

# **PHIL5314: CONTEMPORARY AESTHETICS**

SUMMER I, 2015

M-F 10:00-11:50 Eng-Phil 164

## **Instructor**

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## **Course Description**

In this course, we will focus on contemporary philosophical problems in the arts, with particular focus on the interrelated roles played by art, artist, and audience, as well as by society at large. We will seek to answer such questions as: What makes art, art? How are the various arts different? How are they alike? Who is the artist? Who is the audience? Is art the proper subject of ethical inquiry? How should we think of government sponsorship and censorship of the arts?

## **Readings**

Some of the readings for this text are in the course textbook:

Peter Lamarque and Stein Haugom Olsen, *Aesthetics and the Philosophy of Art: The Analytic Tradition* (Blackwell, 2004).

Other readings will be made available in PDF format.

## **Course Requirements**

Your final grade will depend on the percentage you earn of the total points possible in the class:  
A+: 97-100; A: 94-96; A-: 90-93; B+: 87-89; B: 84-86; B-: 80-83; C+: 77-79; C: 74-76; C-: 70-73; D+: 67-69; D: 64-66; D-: 60-63.

## **Assignments**

Students must write papers on three of the following four subjects:

- Paper on Defining Art, due Friday, June 14.
- Paper on the Ontology of Art, due Monday, June 22.
- Paper on Intention & Interpretation, due Friday, June 26.
- Paper on Art & Society, due Wednesday, July 3.

Each paper should be 7-9 pages in length, and focus on some topic or reading covered under the relevant subject (as listed below under “course schedule”). Each of your three essays is worth 25% of your grade.

## **Participation**

The final 25% of your grade is your participation grade. Participation includes doing the assigned readings *before* the class in which the reading shall be discussed, taking active part in class discussion, putting serious effort into your papers, and attendance. See also “Classroom Courtesy” below.

### Special Accommodations

- Students with disabilities that require special class or exam accommodations must present a form from AccessTECH Disability Support Program specifying the details during the first week of classes. Their offices are located in 335 West Hall. See [www.accesstech.dsa.ttu.edu](http://www.accesstech.dsa.ttu.edu).
- You will not be penalized for any absences due to religious observances. However, it is your responsibility to inform me in advance of any intended absences for religious observance *as soon as possible* so that we can make other arrangements. As well, it remains your responsibility to have read the material assigned for that day and to obtain any notes from one of your classmates for classes missed.

### Classroom Courtesy

Please be courteous to your fellow students and avoid unnecessary disruptions. Arrive on time, leave on time, and *turn off your cell phone during class*. Note that if your cell phone rings during class, *I will answer it*. Laptops are permitted in class, but please do not abuse this privilege. Text-messaging is *not* permitted during my class. If you are seen text-messaging during class-time, your participation grade will be deducted 1 point. This is your only warning.

### The Writing Center

Particularly for new philosophy students, I strongly recommend that you work on your paper with a writing tutor. The Writing Center offers *free assistance* in room 175 of the Philosophy and English Building. See <http://english.ttu.edu/uwc01>.

### Academic Integrity and Irresponsibility

I take incidents of academic misconduct *very seriously*. These include but are not restricted to cheating, plagiarism, collusion, and fabrication. Penalties are dependent on the nature of the misconduct, and may involve disciplinary proceedings with the Student Judicial Programs. Knowing what constitutes academic misconduct is *your responsibility*. If you have a concern about what constitutes academic dishonesty *prior to turning in an assignment*, please see me, and I will be happy to help you. For more information, see <http://www.depts.ttu.edu/studentjudicialprograms/academicinteg.php>.

### Course Schedule

\* Readings listed in **bold** are included in the Lamarque/Oslen collection. All others are provided as PDFs.

<b>Defining Art</b>	Tues. June 2	<ul style="list-style-type: none"><li>• Leo Tolstoy, "What Is Art?"</li></ul>
	Wed. June 3	<ul style="list-style-type: none"><li>• Clive Bell, "Art as Significant Form"</li><li>• <b>Morris Weitz, "The Role of Theory in Aesthetics"</b></li></ul>
	Thu. June 4	<ul style="list-style-type: none"><li>• <b>Arthur C. Danto, "The Artworld"</b></li><li>• <b>George Dickie, "The New Institutional Theory of Art"</b></li></ul>
	Fri. June 7	<ul style="list-style-type: none"><li>• George Schlesinger, "Aesthetic Experience and the Definition of Art"</li><li>• <b>Monroe C. Beardsley, "An Aesthetic Definition of Art"</b></li></ul>
	Mon. June 8	<ul style="list-style-type: none"><li>• <b>Jerrold Levinson, "Defining Art Historically"</b></li><li>• Berys Gaut, "'Art' as a Cluster Concept"</li></ul>
<b>Ontology of Art</b>	Tue. June 9	<ul style="list-style-type: none"><li>• David Davies, "The Primacy of Practice in the Ontology of Art"</li><li>• Amie Thomasson, "The Ontology of Art and Knowledge in Aesthetics"</li></ul>

