

# Instructor Contact Information

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## Epigraph

“Philosophy is invention of strange forms of argumentation, necessarily bordering on sophistry, which remains its dark structural double.”  
- Quentin Meillassoux, *After Finitude*

## Course Description:

The 19<sup>th</sup> century has been referred to as the “long century,” beginning in the late 18<sup>th</sup> century and extending into the early 20<sup>th</sup> century (or roughly from the French Revolution to the outbreak of World War I). This course will focus on philosophers of the long century (as well as some contemporary, feminist voices); in particular, we will pay attention to the style or form that philosophy takes. We will compare the great German systematizers (Kant & Hegel) with the most noteworthy writers of fragments (Schlegel & Nietzsche). We will ask how the form that philosophy takes impacts its content, or conversely, how given a certain notion of Truth, philosophy must alter its form in order to communicate it.

As a class on the form of philosophy in the 19<sup>th</sup> century, we will approach the thinkers we read through the lens of aesthetics. The term aesthetics finds its origins in the Ancient Greek *aisthētikos* (αἰσθητικός), which refers to knowledge obtained through the senses. However, the philosophical branch of aesthetics, dedicated to the study of art and beauty, only first received its name from Alexander Baumgarten in the 18<sup>th</sup> century. In this course, we will focus on the central aesthetic concept of the beautiful in art and how this concept serves as an intervention into the problem of whether human beings are free (or like nature, causally determined).

## Course Objectives

1. Identify philosophical questions.
2. Analyze important issues and concepts in philosophy.
3. Describe and explain claims made by philosophical thinkers and test these against available evidence with a view to advancing general and transferable critical skills.
4. Identify the fundamental philosophical presuppositions involved in "everyday" and "ordinary" experiences and knowledge claims.
5. Create writing indicative of an advanced level of comprehension, argumentation, and presentation.

## Required Texts

**With the exception of Aristophanes' *Clouds* (which you can find free or very cheap versions of), all the readings will be posted on D2L.**

Aristophanes. *Aristophanes' Clouds*. Translated by Jeffery Henderson. First edition. Newburyport: Focus Information Group, 1993.

Hegel, Georg Wilhelm Friedrich. *Aesthetics: Lectures on Fine Art*. Translated by T.M. Knox. 2 vols. Oxford: Clarendon Press, 1975.

Kant, Immanuel. *Critique of the Power of Judgment*. Translated by Paul Guyer. Cambridge, UK: Cambridge University Press, 1990.

Schlegel, Friedrich von. *Friedrich Schlegel's Lucinde and the Fragments*. Translated by Peter Firchow. Minneapolis: University of Minnesota Press, 1971.

## Grading

### Grading Scale:

Students are evaluated on the following scale: A – 90-100%

B – 80-89%

C – 70-79%

D - (60-69%)

F - (59% or lower)

I—Indicates an incomplete grade for the course, and will be awarded only when the student has done satisfactory work up to the last two weeks of the semester, but for nonacademic reasons beyond his/her control is unable to meet the full requirements of the course. Incomplete grades are only valid after submission of the Incomplete Grade form (signed by both the instructor and student) to the Department Chair's office.

### **Grade Breakdown (as percentages of the final average):**

Attendance and Participation: 20%

Short writing assignments (and quizzes): 25%

Protocol: 10%

Mid-term paper: 20%

Final paper: 25%

### **Description of Assignments:**

#### **Attendance Policy**

To be counted as present, you must: 1) be physically present in the classroom for the entire official class period and awake; 2) bring a copy of the text we are covering that day with you; 3) be prepared to ask questions and take notes. You will NOT be counted present if you do not have the appropriate materials with you (paper and pen to take notes, readings), if you spend class time either on your phone or laptop doing anything unrelated to course content, or if you are working on materials for another course.

The expectation is that you are fully present and prepared to be engaged with the materials, myself and your classmates.

Failure to meet the above criteria will count as an absence.

More than two absences will result in a reduction of the final class grade by one-half letter grade (i.e., a "B" becomes a "B-"). Being late 3 times is equivalent to one absence. This means arriving to class anytime after the scheduled class time or leaving early without clearing this with me before the start of class.

Please note that nonattendance does not constitute a withdrawal; it is up to students to manage their enrollment in a course.

#### **Attendance and Participation Rubric:**

A: Attends class consistently. Has prepared the readings well in advance of class and positively contributes to class discussion. Does not merely state opinions, but uses the texts to interrogate one's own opinions and struggles honestly with the texts. Is not disruptive during class.

B: Attends class regularly. Has completed the readings for each class day. Contributes to class discussion with regularity. Is on occasion unprepared or not participatory. Is never disruptive.

C: Exceeds the attendance policy. Participates sporadically, but does not consistently represent having done the readings in advance of class. Is sometimes disruptive.

D: Exceeds the attendance policy, and/or consistently demonstrates not having done the readings, and/or is often disruptive.

