

Philosophy of Art (PHIL 361I) (#9947) -- Fall 2010 -- California State University, Long Beach
 Mondays and Wednesdays – 9:30-10:45 am -- LA5-246
 Julie Van Camp, Professor of Philosophy

Texts:

- Much of the reading for the course will consist of articles on the World Wide Web and a few articles from journals available on the Electronic Resources and the e-Reserves for this class at the University Library site (<http://www.csulb.edu/library/>)
- **Print text (required):** Terry Barrett, *Why Is That Art? Aesthetics and Criticism of Contemporary Art* (Oxford, 2008) (list price: \$34.95)

Reading and class schedule

Please come prepared to each class having read the reading listed for that day.

Monday, August 30

I. Art, Non-Art, and the Aesthetic

What is Philosophy? What are philosophical questions and methodologies? How does philosophical “talk” about art differ from art appreciation, art history, and art criticism?

Introduction to Beachboard and the Electronic Resources

Beachboard Quiz on Plagiarism Policy: Available 8/30-9/12 (4 points available)

Wednesday, September 1

“Art, Philosophy, and the Philosophy of Art,” by Arthur Danto

http://www.csulb.edu/~jvancamp/361_r1.html

Monday, September 6: LABOR DAY

Wednesday, September 8:

“Comments on Andres Serrano” by members of the United States Senate

http://www.csulb.edu/~jvancamp/361_r7.html

Barrett, Chapter 2, “Serrano” (pp. 38-43)

Definition of “the arts” by the United States Congress

http://www.csulb.edu/~jvancamp/361_r8.html

Monday, September 13:

“Psychical Distance’ as a Factor in Art and as an Aesthetic Principle” by Edward Bullough

http://www.csulb.edu/~jvancamp/361_r9.html

Barrett, Chapter 1, “Artworlds and Definitions” (pp. 1-15)

Wednesday, September 15* [attendance point-1]

II. Major theories of the Arts

Barrett, Chapter 2, “Realism” (pp. 17-20; 30-32; 46-52)

“The Ion” by Plato

<http://www.csulb.edu/~jvancamp/361r10.html>

“The Republic (Book X) (#1-200) by Plato

<http://www.csulb.edu/~jvancamp/361r11.html>

Monday, September 20* [attendance point-2]

“Poetics,” by Aristotle

<http://www.csulb.edu/~jvancamp/361r12.html>

Short paper assignment posted on Beachboard

Wednesday, September 22* [attendance point-3]

Barrett, Chapter 4, “Formalism” (pp. 107-108; 110-118; 139-141)

Monday, September 27* [attendance point-4]

“Art” by Clive Bell

<http://www.csulb.edu/~jvancamp/361r13.html>

Wednesday, September 29
SHORT PAPERS DUE IN CLASS: Please send one copy electronically to the Turnitin Dropbox no later than the start of class (9:30 a.m.) and bring to class 5 print-outs which you will use for break-out discussion groups to critique each other's work. In order to be eligible to submit a revision for bonus points, you must attend this class in person. (12 points)

Monday, October 4* [attendance point-5]
"What is Art?" by Leo Tolstoy
<http://www.csulb.edu/~jvancamp/361r14.html>
Barrett, Chapter 3, "Expressionism and Cognitivism" (pp. 57-62, 97-101)
Revised Short Paper Due for Bonus Points (4 points)

Wednesday, October 6* [attendance point-6]
Contemporary Approaches to the Definition of Art:
 "The Role of Theory in Aesthetics," Morris Weitz, *The Journal of Aesthetics and Art Criticism* 15:1 (September 1956), pp. 27-35. [University Electronic Resources: Databases: JSTOR]
Barrett, Chapter 3 (pp. 64-65)

Monday, October 11 [attendance point-7]
"The Artworld," Arthur Danto, *The Journal of Philosophy* 61:19 (October 15, 1964), pp. 571-574.
 [University Electronic Resources: Databases: JSTOR]
Barrett, Chapter 5, "Postmodern Pluralism" (pp. 147-172)

Wednesday, October 13
Review for Mid-term Exam
Discussion Board opens for posting case study selection: 8:00 a.m.
Monday, October 18
MID-TERM EXAM (Units I and II) (24 points)

Wednesday, October 20* [attendance point-8]
III. The Evaluation of Art
aesthetics vs. art criticism
The Proper Object of Criticism: How does the philosopher's consideration of "good" in art compare/contrast with the art critic's consideration? What evidence is appropriate to consider in evaluation a work of art? Should only the perceivable properties of the work be considered? What is the relevance of the intention of the artist in identifying, appreciating, and evaluating a work of art?

