

INSTRUCTOR	Angela Sun asun@wlu.edu
DESCRIPTION	In this course, we will examine a series of philosophical questions about art. What is art? What makes art good or bad, and who decides? Can morally bad art be good art? Why care about art at all? To answer these questions, we will draw on case studies ranging from literature to public sculpture to fashion.
GOALS	By the end of this course, you will be able to: <ul style="list-style-type: none">• Explain how philosophers have theorized art and ethical issues surrounding art.• Closely and charitably read challenging texts.• Uncover and evaluate the argumentative structure for a claim, whether it is your own or someone else's.• Improve the clarity, argumentative structure, and originality of your writing.• Respectfully discuss philosophical topics with classmates from diverse backgrounds.
TEXTS	There is one required text for the course: <i>Drawing the Line: What to Do with the Work of Immoral Artists from Museums to the Movies</i> by Erich Hatala Matthes. Please make sure you have a copy of the book by March 14. Everything else we'll read is either in the "Files" section of our Canvas site or linked directly in the schedule below.
EXPECTATIONS	I expect you to come to class on time, having read the text, and ready to engage. I do not expect you to be perfect. I am looking for sustained effort to seriously grapple with the material, not for "brilliant" contributions. I expect you to treat me and your classmates with respect, and to get in touch with me if you have questions or concerns about the course. You should expect me to challenge you to grapple with difficult questions, to be transparent and honest with you in my feedback and my expectations, and to support you and your academic needs throughout the term.
ATTENDANCE	I don't take or require attendance. But if you are going to miss class (even just to take a mental health day), I ask that you email me beforehand. Otherwise, I will worry!

REQUIREMENTS	<p>The requirements for the course are as follows:</p> <ul style="list-style-type: none"> • <i>Reading responses</i> (8%): by 11:59pm the day before <i>eight</i> of our meetings, post one paragraph on our Canvas discussion board reflecting on that day's reading assignment. You might raise a question about the reading, challenge an argument in the reading, expand on or defend a point made in the reading, share what the reading made you think about, etc. You may also respond to what your peers have already posted on the discussion boards. I use reading reflections to help guide discussion. Responses are graded on the basis of completion. • <i>Short essays</i> (15%): submit 2 ~500-word essays. • <i>Paper 1 outline</i> (2%): submit a one-page outline of your paper. Outlines will be graded on the basis of completion. • <i>Paper 1</i>: (20%): submit a ~1000-word paper. • <i>Paper 2 draft</i> (3%): submit a full draft of your ~2000-word paper. As long as you submit a full draft, you will receive full credit. • <i>Peer review</i> (15%): review two of your peers' essays. • <i>Paper 2</i> (25%): submit a ~2000-word paper. • <i>Oral exam</i> (15%): complete a 20-minute oral exam.
LATE WORK	<p>Unless stated otherwise, if you email me at least 24 hours before an assignment is due, I will grant you a 48 hour extension, no questions asked. The 24 hour limit will be strictly enforced. If you submit an assignment late without getting in touch with me 24 hours beforehand, you will lose $\frac{1}{3}$ of a letter grade per day after the deadline.</p>
ELECTRONICS	<p>You can use electronics at your own discretion, but keep in mind all the research that shows that the use of electronics detracts from your own learning and the learning of those around you. This is a discussion-based class, not a lecture-based one. Out of respect to your peers, do not multi-task on your laptop while they're speaking; give them your full attention. I will speak to you if I feel as though your use of electronics is hindering class discussion.</p>
ACCOMMODATION	<p>I will work with every student interested in taking this course to ensure it's possible to. If you have a disability, are struggling with mental or physical health, or if there is anything else that might prevent you from fully participating in this course, let me know as soon as you can, and we will figure something out.</p>
SCHEDULE	<p>UNIT 1: WHAT IS ART?</p> <p><i>Jan. 11</i>: Theories of art No reading</p> <p><i>Jan. 16</i>: The institutional theory of art</p> <ul style="list-style-type: none"> • Arthur Danto, "Works of Art and Mere Real Things" (Canvas files)

Jan. 18: Conceptual negotiation

- Elizabeth Cantalamessa, "Is This Really Art? Aesthetic Disagreement and Conceptual Negotiation"

Jan. 23: Art and cultural ethos

- Margaret Atwood, "What, Where, and Why is Here?" in *Survival: A Thematic Guide to Canadian Literature* (Canvas files)

Jan. 25: Art and identity

- Paul C. Taylor, "Assembly, Not Birth" in *Black Is Beautiful: A Philosophy of Black Aesthetics* (Canvas files)

UNIT 2: WHAT MAKES ART GOOD OR BAD? WHO DECIDES?

