Arguably the most significant of Kant's three critiques, the Critique of the Power of Judgment is concerned with the examination of our capacity to subsume particulars under universals. Such a capacity is the presupposition of all knowledge and ethics. In this third critique, Kant portrays aesthetics as the inescapable bridge between understanding and ethics since he views the human as "in the middle" between the appearances of a world of things-in-themselves, which we cannot directly access, and hypotheticals (ideas), which we cannot define (to be sure, he does distinguish between categories that are necessary for us to experience in general and regulative ideas that we must presuppose to make sense of particular phenomena). In other words, we have the capacity to employ ideas to make sense of appearances, but neither the ideas nor the appearances are able to explain this capacity. However, aesthetics demonstrates that, although for example there are no absolute principles of beauty, nevertheless everyone makes
judgments of beauty that they believe everyone should affirm. Such an aesthetic judgment is distinct from making sense of particular objects in that an aesthetic judgment involves the determination of a sense of pleasure (a unity among particulars) that is not a determination based upon an idea uniting the disparate elements but upon a principle of pleasing harmony. Continuing with this example, then, we may disagree about what is harmonious (the beautiful), but we all make aesthetic judgments of harmony (the beautiful). Hence, aesthetics illustrates our capacity freely to judge harmony independent of either the particulars themselves or any unifying concept among those particulars. This capacity of freedom is what connects aesthetics to ethics since ethics consists of the free choice of a moral principle to guide one’s actions. The capacity to subsume particulars under a principle is what connects aesthetics and ethics to understanding. Once he has established the connecting relationship between understanding and ethics by means of aesthetics, Kant's *Critique of the Power of Judgment* turns to our dependence upon the notion of "goal oriented events" (teleology) as a necessary presupposition of our experience and understanding of the natural world. In other words, he rejects the notion that everything from sub-atomic events to the universe as a whole can be exhaustively explained by "bottom up" or mechanical causality. Events involve systems that in turn influence the parts of those systems (i.e., events also involve "top down" causality). Nonetheless, unlike many conservative theologians today, Kant does not employ our dependence upon "top down" causality to make sense of natural phenomena as a "proof" for divine intelligence in nature. Rather, he views the presupposition of top down causality as the articulation of a profound human limit (i.e., top down causality says as much about our limitations as it "explains" the natural world). We must judge "as if" there was a divine intelligence, but we cannot prove that there is one governing the universe.

THE VISITING HUMANITIES SCHOLAR:

Our visiting Humanities Scholar for the course is Prof. Paul Guyer from the University of Pennsylvania. Prof. Guyer is the co-translator of the edition of the *Critique of the Power of Judgment* that we will be reading and the General Editor of the new edition of the works of Kant published by Cambridge University Press. You may access his website at http://www.phil.upenn.edu/faculty/guyer/ where you will find his curriculum vitae and research statement to learn of his experience and interests.

Prof. Guyer will be on campus the week of March 8th. He will meet a session with the seminar, have individual sessions with each seminar participant to discuss the seminar paper, and will give a public lecture to the university community.

THE PAPER:

You are free to develop a paper topic in any aspect of the text. However, there are certain themes from Kant’s text that everyone will have to address. The schedule below indicates the schedule by which you should submit a draft of these distinct themes. The purpose of these drafts is to have your writing your paper long before the end of the semester.

**SCHEDULE FOR PAPER TOPIC SELECTION, DEVELOPMENT, AND WRITING:**

1. Students are to meet with the professor during the first week of March to discuss a possible paper topic.

2. Written discussions of the following themes will be submitted as follows:
   a) the beautiful
   b) the sublime and aesthetic power of judgment
   c) teleology and the power of judgment

3. The final draft is due on Monday, May 10th.

4. Oral Presentation to the Seminar and the Department of Religious Studies Colloquium on May 7th beginning at 4:00 p.m.
WRITING GUIDELINES:

Seminar papers must be TYPED DOUBLE-SPACED (except for longer quoted material).

ON PLAGIARISM: Plagiarism is the use of another’s text OR THOUGHTS without giving credit to that person as the source for the material. Knowing where an author discussed a certain issue in her/his text is the mark of scholarship. This applies to paraphrased material (where you summarize the thought or argument of an author) as well as quoted material. Hence, paraphrased material MUST be footnoted (or end noted). Quoting of more than eight words in a sequence from a source MUST be set off by quotation marks and footnoted in some fashion. More than three lines of quoted material should be indented and single-spaced with footnote.

