

CONTACT	Professor Angela Sun asun@wlu.edu
DESCRIPTION	In this course, we will examine a series of philosophical questions about art. Questions include: What is art? What makes art good or bad, and who decides? Can morally bad art be good art? How should we engage with the art of immoral artists? What are the varieties of aesthetic experience we have in our everyday lives? Why care about art at all?
GOALS	By the end of this course, you will be able to: <ul style="list-style-type: none"><li>• Explain how philosophers have theorized art and ethical issues surrounding art.</li><li>• Closely and charitably read challenging texts.</li><li>• Uncover and evaluate the argumentative structure for a claim, whether it is your own or someone else's.</li><li>• Improve the clarity, argumentative structure, and originality of your writing.</li><li>• Respectfully discuss philosophical topics with classmates from diverse backgrounds.</li></ul>
TEXTS	Everything 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"> <li>• <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.</li> <li>• <i>Short essays</i> (17%): submit 3 ~500-word essays.</li> <li>• <i>Paper 1</i>: (22%): submit a ~1200-word paper.</li> <li>• <i>Paper 2 outline</i> (2%): submit a one-page outline of your paper. Outlines will be graded on the basis of completion.</li> <li>• <i>Paper 2</i> (27%): submit a ~1800-word paper.</li> <li>• <i>Final project</i> (22%): complete a final project</li> </ul>
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. If you submit an assignment late without getting in touch with me 24 hours beforehand, you will lose <math>\frac{1}{3}</math> of a letter grade per day after the deadline.</p>
ELECTRONICS	<p>You can use electronics at your own discretion, but keep in mind <b>all the research</b> 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. I also completely understand if you would prefer keep information about your health confidential. If you would prefer to speak about accommodations anonymously, contact Lauren Kozak (<a href="mailto:kozakl@wlu.edu">kozakl@wlu.edu</a>), Title IX Coordinator and Director of Disability Resources.</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"> <li>• Arthur Danto, "<b>Works of Art and Mere Real Things</b>"</li> </ul>

Jan. 18: Aesthetic and nonaesthetic properties

- Frank Sibley, "[Aesthetic and Nonaesthetic](#)"

Jan. 23: Aesthetic judgment

- Excerpts from Immanuel Kant, *Critique of Judgment*
- Watch Ellie Anderson's "[Kant on the beautiful and taste: Critique of Judgment](#)"

Jan. 25: Category-dependence of aesthetic properties

- Kendall Walton, "[Categories of Art](#)"

Jan. 30: The ontology of art

- Richard Wollheim, excerpts from *Art and Its Objects*

Feb. 1: Engaging with art

- Susan Sontag, "[Against Interpretation](#)"
- A.O. Scott, "[How Susan Sontag Taught Me to Think](#)"

Feb. 5: SHORT ESSAYS DUE BY 11:59PM

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

Feb. 6: Standards of taste

- David Hume, "[Of the Standard of Taste](#)"

Feb. 8: Why care about standards of taste?

- Jerrold Levinson, "[Hume's Standard of Taste: The Real Problem](#)"

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](#)"
- Alix Rule and David Levine, "[International Art English](#)"

Feb. 20: Elitism in aesthetics

- Douglas Stalker and Clark Glymour, "[The Malignant Object: Thoughts on Public Sculpture](#)"
- Bence Nanay, "[The Problem of Elitism in Aesthetics](#)"

Feb. 22: Taste and consumer culture

- Clement Greenberg, "[Avant-Garde and Kitsch](#)"

Feb. 25: PAPER 1 OUTLINE DUE BY 11:59PM

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

Mar. 5: Underrepresentation in the artworld

- Linda Nochlin, "Why Have There Been No Great Women Artists?"

### UNIT 3: ART AND ETHICS

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

Mar. 7: The interaction between moral and aesthetic value, part 1

- Daniel Jacobson, "In Praise of Immoral Art"

Mar. 12: The interaction between moral and aesthetic value, part 2

- A. W. Eaton, "Where Ethics and Aesthetics Meet: Titian's *Rape of Europa*" (content note: rape)

Mar. 14: Imaginative resistance

- Tamar Szabó Gendler, "The Puzzle of Imaginative Resistance"

Mar. 19: Immoral artists

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

Mar. 21: Moral outrage porn

- C. Thi Nguyen and Bekka Williams, "Moral Outrage Porn"

Mar. 26: Video game violence

- Watch Alex O'Connor's "The Ethics of Grand Theft Auto" (content note: sexual violence)

Mar. 27: PAPER 2 OUTLINE DUE BY 11:59PM

### UNIT 4: VARIETIES OF AESTHETIC EXPERIENCE

Mar. 28: Black horror

- Nicholas Whittaker, "Towards a Definition of Black Cinematic Horror"

Apr. 2: Genuineness

- Carolyn Korsmeyer, "Touch and the Aesthetic Experience of the Genuine"

Apr. 4: Music covers and mashups

Listen to Hi-Phi Nation's "Cover Me Softly" and "The Cops of Pop"

Apr. 9: Aesthetics and the environment (Ariane Nomikos class visit)

- Ariane Nomikos, "Place Matters"

Apr. 10: PAPER 2 DUE BY 11:59PM

*Apr. 11:* Everyday aesthetics

- Yuriko Saito, "Japanese Aesthetics of Packaging"

*Apr. 17:* FINAL PROJECTS DUE