain-and-shantytown-roofs-in-new-part-of-womens-project-in-kenya/>

The film *Women Are Heroes* shows JR’s art project by that title and the clash between police and protestors. The link that follows shows the trailer for this film:

<http://28millimetres.com/women/?ke>

Ask students: Does JR's art create the sublime by overwhelming his viewers with images of shanty towns (vast settlements that confront us with the disparity between haves and have-nots) or the walls that divide us (e.g., Israel and Palestine)? (See SE pp. 511-512 for material on the sublime.)

Also, look up the following link to see photographer Chris Jordan's TED Talk (2008) about his digitally enhanced photographs. His work graphically illustrates large numbers (also an example of the sublime?), thus using art to make us feel deeply about statistics:

http://www.ted.com/talks/chris_jordan_pictures_some_shocking_stats.html

Look up the following video title (available on YouTube). It is a student presentation that could work as an exemplar for students in your class who want to address the topic of protest art, either for assessment *as/of* learning:

Art as Activism: The Compelling Paintings of Ben Shahn

Acc Turner's social-drama theory is made crystal clear through cases of defiance in school, where dress codes or cellphone policies, for example, are frequently violated. Make this topic personal by having students apply the theory to their everyday experience of life.

DI Students can create a work of art that expresses their dissent on a topic of concern, such as animal or human rights (our responsibility to protect), or environmental ethics (possibly discussed in Unit 3).

3. Feminist art (SE pp. 534-535) takes us into the gender divide and different ways men and women see art, or use art to tell their stories. There are a number of online resources to give background on this field, which can be connected to other sections on feminism throughout the student textbook.

The Feminist Art Gallery of Toronto has a Facebook page, but be careful if sharing this with students, as the anti-patriarchy language can be very strong:

<http://www.facebook.com/pages/Feminist-Art-Gallery/151383324924165>

The Web link that follows leads to the Elizabeth A. Sackler Center for Feminist Art, which shows Judy Chicago's *The Dinner Party*, a work that is described as "an icon of feminist art, which represents 1,038 women in history"; this Web site also provides a feminist time line on successive waves of feminism: first, second, and third; it also includes the Feminist Art Base, a digital archive on feminist art:

<http://www.brooklynmuseum.org/eascfa/>

Frida Kahlo (see Figure 21-20, SE p. 535) is an interesting example of a feminist artist. Here is a link to a video that discusses the discovery of Kahlo's childhood notebook:

<http://vimeo.com/6817830>

Acc The link that follows takes you to a paper written by Naomi Zack, which provides a clear and insightful description of feminist aesthetics (written for a university audience):

http://aesthetics-online.org/articles/index.php?articles_id=27

DI English in philosophy class: Ask students to interpret "Phenomenal Woman" (SE pp. 535-536) to create an occasion for assessment *as* learning, where students can discuss their interpretations of the poem. The question posed in the "Philosophical Reasoning in Context" feature (SE p. 541) could apply here as well, where we consider what background information is needed to successfully interpret this poem. Why would some people perhaps be in a better position to understand its message?

Should we defer to some people as better authorities on the reading of this or any other poem? (Read Collins' views, which offer a unique Afro-feminist perspective; see SE p. 299.)

4. Art and pop culture (SE p. 538): Ask if students have encountered this topic in Family Studies or other Social Studies courses. Andy Warhol was discussed in Chapter 19. Also, the introduction to the institutional theory of art in Chapter 19, along with Arthur Danto's views, sets up this section of Chapter 21.

Addressing again our modern remix culture (SE p. 539), the student textbook gives a rich example of Sherrie Levine's remake of Marcel Duchamp's *Fountain* (Figure 21-22, SE p. 539; also see section questions 3 and 4, SE p. 540). Is the remake any more or less legitimate as art than the original? More so than the urinals in the gallery washrooms? For background, see "Marcel Duchamp's *Fountain*: Its History and Aesthetics in the Context of 1917," by William A. Camfield:

<http://courses.essex.ac.uk/ar/ar308/WilliamCamfieldFountain.pdf>

Also see:

<http://www.understandingduchamp.com/>

The topic of the aesthetics of video games (SE p. 538) could be linked to earlier discussions of neurobiology, in terms of *how* we have realistic experiences in virtual spaces. Cyber ethics, including playing war games, is also open to discussion (see SE pp. 214-215), but here you can focus on the aesthetics and make connections to Aristotle's theory of catharsis (SE p. 500). Here is a fun exercise that gets students reading a primary document: Is pop culture really playing out the principles of art described in Aristotle's *Rhetoric* and *Poetics*? Follow this link for an online version of Aristotle's work:

<http://classics.mit.edu/Aristotle/poetics.html>

Ask students: Do video games, like *Hockey Night in Canada*, or graphic novels and films, provide a needed release of emotions? Can scenes of violence or destruction also be beautiful by taking us through the emotions surrounding death? Baudrillard is the philosopher most connected to the concept of *simulacra*, or the idea that our symbolic world has replaced actual things with a vast simulation. Is our world really a form of video game, instead of an encounter with real things, and does the world do violence to beings by obscuring them with our modern penchant for consumerism? Look up the following video title on YouTube:

Jean Baudrillard. Violence of the Image. 2004. 1/9

For postmodern critiques of such "spectacles," see the writings of Guy Debord, specifically *The Society of the Spectacle*. The full text is available in English at this link:

<http://www.nothingness.org/SI/debord/index.html>

Michel Foucault's essay "Of Other Spaces" (Heterotopias) is also quite accessible for adolescent readers, again bringing in the concept of *liminality* in art and architecture (also offering a counterpoint to the utopia study and/or project in Unit 6). "Of Other Spaces" is available at this link:

<http://www.colorado.edu/envd/courses/envd4114-001/Fall09/Theory/Foucault-Other%20Spaces.pdf>

DI Ask students to try creating their own "flash mob," after watching the following video clip:

<http://www.youtube.com/watch?v=WkBepgH00GM&feature=fvsvr>

5. The fallacy of improper Appeal to Authority (SE p. 541) presents Barnett Newman's *Voice of Fire* (Figure 21-23, SE p. 541), raising another discussion of value for money. To stimulate discussion, consider this: If Newman's *Voice of Fire* covered or appeared on a car or national flag, would it still be art or just "part of the ornamentation"? Can we relate this to the earlier discussion of taste versus beauty, from our reading of Kant in Chapter 20? Is this the higher form of play Schiller spoke of, where art does not serve any other purpose? Are people who are critical of works such as *Voice of Fire* lacking what Schiller called an aesthetic education, and therefore not able to make a successful interpretation of their own? If so, is an Appeal to Authority a correct alternative to misjudging the merits of a work? (See the discussion of public control of science funding in Chapter 15, SE p. 376.) Should laypeople, rather than artists and curators, make decisions on arts funding? Is the mayor of Toronto, or of any city or town, able to make sound judgments about what art warrants funding when making budgetary decisions regarding cuts to arts funding?
6. Collect students' essays on aesthetics and evaluate their work using BLM 19.1.
Acc Allow for revisions to essays if needed, or consider asking the student to redo his or her essay (perhaps on another topic) if the first attempt does not succeed.

Text Answers

Page 533: Youth Voices

This debate might heat up if you first prompt students with some examples that may warrant regulation or that create problems in terms of displaying legitimate art. Hate-crime literature or lyrics and child pornography are the suggested test cases. In terms of justifying opinions, ask students to consider whether there are logical fallacies in the arguments that either support or decry censorship. Students should watch for the following: composition or decomposition errors, where parts are attributed to the whole or vice versa; equivocation, where emotionally laden terms are substituted for more neutral ones; improper Appeal to Authority (SE p. 541); *ad hominem*, where the character of the artist is attacked instead of the merits of the work; etc.

Page 537: Making Connections

1. The animated film *Persepolis* is in the form of a graphic novel. To have an aesthetic experience of the film and begin to understand the political ramifications of the time (the 1979 Iranian Revolution), show students the film's trailer at this link:
<http://www.youtube.com/watch?v=NZ22VyjJ6n8>
2. Ethics is mentioned in this feature, but also consider connections to political philosophy (SE pp. 396-398 regarding Tiananmen Square in China, and the Green Revolution in Iran and death of Neda Agha-Soltan, Figure 16-12; SE p. 462, profile on Shirin Ebadi). Regulation and inspection of Iran's nuclear technology by the UN's IAEA comes under the philosophy of science (Unit 5).