	Wed. June 10	<ul style="list-style-type: none"> <li>• Richard Wollheim, Selections from <i>Art and Its Objects</i></li> <li>• <b>Joseph Margolis, “The Ontological Peculiarity of Works of Art”</b></li> </ul>
	Thu. June 11	<ul style="list-style-type: none"> <li>• Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”</li> <li>• Nelson Goodman, <i>Languages of Art</i>, Ch. 3</li> </ul>
	Fri. June 14	<ul style="list-style-type: none"> <li>• Nicholas Wolterstorff, “Toward an Ontology of Artworks”</li> <li>• <b>Jerrold Levinson, “What a Musical Work Is”</b></li> </ul>
	Mon. June 15	<ul style="list-style-type: none"> <li>• <b>Gregory Currie, “Art Works as Action Types”</b></li> <li>• Darren Hudson Hick, “Ontology and the Challenge of Literary Appropriation”</li> </ul>
	Tue. June 16	<ul style="list-style-type: none"> <li>• Andrew Kania, “Making Tracks: The Ontology of Rock Music”</li> <li>• Sherri Irvin, “The Ontological Diversity of Visual Artworks”</li> </ul>
<b>Intention &amp; Interpretation</b>	Wed. June 17	<ul style="list-style-type: none"> <li>• T.S. Eliot, “Tradition and the Individual Talent”</li> <li>• W.K. Wimsatt &amp; Monroe C. Beardsley, “The Intentional Fallacy”</li> </ul>
	Thu. June 18	<ul style="list-style-type: none"> <li>• Roland Barthes, “The Death of the Author”</li> <li>• Michel Foucault, “What Is An Author?”</li> </ul>
	Fri. June 21	<ul style="list-style-type: none"> <li>• E.D. Hirsch, “In Defense of the Author”</li> <li>• Daniel Nathan, “Irony, Metaphor, and the Problem of Interpretation”</li> </ul>
	Mon. June 22	<ul style="list-style-type: none"> <li>• Gregory Currie, “Work and Text”</li> <li>• Noël Carroll, “Art, Intention, and Conversation”</li> </ul>
	Tue. June 23	<ul style="list-style-type: none"> <li>• <b>Jerrold Levinson, “Intention and Interpretation in Literature”</b></li> <li>• Berys Gaut, “Interpreting the Arts: A Patchwork Theory”</li> </ul>
<b>Art &amp; Society</b>	Wed. June 24	<ul style="list-style-type: none"> <li>• Noël Carroll, “Moderate Moralism”</li> <li>• <b>Berys Gaut, “The Ethical Criticism of Art”</b></li> </ul>
	Thu. June 25	<ul style="list-style-type: none"> <li>• James C. Anderson &amp; Jeffrey T. Dean, “Moderate Autonomism”</li> <li>• Matthew Kieran, “In Defence of the Ethical Evaluation of Art”</li> </ul>
	Fri. June 28	<ul style="list-style-type: none"> <li>• Maureen Dowd, “Unruffled Hemls Basks in the Eye of Arts Storm”</li> <li>• Mary Devereaux, “Protected Space: Politics, Censorship, and the Arts”</li> <li>• Richard Meyer, “The Jesse Helms Theory of Art”</li> </ul>
	Mon. June 29	<ul style="list-style-type: none"> <li>• Richard Serra, “Art and Censorship”</li> <li>• Richard Shusterman, “Aesthetic Censorship: Censoring Art for Art’s Sake”</li> </ul>
<b>The Paradox of Fiction</b>	Tue. June 30	<ul style="list-style-type: none"> <li>• <b>Colin Radford, “How Can We Be Moved by the Fate of Anna Karenina?”</b></li> <li>• Eva Schaper, “Fiction and the Suspension of Disbelief”</li> </ul>
	Wed. July 1	<ul style="list-style-type: none"> <li>• <b>Kendall Walton, “Fearing Fictions”</b></li> <li>• David Novitz, “Fiction, Imagination, and Emotion”</li> </ul>