Jan. 30: Aesthetic and nonaesthetic properties

- Frank Sibley, "Aesthetic and Nonaesthetic" (Canvas files)

Jan. 31: SHORT ESSAYS DUE BY 11:59PM

Feb. 1: Category-dependence of aesthetic properties

- Kendall Walton, "Categories of Art" (Canvas files)

Feb. 6: Standards of taste

- David Hume, "Of the Standard of Taste" (Canvas files)

Feb. 8: Why care about standards of taste?

- Jerrold Levinson, "Hume's Standard of Taste: The Real Problem" (Canvas files)

Feb. 13: Style

- Nick Riggle, "On the Aesthetic Ideal"

Feb. 15: High and low art

- Ted Cohen, "High and Low Art, and High and Low Audiences" (Canvas files)
- Alix Rule and David Levine, "International Art English"

Oct. 19: Snobbery

- Matthew Kieran, "The Vice of Snobbery" (Canvas files)
- Bence Nanay, "The Problem of Elitism in Aesthetics"

Feb. 22: Taste and consumer culture

- Clement Greenberg, "Avant-Garde and Kitsch" (Canvas files)

Feb. 23: PAPER 1 OUTLINE DUE BY 11:59PM

Feb. 27 & 29: No class (Washington break)

UNIT 3: CAN MORALLY BAD ART BE GOOD ART?

Mar. 5: Offensively ugly art

- Douglas Stalker and Clark Glymour, "The Malignant Object: Thoughts on Public Sculpture" (Canvas files)

Mar. 6: PAPER 1 DUE BY 11:59PM

Mar. 7: Exclusion in the artworld

- Linda Nochlin, "Why Have There Been No Great Women Artists?" (Canvas files)

Mar. 12: Critical hegemony

- Adrian M. S. Piper, "Critical Hegemony and Aesthetic Acculturation" (Canvas files)

Mar. 14: Moral value and artistic value

- Erich Hatala Matthes, *Drawing the Line*, chapter 1 ("Sympathy for the Devil: Do Immoral Artists Make Worse Art?")

Mar. 19: Engaging morally problematic art

- Erich Hatala Matthes, *Drawing the Line*, chapter 2 ("Complicity and Solidarity: Is It Wrong to Enjoy the Work of Immoral Artists?")

Mar. 21: Cancel culture

- Erich Hatala Matthes, *Drawing the Line*, chapter 3 ("Reforming the Art World: Should Immoral Artists Be 'Cancelled'?")

Mar. 26: Can artists betray us?

- Erich Hatala Matthes, *Drawing the Line*, chapter 4 ("Love, Trust, and Betrayal: How Should We Feel About Immoral Artists?")

UNIT 4: WHY CARE ABOUT ART?

Mar. 28: Everyday aesthetics

- Yuriko Saito, "Japanese Aesthetics of Packaging" (Canvas files)

April 1: PAPER 2 DRAFT DUE BY 11:59PM (NO EXTENSIONS!)

Apr. 2: Aesthetics and the environment, part 1

- Ariane Nomikos, "Place Matters" (Canvas files)

Apr. 4: Aesthetics and the environment, part 2

Reading TBD

April 8: PEER REVIEW DUE BY 11:59PM (NO EXTENSIONS!)

Apr. 9: Engaging with art

- Susan Sontag, excerpts from "Against Interpretation"

Apr. 11: Photography

- Susan Sontag, excerpts from "On Photography"
- Roland Barthes, excerpts from *Camera Lucida*

Apr. 12: FINAL PAPER DUE BY 11:59PM

Apr. 14-18: ORAL EXAMS