Students can contribute a list of other films that combine elements of philosophy. See the following online references:

Philosophical Films

<http://www.philfilms.utm.edu/>

Top 20 Movies for Philosophy Students

<http://www.accreditedonlinecolleges.com/blog/2010/top-20-movies-for-philosophy-students/>

3. Whether Satrapi’s activism was an ethically “good” thing to do may be approached through different ethical theories: from the perspective of altruism, she is making a sacrifice; through utilitarianism, she is possibly doing the greater good, or benefitting the greatest number, by making the regime’s abuses known; from a deontological perspective, she is conceivably doing this as a duty to all rational beings, upholding the universal principle of human rights (so long as she is not using her fellows as a means to her end); and from virtue ethics, she is exhibiting courage and honesty in the face of danger. (Review normative ethics, SE pp. 186-195.)
4. The film *Persepolis* demonstrates art as a form of protest, intended to raise consciousness, according to its author and creator. See the following interview with the film’s creator:
http://www.youtube.com/watch?v=v9onZpQix_wandNR=1
 Connect this kind of political protest art with the “Making Connections” feature on SE p. 459, in Chapter 18, and see the examples of politically charged literature on SE p. 460.
5. Extrapolating from Marji’s situation, students are asked to critically reflect on their own sense of freedom. What means do they have at their disposal for negotiating freedoms within the rules (see James Tully, SE p. 432), or challenging rules through civil disobedience (SE p. 454)? Would it be scary to have no rules, as in an anarchist society, and would students have to create some if none existed? By extension, are there rules in art, or is this a bastion of anarchism where anything goes (see Feyerabend, SE p. 376)?

Page 538: Section questions

1. The impact of Christianity on the aesthetics of the Western world is tremendous, so the question is intended to start an inquiry rather than see it successfully completed. The history of cathedral architecture would be a good place to start, and then move into religious painting and sculpture. For additional information, look up this video title on YouTube:

The Early Christian Art - Ferlop

Also look up the following links:

<http://www.historyofchristianart.com/>

<http://www.arthistoryarchive.com/arthistory/christian/>

<http://www.arthistoryarchive.com/arthistory/christian/Abraham-Zacharias-List-of-Christian-Art.html>

2. a) The effect of European colonialism on the aesthetic practices of Canada’s Aboriginal peoples in relation to spirituality is a very broad topic, so you might point students in a few directions to hear Aboriginal peoples’ voices on this topic. Tomson Highway is a Cree playwright in Ontario who has created works on the residential school experience, a legacy of post-colonial assimilation into Anglo-Christian culture.

Academic perspectives on colonialism are also useful. See Unit 6 for more ideas (SE p. 404 on post-colonial movements and SE pp. 431-432 on indigenous governance), including Edward Said’s concept of *Orientalism* (here applied to Arab peoples, SE p. 463). Visit the following link for additional information on Aboriginal performance art:

<http://vancityart.wordpress.com/2009/04/02/strategies-of-aboriginal-performance-art-and-the-aesthetics-of-diaspora/>

In addition, you may wish to look at this book by Christopher Bracken:

The Potlatch Papers: A Colonial Case History

- b) For ideas on how the exhibit was representative of post-colonial Aboriginal identity, see the following AGO link:

<http://www.ago.net/remix-new-modernities-post-indian-world>

Also, the following book, edited by Gerald McMaster and Joe Baker, may be of interest:

Remix: New Modernities in a Post-Indian World

3. Messages in Maya Angelou’s poem “Phenomenal Woman” revolve around the theme of a contest between self-assertion and social stigmatization. The shift in perception is central to female self-esteem, in contrast to the self-denigration that may come through subjection to the “male gaze” and limited social identities. There is also a reversal in the sense of locating the inner self (the mystery) in the outer aspects of the body. Wittgenstein’s remarks on the philosophy of psychology also attempt such a relocation of the inner self in its outer behaviour or practices.

The poem has a repeating stanza or refrain, like a palindrome or chiasmic trope. It is like running to a post, and then returning to where you started—but now seeing the starting point through a new perspective.

“I’m a woman
Phenomenally.
Phenomenal woman,
That’s me.”

Whether art should have a social purpose is a dangerous question in the sense that it leads students to one conclusion: an all-or-nothing type of answer. If all art was directed to social change, it would get really boring, and some would rebel against that fad or standard, thus starting a new trend. Minimalism is such a turn away from bold statements, and socialist realism illustrates the dangers of putting messages in art—it becomes banal, or overblown, like North Korean celebrations of the “Glorious Leader.”

Page 540: Section questions

1. This series of questions addresses the Information Age and our reliance on technology.
- a) Students reflect on how digital technologies have affected the images they view and the films that they watch, as in using Google Images, streaming video clips on YouTube, and downloading movies and music. The ontological question is whether these products are still a form of art when coming to us on personal electronic devices.
- b) Social-networking and video-sharing Web sites have influenced the creation and distribution of art in many ways, as in the many online galleries, blogs, and tutorials referenced above, which create a proliferation of electronic sources of/on art, as well as discourse on aesthetics. Some forms of performance art, such as flash mobs, also rely on social media to orchestrate large numbers of people. Olga’s gallery on Dadaist art is one of thousands of examples:
- <http://www.abcgallery.com/list/2003mar06.html>
- c) Before debating the merits and problems with technology, consider looking at philosophical works on technology by authors such as Jacques Ellul, Martin Heidegger, Theodor Adorno, Herbert Marcuse, etc.