F: What's your name again?

#### **Short Writing Assignments (SWAs), Quizzes & Discussion Questions:**

Short writing assignments, quizzes, and discussion questions will be announced in class at least one class session before they are due. If you are absent, it is your responsibility to contact a classmate to find out what is due the following class day (if you cannot reach a classmate, email me). The short writing assignments will primarily be exegetical papers (2 double spaced pages in length). When I assign the first exegesis, I will provide you a detailed assignment sheet, which includes a rubric. In general, the purpose of an exegesis is to take a short (but dense) quote and clarify its meaning to your reader.

#### **Papers:**

Students are required to complete two major writing assignments. The mid-term paper will be exegetical in nature and 5-7 pages in length. The final paper will be thematic and require outside research and application; the page requirement for the final paper is 7-9 pages.

## Protocol:

Each student will be responsible for a protocol once during the semester. The protocol will be read aloud by the student at the beginning of class and must briefly summarize the material discussed on the previous day of class as well as provide an outside example (e.g., an artwork broadly construed) or a question that provokes discussion. The purpose of the protocol is to serve as a transition between class days, by both reminding students of what was being discussed and providing a point of departure from that discussion for the next day of class. Protocols should be no more than one single-spaced page typed. Bring two copies of the protocol with you to class on your assigned day. You may use a visual/auditory aid if you are presenting the class with an example.

## Course Communication

The best way to reach me is by emailing me at [kmirzakh@kennesaw.edu](mailto:kmirzakh@kennesaw.edu). **If you send me an email that includes "view.usg" as part of my email address, I will not receive it.** Please double check the email address before sending.

Allow 24-48 hours for a response. You may also stop by my office to speak with me during regularly scheduled office hours, or by appointment.

When writing an email, you must include the following components: the name of the course in the subject line (i.e. PHIL 2000 M/W 2PM), a proper greeting ("Dear Dr. Mirzakh,"), some type of body paragraph or sentence that alerts me to the purpose of your email and the type of response you are seeking, and a proper closing (e.g. "Best, Steve"). Remember that your email ought to address the five basic questions: Who? What? Where? When? And Why?

You may only send me emails from your official KSU email address.

## Devices and Classroom Etiquette

No electronic devices are permitted in the classroom during examinations. No recordings of the course lectures will be permitted.

You must bring a copy of the reading with you to class each day. You may only have an electronic device out during class (such as a kindle or other e-reader) if you are using it to access the reading for that day. No other use of electronics is permitted during class time. If you elect to read the assignments electronically, find a way to underline, highlight, or take notes within the text.

You may bring drinks and snacks so long as they are not a distraction to any other students or the instructor. Please be respectful to the instructor and your classmates during class lectures and discussions. I reserve the right to ask a student to leave class who is being disrespectful or disruptive during class.

## Late Work

No late assignments will be accepted. You will receive a ZERO for any assignment handed in late. This means that assignment was turned in after the beginning of the class date on which it was due.

## University Policies

### Academic Integrity Statement

Every KSU student is responsible for upholding the provisions of the Student Code of Conduct, as published in the Undergraduate and Graduate Catalogs. Section 5c of the Student Code of Conduct addresses the university's policy on academic honesty, including provisions regarding plagiarism and cheating, unauthorized access to university materials, misrepresentation/falsification of university records or academic work, malicious removal, retention, or destruction of library materials, malicious/intentional misuse of computer facilities and/or services, and misuse of student identification cards. Incidents of alleged academic misconduct will be handled through the established procedures of the Department of Student Conduct and Academic Integrity (SCAI), which includes either an "informal" resolution by a faculty member, resulting in a grade adjustment, or a formal hearing procedure, which may subject a student to the Code of Conduct's minimum one semester suspension requirement. See also [KSU Student Code of Conduct](#).

Academic dishonesty (cheating and plagiarism) may result in a failing grade for the class.

### Electronic Communication

The University provides all KSU students with an "official" email account with the address "students.kennesaw.edu" or "kennesaw.view.usg.edu" (in D2L). As a result of federal laws protecting educational information and other data, this is the sole email account you should use to communicate with your instructor or other University officials.

## Tips for Reading Philosophy

1. Find a time of day and a location where you do your most productive reading.
2. Read each text slowly and more than once.
3. As you read, create a system for annotating the text. Here are some suggestions of how to annotate:

Draw a box around a word that the author is defining in that sentence;

Underline or highlight key phrases within a definition;

Circle words or phrases you do not understand (and look them up in a dictionary);

Place key words/phrases in the margins so that you can find them more quickly later;

Number each point in an author's argument;

Summarize each paragraph/page in your own words in the margins;

Try to create an outline, chart or diagram of the argument found in the text.

