


<b>Course Outline</b>	
<b>ARTS6015</b> <b>Aesthetics</b> <b>(2)</b>	
<b>Effective Date</b> 01 February 2019	<b>Study Program</b> Visual Communication <b>Revision 0</b>

### 1. Course Description

This course introduces students to aesthetics which seeks to explicate the essence of art by defining its nature, function, and the grounds for its recognition as articulated by classic and modern thinkers. The objective of this study is to get students acquainted with basic aesthetic theories and to apply them to appreciation, evaluation and even creation of visual art.

### 2. Graduate Competency

Each course in the study program contributes to the graduate competencies that are divided into employability and entrepreneurial skills and study program specific outcomes, in which students need to have demonstrated by the time they complete their course.

BINUS University employability and entrepreneurial skills consist of planning and organizing, problem solving and decision making, self management, team work, communication, and initiative and enterprise.

#### 2.1. Employability and Entrepreneurial Skills

Aspect	Key Behaviour

#### 2.2. Study Program Specific Outcomes

Study Program Specific Outcomes

### 3. Topics

- What is Aesthetics 1
- What is Aesthetics 2
- Imitation Theory 1
- Imitation Theory 2
- Imitation Theory 3
- Expression Theory 1
- Expression Theory 2
- Expression Theory 3
- Formalism 1
- Formalism 2
- Formalism 3
- Formalism 4
- Beyond Formalism

#### 4. Learning Outcomes

On successful completion of this course, student will be able to:

- LO 1: Explain basic concepts in traditional and modern aesthetic theories
- LO 2: Discover specific aesthetic concepts within any given artwork
- LO 3: Relate theoretical elaborations of aesthetics to visual art experiences

#### 5. Teaching And Learning Strategies

In this course, the lecturers might deploy several teaching learning strategies, including Lecture, Class discussion, Group Assignments, Intensive Reading, Reflective Inquiry/Thinking.

#### 6. Textbooks and Other Resources

##### 6.1 Textbooks

1. Antoon van den Braembussche . (2009). *Thinking art : an introduction to philosophy of art* . 00. Springer . Brussels . ISBN: 9781402056376 .

The book in the first list is a must to have for each student.

##### 6.2 Other Resources

1. Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels.
2. Beyond Formalism
3. Digital Content - Aesthetics
4. Expression Theory 1
5. Expression Theory 2
6. Expression Theory 3
7. expression theory diagram
8. Formalism 1
9. Formalism 2
10. Formalism 3
11. Formalism 4
12. [hettingern.people.cofc.edu/Aesthetics\\_Fall\\_04/Fisher\\_expression\\_theory\\_ch11.htm](http://hettingern.people.cofc.edu/Aesthetics_Fall_04/Fisher_expression_theory_ch11.htm)
13. <http://www.authorama.com/principles-of-aesthetics-2.html>
14. Imitation Theory 1
15. Imitation Theory 2
16. Imitation Theory 3
17. Imitation Theory Diagram
18. [nonsite.org/article/formalism-fair-and-foul](http://nonsite.org/article/formalism-fair-and-foul)
19. [stuckismwales.co.uk/theory/tblast/expressive.php](http://stuckismwales.co.uk/theory/tblast/expressive.php)
20. [stuckismwales.co.uk/theory/tblast/imitational.php](http://stuckismwales.co.uk/theory/tblast/imitational.php)
21. What is Aesthetics 1
22. What is Aesthetics 2
23. [www.authorama.com/principles-of-aesthetics-3.html](http://www.authorama.com/principles-of-aesthetics-3.html)
24. [www.richmond-philosophy.net/rjp/rjp19\\_grant.php](http://www.richmond-philosophy.net/rjp/rjp19_grant.php)
25. [www.stuckismwales.co.uk/theory/tblast/significant.php](http://www.stuckismwales.co.uk/theory/tblast/significant.php)
26. [www.textetc.com/theory/emotive-expression.html](http://www.textetc.com/theory/emotive-expression.html)
27. [www.textetc.com/theory/faithful-representation.html](http://www.textetc.com/theory/faithful-representation.html)
28. [www.theartstory.org/definition-formalism.htm](http://www.theartstory.org/definition-formalism.htm)
29. [www.tomhiscocks.co.uk/biography/essays/phenomenology-and-the-embodiment-of-art/](http://www.tomhiscocks.co.uk/biography/essays/phenomenology-and-the-embodiment-of-art/)
30. [www.uri.edu/personal/szunjc/philos/republ.htm](http://www.uri.edu/personal/szunjc/philos/republ.htm)
31. [www2.tate.org.uk/intermediaart/vasulka.shtm](http://www2.tate.org.uk/intermediaart/vasulka.shtm)