2. Unpack this question with students in terms of whether video games are a legitimate form of aesthetic experience. See Teaching Strategy 4 earlier in this Teaching Plan.
3. Most people will demand something more than mere enjoyment from artwork that is appropriated or copied, such as making an original statement in the use of another artist's composition. This may be something primal in the form of property rights (see Locke and social contract theory in Unit 6).
4. The link that follows takes you to an example of a remixed song, which raises questions as to its value as art. Justifying one's position may be difficult, as it is largely a matter of agreement or disagreement with one's taste:

<http://www.youtube.com/watch?v=2QK-XUsKb00&feature=related>

Another remake of the same song is quite hilarious when performed by David Hasselhoff (truly a race to the bottom):

<http://www.youtube.com/watch?v=x20v9F-sWHQ>

5. Whether advertising can be art may come down to applying the four theories of art explored in the two previous chapters: Are there formal elements that make it pleasing, or does it evoke emotion, represent a theme or idea, or have status because of its appearance in other venues like a movie theatre? As an example, look up this Web link to see the "best ads":

<http://bestadsever.com/>

Philosophical reasoning skills may include use of false analogy or Appeal to Authority, or even appeal to pity. Composition errors may also be worth considering, where part of an ad may be artistic and other parts not. Of the key terms listed on SE p. 518, only a few might be useful here: *appropriation*, *Fibonacci sequence*, *golden rectangle*, and *symmetry*, if analysis reveals underlying mathematical patterns; the terms *pop culture* and *remix* are useful in the context of reproducing earlier versions of an ad, as in nostalgic Coke® ads.

Page 541: Philosophical Reasoning in Context

The reflection here raises hermeneutic questions on the background needed to successfully interpret any piece of art or literature and whether there are authorities on the work we should heed. French philosopher and social theorist Pierre Bourdieu offers us one way of approaching an answer to this question by turning to Kant's views on aesthetics.

Bourdieu argues that Kant's aesthetic (see Chapter 20) is only true in the sense that, from a more Marxist perspective toward egalitarianism, it is supported by an economy of labour of some people that frees up time for other people to enjoy the leisure of disengaged studies of art, philosophy, and so on. (The "disinterest" behind the original meaning of the Greek word *skhol*, school, is contained in our archaic academic notion of the liberal arts as an appreciation of the ennobling, magnanimous topics that may be of no practical use in daily life, such as astronomy, literature, and art theory.) The excerpt that follows, from Bourdieu's book *Practical Reason: On the Theory of Action*, expresses his view that access to Kant's universal appreciation of beauty only applies to select men and women who have had the benefits of a cultivated education, based on positions of social privilege and affluence within isolated historical communities:

"I am ready to concede that Kant's aesthetics is true, but only as a phenomenology of the aesthetic experiences of all these people who are the product of the *skhol*. That is to say that the experience of the beautiful of which Kant offers us a rigorous description has definite economic and social conditions of possibility that are ignored by Kant, and that the anthropological possibility of which Kant sketches an analysis could become *truly universal*

only if those economic and social conditions, were universally distributed. It means also that the conditions of actual universalization of this (theoretical) universal possibility is thus the actual universalization of the economic and social conditions, that is, of *skhol*, which, being monopolized by some today, confer upon this happy few the monopoly over the universal.”

Not surprisingly, Bourdieu is famous for his early sociological critique of higher education as a means of reproducing elites in society, heavily guarded by academic language that excludes others from participation. The language of art criticism is a good case in point, leaving most people out of the academic conversation.

Pages 542-543: Chapter Review

1. For organizers that summarize the connections between art and other disciplines, consider such things as Venn diagrams, but also collage or 3-D models/sculptures. Recalling the idea of a circuit of studies beginning on SE p. 295, Chapter 12, students could create a wheel with art at the centre, and show how art relates to every discipline within the liberal arts. Colour wheels are used for colour charts in painting, so it is apropos. These two links show examples of colour wheels:

<http://aggie-horticulture.tamu.edu/floriculture/container-garden/lesson/color-wheel.jpg>

<http://cdn.dickblick.com/items/049/51/04951-0000-front3ww-l.jpg>

2. Students assume the role of a school-board curriculum advisor: the school budget has been greatly reduced, which introduces a “dollars for value” agenda into the debate over which subjects should be cut and which should not be cut.

