

Phil 1370 Philosophy of Art

When and where: Tuesday & Thursday, 2:30–3:45 pm, CL 349.

Instructor: Anja Jauernig, CL 1028F, 624-5782, jauernig@pitt.edu.

Office Hours: Thursday 1:15–2:15, and by appointment.

Readings. All readings are available through E-reserve at <http://pitt.libguides.com/er.php?ecid=9451>. Password: aj37pa.

Requirements and grading. You are required to write one medium length paper about half-way through the course (about 7 pages, 30%), and one longer paper at the end (about 14 pages, 60%). There will be several paper topics to choose from for the first paper; you will choose the topic for the second paper yourself (in consultation with me). You are also required to post one short comment or question about, or objection to, the readings for each meeting by 9 am on the day of the meeting on the Philosophy of Art message board on CourseWeb (10%). (How long should the comment be? A few sentences or a brief paragraph will be sufficient.) It is a necessary condition for passing the course that you get a passing grade on each paper, and that you post a comment for at least 80% of meetings.

Extensions. If you are unable to hand in your paper on time for a legitimate reason, we can arrange for you to submit your work at a later time. If you do not have a good excuse there will be an automatic late penalty of 0.333 on the usual grading scale for every begun 3 hours of being late. (Example: Suppose the paper is due in class, i.e., by 3:45 p.m. at the latest. If you hand it in at 6:55 p.m. on the same day and you would have gotten an A had your paper been on time, you will get a B+).

Attendance & Participation. This is not kindergarten, so I will not take attendance. But the expectation is that you attend regularly. (No doubt it will be much harder for you to do well on the papers if you do not attend regularly.) I reserve the right to raise your numerical grade for the course by up to 0.333 as a reward for good participation in class. That is, an A is still possible even if your total grade calculated from your grades on the papers and comments is an A-. If your total numerical grade falls right in between two letter grades, I will use your participation (or lack thereof) to determine your final grade. Apart from that, not actively participating will not harm you directly in terms of your grade but the class will be less fun for you (and for me) and you will get less out of it. Philosophy is an activity.

Academic honesty. Please respect Pitt's policy on Academic Integrity (as laid out here: <http://www.provost.pitt.edu/info/ai1.html>). Not doing so will cause a lot of unpleasantness for you and for me. Two facts you should be aware of: 1) Detecting plagiarism is easier than you might think. 2) I am not stupid. When writing your papers, you are allowed to make use of any material you find in the library or through the library website. It goes without saying that you have to give proper citations for anything that finds its way into your paper that has not originated exclusively in your very own head. (Some guidelines for how to cite properly and for how to avoid plagiarism can be found on my website:

<http://www.pitt.edu/~jauernig/Teaching.html>). Note: the use of random internet sites is strictly prohibited for the purposes of writing your papers. Violations of this policy will be treated as violations of the honor code.

Preparation. The assigned texts are the basis for our class discussion on a given day. So, it is essential that you do the readings before class. (Also, not having read a text makes it much harder to post an intelligent comment about it.)

Schedule

8/27 – Logistics, Intro

8/29 – Arthur Danto, “The Artworld;” George Dickie, “The New Institutional Theory of Art.”

9/3 – Jerrold Levinson, “Defining Art Historically”.

9/5 – Noel Carroll, “Identifying Art.”

9/10 – George Dickie, “The Myth of the Aesthetic Attitude;” Noel Carroll, “Recent Approaches to Aesthetic Experience.”

9/12 – Joe Margolis, “The Ontological Peculiarity of Works of Art;” Joe Margolis, “Ontology down and out in Art and Science.”

9/17 – Alan Goldman, “Realism about Aesthetic Properties;” Derek Matavers, “Aesthetic Properties – I.

9/19 – Kendall Walton, “Categories of Art.”

9/24 – David Hume, “Of the Standard of Taste.”

9/26 – Anita Silvers, “The Story of Art is the Test of Time.”

10/1 – Alfred Lessing, “What is wrong with a forgery?;” Dennis Dutton, “Artistic Crimes.”

10/3 – Berys Gaut, “Art and Cognition;” Peter Lamarque, “Cognitive Values in the Arts: Marking the Boundaries.”

10/8 – Plato, *The Republic*, Book X.

10/10 – Kendall Walton, “Morals in Fiction and Fictional Morality.” Paper topics for first paper will be handed out in class.

10/16 – No class (“Fall Break”).

10/18 – Berys Gaut, “The Ethical Criticism of Art;” Mary Devereaux, “Oppressive Texts, Resisting Readers, and the Gendered Spectator: The ‘New Aesthetics’.”

10/22 – Stein Haugom Olsen, “Literary Aesthetics and Literary Practice.” First paper due in class.

10/24 – Jerrold Levinson, “Intention and Interpretation in Literature.”

10/29 – Jenefer Robinson, “Style and Personality in the Literary Work.”

10/31 – Peter Lamarque, “The Death of the Author: An Analytic Autopsy.”

11/5 – Alex Neill, “Fiction and the Emotions;” Colin Radford, “How Can we be moved by the Fate of Anna Karenina?” (Optional: Kendall Walton, “Fearing Fictions”).

11/7 – Jerrold Levinson, “What a musical work is;” Peter Kivy, “Platonism in Music: A kind of Defense.”

11/12 – Jenefer Robinson, “Expression and Arousal of Emotion in Music;” Derek Matravers, “The Experience of Emotion in Music.”

11/14 – Stephen Davies, “Authenticity in Musical Performance;” James Young, “The Concept of Authentic Performance.”

11/19 – Noel Carroll, “The Power of Movies;” Berys Gaut, “The Paradox of Horror.”

11/21 – Stephen Davies, “Rock versus Classical Music;” Theodore Gracyk, “Valuing and Evaluating Popular Music.”

11/26 – Robert Solomon, “On Kitsch and Sentimentality;” Deborah Knight, “Why We Enjoy Condemning Sentimentality: A Meta-Aesthetic Perspective.”

11/28 – Thanksgiving

12/3 – Ted Cohen, “High and Low thinking about High and Low Art;” Ted Cohen, “High and Low Art, and High and Low Audiences.”

12/5 – Special ‘exhibition’, bring (a copy of) your favorite work of art to class.

12/9 – Final paper due