**7. Schedule****Lecture**

Session/Mode	Related LO	Topics	References
1 F2F	LO 1	What is Aesthetics 1 <ul style="list-style-type: none"> <li>Philosophy of Art &amp; Aesthetics</li> </ul>	<ul style="list-style-type: none"> <li>What is Aesthetics 1</li> <li>Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>The Principles of Aesthetics <a href="http://www.authorama.com/principles-of-aesthetics-2.html">http://www.authorama.com/principles-of-aesthetics-2.html</a></li> <li>Digital Content - Aesthetics</li> </ul>
2 F2F	LO 1	What is Aesthetics 2 <ul style="list-style-type: none"> <li>Philosophical vs Scientific Inquiry</li> </ul>	<ul style="list-style-type: none"> <li>What is Aesthetics 2</li> <li>Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>The Principles of Aesthetics <a href="http://www.authorama.com/principles-of-aesthetics-3.html">www.authorama.com/principles-of-aesthetics-3.html</a></li> </ul>
3 F2F	LO 1	Imitation Theory 1 <ul style="list-style-type: none"> <li>Introduction</li> </ul>	<ul style="list-style-type: none"> <li>Imitation Theory 1</li> <li>Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>Imitational Theory of Art <a href="http://stuckismwales.co.uk/theory/tblast/imitational.php">stuckismwales.co.uk/theory/tblast/imitational.php</a></li> </ul>

4 F2F	LO 2	Imitation Theory 2 <ul style="list-style-type: none"> <li>• From Idealism of Plato's Mimesis to Realism</li> </ul>	<ul style="list-style-type: none"> <li>• Imitation Theory 2</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Plato's The Republic <a href="http://www.uri.edu/personal/szunjc/philos/republ.htm">www.uri.edu/personal/szunjc/philos/republ.htm</a></li> </ul>
5 F2F	LO 3	Imitation Theory 3 <ul style="list-style-type: none"> <li>• Possibility &amp; Limit of Imitation Theory</li> </ul>	<ul style="list-style-type: none"> <li>• Imitation Theory 3</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Art as Representation <a href="http://www.textetc.com/theory/faithful-representation.html">www.textetc.com/theory/faithful-representation.html</a></li> <li>• Imitation Theory Diagram</li> </ul>
6 F2F	LO 1	Expression Theory 1 <ul style="list-style-type: none"> <li>• Introduction</li> </ul>	<ul style="list-style-type: none"> <li>• Expression Theory 1</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Expressive Theory of Art <a href="http://stuckismwales.co.uk/theory/tblast/expressive.php">stuckismwales.co.uk/theory/tblast/expressive.php</a></li> </ul>
7 F2F	LO 2	Expression Theory 2 <ul style="list-style-type: none"> <li>• Leo Tolstoy &amp; The CC Theory</li> </ul>	<ul style="list-style-type: none"> <li>• Expression Theory 2</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Art as Emotive Expression <a href="http://www.textetc.com/theory/emotive-expression.html">www.textetc.com/theory/emotive-expression.html</a></li> </ul>

8 F2F	LO 3	Expression Theory 3 <ul style="list-style-type: none"> <li>• Possibility &amp; Limit of Expression Theory</li> </ul>	<ul style="list-style-type: none"> <li>• Expression Theory 3</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Expression Theory <a href="http://hettingern.people.cofc.edu/Aesthetics_Fall_04/Fisher_expression_theory_ch11.htm">hettingern.people.cofc.edu/Aesthetics_Fall_04/Fisher_expression_theory_ch11.htm</a></li> <li>• expression theory diagram</li> </ul>
9 GSLC	LO 1	Formalism 1 <ul style="list-style-type: none"> <li>• Introduction</li> </ul>	<ul style="list-style-type: none"> <li>• Formalism 1</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Formalism <a href="http://www.richmond-philosophy.net/rjp/rjp19_grant.php">www.richmond-philosophy.net/rjp/rjp19_grant.php</a></li> </ul>
10 F2F	LO 1	Formalism 2 <ul style="list-style-type: none"> <li>• Eduard Hanslick on Music</li> </ul>	<ul style="list-style-type: none"> <li>• Formalism 2</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Formalism <a href="http://nonsite.org/article/formalism-fair-and-foul">nonsite.org/article/formalism-fair-and-foul</a></li> </ul>
11 F2F	LO 2	Formalism 3 <ul style="list-style-type: none"> <li>• Bell &amp; Fry on Significant Form</li> </ul>	<ul style="list-style-type: none"> <li>• Formalism 3</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Significant Form <a href="http://www.stuckismwales.co.uk/theory/tblast/significant.php">www.stuckismwales.co.uk/theory/tblast/significant.php</a></li> </ul>
12 F2F	LO 3	Formalism 4	<ul style="list-style-type: none"> <li>• Formalism 4</li> </ul>