Be sure that you document wherever you have used a source! In this case, since all quotes will come from one text, once you have provided the bibliographic information on the book (i.e., author, title, location of publisher, publisher, date of publication), you may simply use page numbers in parentheses in the body of your text to document the location of material paraphrased or quoted.

COMPUTER PRODUCTIONS: Use of a computer is a given, but UNDER NO CIRCUMSTANCES will an excuse of computer failure be accepted for the late submission of the paper (i.e., KEEP TWO BACKUPS! - don’t assume that, “because it’s never happened before,” you cannot lose your data).

DUE DATE FOR PAPER:

The final draft of the paper is due on Monday, May 10th.

Policy on late papers:

There is a two-day grace period for the submission of the final draft of the paper. Grades for graduating seniors have to be submitted to the Registrar’s office by Thursday, May 13th. Hence, failure to submit a final paper by the due date (Monday May 10, 5:00 p.m.) will result in an “F”.

INCOMPLETES:

The only grounds for an exception for late submission of the paper are SERIOUS ILLNESS documented by a physician. Arrangements must be made for an incomplete PRIOR to the due date for the final paper (i.e., Monday May 10, at 5:00 p.m.). Failure to make such arrangements with the professor prior to this date will result in an automatic “F.”

SUGGESTIONS FOR YOUR READING:

You should plan at least one hour per ten pages of text.

Do your reading in “bite size” chunks (i.e., don’t try to read 50 pages in one sitting). Read for 20 - 30 minutes and then take a break. Try to put what you’ve just read into your own words. Perhaps write a short summary of your thoughts. Keep a note pad by your bed. Insights can come as you are about to fall asleep or wake up.

Rather than, or in addition to, underlining (or highlighting) try making your own “index” of the book. Perhaps making your own outline of the text would be helpful for you. In any event, the generating of some kind of written notes from your reading is an invaluable process for assisting your grasping of the issues under discussion (as well as for remembering the material).

Form a study group with one or two others to discuss what you’ve been reading. Meet at least once a week.

CLASS DISCUSSIONS:
Given the size of the text, it will not be possible to discuss every detail. Class discussions will focus on the clarification of vocabulary, central issues in the text, and upon particular central sections. Although the professor will have an agenda to be covered at each session, class discussions are not to be straight jacketed by that agenda. In other words, the class time is meant to facilitate your grasp of the text and will, therefore, be most beneficial for you when our discussions are focussed on your questions and concerns.

READING SCHEDULE:

Week 1 (January 19, 21):
Reading Assignment: 55-82

Week 2 (January 26, 28): Analytic of the Beautiful
Reading Assignment: 89-104
Monday Presenters (89-96):
Wednesday Presenters (96-104):

Week 3 (February 2, 4):
Reading Assignment: 105-127
Monday Presenters (105-116):
Wednesday Presenters (116-127):

Week 4 (February 9, 11): Analytic of the Sublime (to 149); Pure Aesthetic Judgment
Reading Assignment: 128-159
Monday Presenters (128-143):
Wednesday Presenters (143-159):

Week 5 (February 16, 18):
Monday, February 16: Draft of Analysis of the Beautiful
Reading Assignment: 160-189
Monday Presenters (160-176):
Wednesday Presenters (176-189):

Week 6 (February 23, 25):
Reading Assignment: 189-212
Monday Presenters (189-201):
Wednesday Presenters (201-212):
Week 7 (March 1, 3): Aesthetic Power of Judgment

Monday, March 1: Draft of Analysis of the Sublime

Reading Assignment: 213-230

Monday Presenters (213-221):

Wednesday Presenters (221-230):

Week 8 (March 8, 10): Humanities Scholar Visit

Week 9 (March 15, 17): Teleological Power of Judgment

Reading Assignment: 233-271

Monday Presenters (233-252):

Wednesday Presenters (252-271):

SPRING BREAK (March 22 - 26)

Week 10 (March 29, 31):

Reading Assignment: 271-301

Monday Presenters (271-286):

Wednesday Presenters (286-301):

Week 11 (April 5, 7):

Reading Assignment: 301-325

Monday Presenters (301-313):

Wednesday Presenters (313-325):

Week 12 (April 12, 14 - no class):

Monday, April 12: Draft on the Teleological

Reading Assignment: 325-346

Monday Presenters (325-336):

Wednesday: Student Recognition Day -- No Class

Weeks 13 - 15: Catch Up

Monday (April 19) Presenters (336-346):