DEADLINE: post your work of art for case studies for the remainder of the course on the Discussion Board

Monday, October 25* [attendance point-9]
"The Intentional Fallacy," W.K. Wimsatt, Jr. and Monroe C. Beardsley [University Library E-reserves]
"Beardsley's Aesthetics: The Intentions of the Artist," Michael Wreen, *Stanford Encyclopedia of Aesthetics*
<http://plato.stanford.edu/entries/beardsley-aesthetics/>

Wednesday, October 27* [attendance point-10]
"Anti-Geneticism and Critical Practice in Dance," *Dance Research Journal* XIII (Fall 1980): 29-35
<http://www.csulb.edu/~jvancamp/article4.html>

Monday, November 1* [attendance point-11]
"From Work to Text," Roland Barthes [University Library E-reserves]
DEADLINE: post description of your case study work (5 points)

Wednesday, November 3* [attendance point-12]
Criteria of Criticism: What are the criteria by which we evaluate a work of art? Are there general canons of criticism applicable to all works of art?
"Valuing and Evaluating Popular Music," Theodore Gracyk, *The Journal of Aesthetics and Art Criticism* 57:2 (Spring 1999), pp. 205-220 [University Electronic Resources: Databases: JSTOR]

<p><u>Monday, November 8*</u> [attendance point-13] Aesthetic Value: What is “aesthetic value,” i.e., what makes a work of art “good”? What is the relationship of moral value and aesthetic value? “The Picture of Dorian Gray” by Oscar Wilde http://www.csulb.edu/~jvancamp/361_r6.html</p> <p><u>Wednesday, November 10*</u> [attendance point-14] “The Republic (Book X) (#200-319) by Plato http://www.csulb.edu/~jvancamp/361r11.html</p>
<p><u>Monday, November 15</u> “Degenerate Art” (Documentary): <i>NOTE: This film is not available at the Library and copies cannot be left on reserve. Please make maximum effort to attend this class as it will be the only opportunity to see this.</i> DEADLINE: post interpretation of your case study work on the discussion board (5 points)</p> <p><u>Wednesday, November 17*</u> [attendance point-15] “‘Decent’ vs. ‘Degenerate’ Art: The National Socialist Case,” Mary-Margaret Goggin, <i>Art Journal</i> 50:4 (Winter 1991), pp. 84-92. [University Electronic Resources: Databases: JSTOR] “Robert Mapplethorpe: The Philadelphia Story,” Judith Tannenbaum, <i>Art Journal</i> 50:4 (Winter 1991), pp. 71-76. [University Electronic Resources: Databases: JSTOR]</p>
<p><u>Monday, November 22:</u> NO CLASS <u>Wednesday, November 24:</u> NO CLASS</p>
<p><u>Monday, November 29*</u> [attendance point-16] Subjectivity vs. Objectivity in Aesthetic Value: Is “aesthetic value” an objective property of works of art? A relation between object and observer? The capacity of an object for producing aesthetic experiences? “Of the Standard of Good Taste” by David Hume http://www.csulb.edu/~jvancamp/361r15.html</p> <p><u>Wednesday, December 1*</u> [attendance point-17] Barrett, “David Hume” (pp. 109-110)</p>
<p>Value in Art: originality <u>Monday, December 6*</u> [attendance point-18] “Originality in Post-Modern Appropriation Art” by Julie Van Camp (Beachboard) DEADLINE: post evaluation of your case study work on the discussion board (5 points)</p>
<p><u>Wednesday, December 8</u> review for final exam</p>
<p>FINAL EXAM (Units I and III): Friday, December 17: 8:00-10:00 am (24 points) A work of art will be presented, along with written information about it. You will have two hours to discuss and analyze the work using the concepts and ideas of the course material.</p>

*Available for in-class attendance points

8/16/2010: subject to revision until August 30, 2010