		<ul style="list-style-type: none"> <li>• Possibility &amp; Limit of Formalism</li> </ul>	<ul style="list-style-type: none"> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Formalism in Modern Art <a href="http://www.theartstory.org/definition-formalism.htm">www.theartstory.org/definition-formalism.htm</a></li> </ul>
13 F2F	LO 3	<p>Beyond Formalism</p> <ul style="list-style-type: none"> <li>• Introduction to Contemporary Aesthetics</li> </ul>	<ul style="list-style-type: none"> <li>• Beyond Formalism</li> <li>• Antoon van den Braembussche. 2009. Thinking art : an introduction to philosophy of art. Springer. Brussels. ISBN:9781402056376</li> <li>• Phenomenology and the Embodiment of Art <a href="http://www.tomhiscocks.co.uk/biography/essays/phenomenology-and-the-embodiment-of-art/">www.tomhiscocks.co.uk/biography/essays/phenomenology-and-the-embodiment-of-art/</a></li> <li>• Intermedia Art <a href="http://www2.tate.org.uk/intermediaart/vasulka.shtm">www2.tate.org.uk/intermediaart/vasulka.shtm</a></li> </ul>

**8.Evaluation****Lecture**

Assessment Activity	LO		
	1	2	3
ASSIGNMENT			
FINAL EXAM			
MID EXAM	✓	✓	




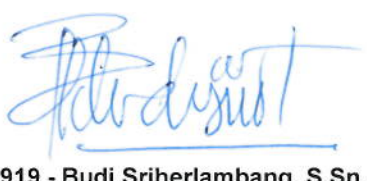
**Final Evaluation Score**

Aspects	Weight
Theory	100%

**9. Assessment Rubric (Study Program Specific Outcomes)**

LO	Indicators	Proficiency Level			
		Excellent (85 - 100)	Good (75 - 84)	Average (65 - 74)	Poor (≤ 64)
LO 1	1.1. Students are able to explain basic concepts of traditional aesthetics	Students are able to explain basic concepts of traditional aesthetics comprehensively (85-100 %)	Students are able to explain basic concepts of traditional aesthetics partially (75-84,99 %)	Students are able to explain basic concepts of traditional aesthetics partially (65-74,99 %)	Students are able to explain basic concepts of traditional aesthetics partially (< 64,99 %)
	1.2. Students are able to explain basic concepts of modern aesthetics	Students are able to explain basic concepts of modern aesthetics comprehensively (85-100 %)	Students are able to explain basic concepts of modern aesthetics partially (75-84,99 %)	Students are able to explain basic concepts of modern aesthetics partially (65-74,99 %)	Students are able to explain basic concepts of modern aesthetics partially (< 64,99 %)
LO 2	2.1. Students are able to discover specific aesthetic concepts within any given artwork	Students are able to discover specific aesthetic concepts within any given artwork in a highly relevant manner (85-100 %)	Students are able to discover specific aesthetic concepts within any given artwork in a moderately relevant manner (75-84,99 %)	Students are able to discover specific aesthetic concepts within any given artwork in a sufficiently relevant manner (65-74,99 %)	Students are able to discover specific aesthetic concepts within any given artwork in a less relevant manner (< 64,99 %)

	2.2. Students are able to demonstrate specific aesthetic concepts within any given artwork	Students are able to demonstrate specific aesthetic concepts within any given artwork in a highly coherent manner (85-100 %)	Students are able to demonstrate specific aesthetic concepts within any given artwork in a moderately coherent manner (75-84,99 %)	Students are able to demonstrate specific aesthetic concepts within any given artwork in a sufficiently coherent manner (65-74,99 %)	Students are able to demonstrate specific aesthetic concepts within any given artwork in a less coherent manner (< 64,99 %)
LO 3	3.1. Students are able to relate theoretical elaborations of aesthetics to his/her visual art experiences	Students are able to relate theoretical elaborations of aesthetics to his/her visual art experiences with high clarity (85-100 %)	Students are able to relate theoretical elaborations of aesthetics to his/her visual art experiences with moderate clarity (75-84,99 %)	Students are able to relate theoretical elaborations of aesthetics to his/her visual art experiences with sufficient clarity (65-74,99 %)	Students are able to relate theoretical elaborations of aesthetics to his/her visual art experiences with less clarity (< 64,99 %)
	3.2. Students are able to discriminate his/her visual art experiences in conceptually proper ways	Students are able to discriminate his/her visual art experiences with highly proper aesthetic concepts (85-100 %)	Students are able to discriminate his/her visual art experiences with moderately proper aesthetic concepts (75-84,99 %)	Students are able to discriminate his/her visual art experiences with sufficiently proper aesthetic concepts (65-74,99 %)	Students are able to discriminate his/her visual art experiences with less proper aesthetic concepts (< 64,99 %)

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