From Friedrich Nietzsche's Daybreak:

“It is not for nothing that I have been a philologist, perhaps I am a philologist still, that is to say, a teacher of slow reading: -- in the end I also write slowly... -- this art does not so easily get anything done, it teaches to read well, that is to say, to read slowly, deeply, looking cautiously before and aft, with reservations, with doors left open, with delicate eyes and fingers...”

## Tentative Reading Schedule

**Note: This reading schedule is only tentative and based upon a best-case scenario for the course and can be changed at any time by the instructor. The syllabus is designed to meet the educational objectives of the course, and is, therefore, also subject to change at the discretion of the instructor.**

Date	Topic	Assignment Due that Day
Tuesday (8/20)	Introduction to the course	Read: syllabus
Thursday (8/22)	Kant (judgment of the beautiful)	Read: <i>Critique of the Power of Judgment</i> § 3 (pp. 89-92), § 6, 7 (96-98)
Tuesday (8/27)	Kant (judgment of the beautiful)	Read: <i>Critique of the Power of Judgment</i> § 13, 14 (pp. 105-110), § 18, 19 (pp. 121 -122)
Thursday (8/29)	Kant (the sublime)	Read: <i>Critique of the Power of Judgment</i> § 24, 25, 26, 27 (pp. 128-143)
Tuesday (9/3)	Kant (the sublime, genius)	Read: <i>Critique of the Power of Judgment</i> § 29 (pp. 143-149), § 46 (pp. 186-187)
Thursday (9/5)	Kant (genius, division of the arts)	Read: <i>Critique of the Power of Judgment</i> § 48 (pp. 187-191), § 51, 52, 53 (pp. 197-207)
Tuesday (9/10)	Hegel	Read: <i>Lectures on Fine Art</i> , Introduction pp. 1-14

		[sections 1-3: "Prefatory Remarks", "Limitation and Defense of Aesthetics", "Refutation of Objections"]
Thursday (9/12)	Hegel	Read: <i>Lectures</i> , pp. 14-55 [section 4-6 "Scientific W of Treating Beauty and Art", "Concept of the Beauty Art", "Common Ideas of Art"]
Tuesday (9/17)	Hegel	Read: <i>Lectures</i> , pp. 55-82 [section 7 "Historical Deduction of the True Concept of Art, section 8 "Div of the Subject" – read only up to (iii) "The System of Individual Arts"]
Thursday (9/19)	Hegel	Read: <i>Lectures</i> , pp. 82-90 [section 8 "System of Individual Arts"]
Tuesday (9/24)	Aristophanes	Read: The Clouds
Thursday (9/26)	Aristophanes & Hegel	Read: The Clouds Read: selections from Volume II of <i>Lecture on Fine Art</i> (esp. regarding comedy)
Tuesday (10/1)	Catch-up day/ TBD	TBD
Thursday (10/3)	Romantics: Novalis	Read: Logological and Miscellaneous fragments, and Monologue
Tuesday (10/8)	Romantics: Schlegel	Read: Selections from <i>Athenaeum, Ideas, a Critical Fragments</i>
Thursday (10/10) (Note: Wednesday Oct 9 is last day to withdraw without academic penalty)	Romantics: Schlegel	Read: Selections from <i>Athenaeum, Ideas, a Critical Fragments</i>
Tuesday (10/15)	Hegel contra Schlegel & Irony	Re-read: Hegel's <i>Lectures</i> pp. 64-69 Read: Schlegel: Critical fragments (on iron
Thursday (10/17)	catch-up day/possible film discussion	TBD
Tuesday (10/22)	Guenderode	Read: "Magic and Destiny" Discuss: tragedy, comedy, and irony (with the system of the arts)
Thursday (10/24)	Nietzsche	Read: <i>Gay Science</i> , selections

Tuesday (10/29)	Nietzsche	Read: <i>Gay Science</i> , selections
Thursday (10/31)	Nietzsche	Read: <i>Gay Science</i> , selections
Tuesday (11/5)	Benjamin	Read: "The Work of Art in the Age of Mechanical Reproduction"
Thursday (11/7)	Benjamin	Read: "The Work of Art in the Age of Mechanical Reproduction"
Tuesday (11/12)	Benjamin	Read: "The Work of Art in the Age of Mechanical Reproduction"
Thursday (11/14)	Hélène Cixous	Read: "Bathsheba or the Interior Bible", in <i>Stigmata</i>
Tuesday (11/19)	Hélène Cixous	Read: "Bathsheba or the Interior Bible", in <i>Stigmata</i>
Thursday (11/21)	Kristeva	Read: <i>Powers of Horror</i>
Monday, November 25 - Sunday, December 1	Holiday/ NO CLASSES	
Tuesday (12/3)	Kristeva	Read: <i>Powers of Horror</i>
Thursday (12/5)	Kristeva	read: Kristeva interview on object in <i>Fetishizing the Abject</i>
Tuesday, December 10 - Monday, December 16	FINAL EXAMS	
Tuesday, December 10: 1-3PM	Final paper due	