For a view on educating young people in such a way that their creativity is nurtured rather than undermined, see this stimulating speech on the hierarchy of subjects in schools:

http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html

See also this link that focuses on artistic education:

http://www.ted.com/talks/elizabeth_gilbert_on_genius.html

Additionally, look up this link on taking imagination seriously:

http://www.ted.com/talks/janet_echelman.html

3. “Art upsets, science reassures” does not apply to such scientific theories as evolution by natural selection, which does not reassure people who uphold belief in intelligent design or creationism.
4. Students’ one-page essay should be expository rather than argumentative, explaining how the student personally experienced the song, including his/her aesthetic experience of elements such as the rhythm, rhyme, and melody. Here, it is descriptive writing that is called for, and not platitudes such as “I was moved deeply,” etc. It may not be the case that the song affected their knowledge of the issue(s) presented, but rather that their prior knowledge was the basis from which they had a strong reaction to the song. The imagination needs something to work with.
5. To see the Fibonacci sequence at work, see also the spiral staircase in Gaudi’s Sagrada Familia cathedral in Barcelona:

http://farm3.static.flickr.com/2631/4104797739_8dfc0fe4b2.jpg

For students to create an original work of art that reflects the Fibonacci sequence and the golden rectangle, consider asking them to use a template such as the following:

<http://artinspired.pbworks.com/f/1250651688/Golden%20Rectangle.jpg>

6. Connecting to metaphysics, epistemology, ethics, or politics can be done in a variety of ways, but ontology offers an opening onto this project. The issue of originality is raised in the opening and near the close of this chapter, raising the question: Where does art originate? This is an ontological question, discussed, for example, in Heidegger's essay "The Origin of the Work of Art."

Does Oswald's photographic ensemble usher into existence something original (see SE pp. 519-520), and does his remix of other musicians' work also achieve something new or does it violate copyright laws and commit a form of artistic plagiarism? Is it necessary to have knowledge of art to develop legislation relating to art, or do non-artists also understand boundaries to art (i.e., what are, or *are there*, appropriate limits to art for the sake of public interest or public good?)?

7. Answers will vary widely depending on which modern-day artwork and medium students choose to examine, and even what students consider to be a tool for social change. Students are asked to explain the social issue that is being highlighted in the artwork, and compare the intended aesthetic experience with their personal aesthetic experience.

Determining the intended aesthetic experience of a work opens an area of philosophy called hermeneutics, where students must interpret the creator's intentions from the available texts, images, or other forms of presentation. This raises the question of how students fuse horizons with the artist, possibly across the gulf of culture, time, race, age, gender, orientation, etc. How students describe their own aesthetic experience raises questions about the limits of language: Are students' personal aesthetic experiences ineffable or ineluctable? Is that why we are drawn to art—because we cannot easily express in words the feelings it arouses in us, without using metaphors and images, etc.?

- *Which is more effective, the art medium or the artwork?* Can we make this form/content division, or are they sometimes or always inseparable?
- *What makes this artwork an effective or ineffective means of delivery?* Causal connections raise empirical questions of how we know, and whether the test conditions allow for clear results. Galleries and theatres are not laboratories, with tight controls on variables, making it difficult to make this determination. (Contrast scientific method.)
- *Is this artwork an expression of truth or an opinion?* Distinguish between someone who is a polemicist, such as Michael Moore, stirring up audiences with his entertaining documentaries and performance art pieces, and someone who comes across as a prophet, charismatic leader, or wise person. The Chris Jordan TED Talk video (cited in Teaching Plan 2, Teaching Strategy 2) seeks to be truth, but in watching it consider whether it is also biased or opinionated about consumer society and its decay (e.g., the images are of things going out of style, like Barbie® dolls).
- *Could your experience of this artwork be wrong?* Challenging the subjective belief that beauty is in the eye of the beholder, the suggestion here is that we can misinterpret art and that some interpretations of a work are better than others. For a generation raised on reader-response theory, hearing that their opinion on literature or films is off the mark may come as a surprise.
- *How does the social issue have meaning for those who are not connected to it?* Or does it have meaning? Are we inclined to disregard or diminish the significance of the unfamiliar, or are we intrigued enough to invite fresh interest?

See SE p. 457 on the gay rights movement and SE pp. 229 and 454 on environmental ethics and protests for ideas on social change-related art.

- 8.** Every year, Toronto hosts the photographs from the World Press Photo Exhibition. Here is the Web site to visit, to refresh and/or extend the inquiry and discussion:

<http://www.worldpressphoto.org/>

Beyond Figure 21-24, ask students also to look up recent exhibits. Ask students: What do you think makes the photographs valuable? Do the photographs make a political statement? Why or why not? Ask students to justify their responses.

