

## **PHIL 4403: Philosophy of Art University of Arkansas; Spring, 2005**

Professor: Eric Funkhouser  
Office hours: 3:30 – 4:30 MW, 1:30 – 2:30 F, and by appointment  
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Email: [efunkho@uark.edu](mailto:efunkho@uark.edu) (This is the best way to reach me.)

Class webpage: <http://comp.uark.edu/~efunkho/philart.html>  
Class meeting time: 2:30 – 3:20 p.m., MWF  
Class room: Old Main 325

### **I. Texts**

Required for everyone (available at the campus bookstore, among others):

1. Lamarque, Peter and Stein Haugom Olsen, eds. 2004. *Aesthetics and the Philosophy of Art* (Malden, MA: Blackwell Publishing Ltd.). [Hereafter, *APA*]
2. Feagin, Susan and Patrick Maynard, eds. 1997. *Aesthetics* (New York, NY: Oxford University Press). [Hereafter, *A*]

Required for graduate students only:

3. Walton, Kendall. 1990. *Mimesis as Make-Believe* (Cambridge, MA: Harvard University Press). [Hereafter, *MM*]  
I didn't order this book, so you will have to purchase or borrow this book on your own. I also have a copy of it that you can borrow.

### **II. Course Description**

This class is intended to serve as an introduction to some basic issues in the philosophy of art from the analytic philosophy perspective. Though it is introductory in scope, surveying much (but certainly not all) of the philosophy of art terrain, the readings and lectures will not be easy. I expect that many who have not taken at least a couple philosophy courses, and are unaccustomed to the procedures and standards of analytic philosophy, will find the readings difficult (in both style and substance). But if read carefully, and supplemented with my lectures and online lecture notes, I am confident that everyone in the class is capable of understanding the central points of each reading.

I have selected the readings with an emphasis on contemporary sources, but have also included historical works from Plato, Aristotle, Hume, Kant, Poe, Tolstoy, and Wilde. As you will see in the section VI schedule, the class material divides into the following 5 topics:

1. The Search for a Definition: What is Art?
2. Creating, Interpreting, and Evaluating Art
3. Aesthetic Properties and Paradoxes of Fiction
4. Art and Society
5. Particular Arts

### **III. Online Resources**

The class website listed above will contain additional information that will benefit you in your preparation for lectures, your papers, and exams. I will put some lecture notes for each class online sometime before each lecture. You can download and print out these notes on your own. Do note, however, that these notes will not replace in-class note-taking. In fact, I will construct exam questions so that exclusive reliance on these notes will not be sufficient for an adequate performance on the exams. Careful reading of the assignments, as well as in-class note-taking, will be essential to performing well on the exams. All class handouts, as well as some additional links, will also be posted online.

### **IV. Grading**

Your course grade will be determined as follows:

#### Undergraduate Grading:

- Midterm exams: 40% (20% each)
- Final exam: 25%
- 3 Short papers: 10%, 10%, and 15%

#### Graduate Grading:

- Midterm exams: 40% (20% each)
- Final Exam: 25%
- 1 Short Paper: 10%
- 1 Longer Paper (On Walton's *Mimesis as Make-Believe*): 25%

There may be "pop" reading quizzes at any time. Participation, quizzes, and intangibles will help determine borderline cases.

### **V. Miscellaneous**

Assignments are due as listed on the schedule below. **LATE ASSIGNMENTS WILL NOT BE ACCEPTED, EXCEPT FOR EMERGENCY CASES.** Even in these emergency cases (death in family, hospitalization, etc.) you should notify me **BEFORE** the assignment is due. This holds for exams as well.

Academic dishonesty (e.g., plagiarism, cheating on tests, etc.) is taken very seriously. Any violation will result in the most severe repercussions allowed by the University. For the University policy on academic dishonesty, see:

<http://www.uark.edu:80/campus-resources/rlee/honesty.html>

If you require special accommodations for test-taking and/or paper-writing, inform me of them by the first week of class (with proper documentation) so that the proper arrangements can be made.

Inclement weather policy: Assume, until you hear otherwise from me, that class will *not* be canceled due to inclement weather (even if the university's inclement weather policy is in effect). If class must be canceled due to the weather, or for any other reason, I will send out a class email as soon as possible. In the worst case scenario, I will simply have a notice posted in the classroom.

## VI. Reading Assignments and Schedule of Topics

Readings and assignments are due by the date on which they are listed. This schedule is subject to change.

Date                      Readings, Assignments, and Topics

### Section 1. The Search for a Definition: What is Art?

W Jan. 19	Class Introduction
F Jan. 21	Plato, excerpts (available on class website) <b>GRAD:</b> APA, General Introduction Topic: The Form Question
M Jan. 24	Plato, <i>The Republic</i> , Book X (available online) <a href="http://www.literatureproject.com/republic/republic_20.htm">http://www.literatureproject.com/republic/republic_20.htm</a> Topic: Art as Imitation
W Jan. 26	Aristotle, <i>Poetics</i> , Parts I-XI (available online) <a href="http://classics.mit.edu/Aristotle/poetics.1.1.html">http://classics.mit.edu/Aristotle/poetics.1.1.html</a> Topic: Art as Imitation, cont'd
F Jan. 28	None Topic: Cont'd/Representation and Expression
M Jan. 31	A, Tolstoy's "What is Art?", 166-171 A, Hospers' "Art as Expression", 172-175 Topic: Art as Expression
W Feb. 2	A, Bell's "The Aesthetic Hypothesis" and "The Metaphysical Hypothesis", 15-23 and 158-159 Topic: Art as Significant Form
F Feb. 4	None Topic: Cont'd
M Feb. 7	APA, Weitz's "The Role of Theory in Aesthetics", 12-18

Topic: Skepticism about a Theory of Art

W Feb. 9

*APA*, Davies' "Weitz's Anti-Essentialism", 63-68  
Topic: Responding to the Skepticism

F Feb. 11

*APA*, Danto's "The Artworld", 27-34  
Topic: Art as Necessarily Embedded in an Artworld

M Feb. 14

*APA*, Dickie's "The New Institutional Theory of Art", 47-54  
Topic: The Institutional Theory of Art

W Feb. 16

*APA*, Levinson's "Defining Art Historically", 35-46  
Topic: Historical Definition of Art

F Feb. 18

*APA*, Beardsley's "An Aesthetic Definition of Art", 55-62  
Topic: Art and the Aesthetic Attitude

M Feb. 21

**Exam #1**

## **Section 2. Creating, Interpreting, and Evaluating Art**

W Feb. 23

A, Kant's "Art and Genius", 180-187  
**GRAD:** A, Kant's "Art and Genius", 180-192  
Topic: Kant on Genius and Taste

F Feb. 25

A, Poe's "The Philosophy of Composition", 208-215  
Topic: Poe's Writing of 'The Raven'

M Feb. 28

A, Beardsley's "The Artist's Intention", 224-228  
**GRAD:** *MM*, 1-69  
**Paper #1 Due (Both Undergrad. and Grad.)**  
Topic: Anti-Intentionalism

W March 2

A, Wollheim's "Criticism as Retrieval", 235-242  
Topic: Intentionalism

F March 4

A, Danto's "Deep Interpretation", 256-264  
Topic: Deep Interpretation

M March 7

A, Hume's "Of the Standard of Taste", 350-364  
**GRAD:** *MM*, 70-137  
Topic: Evaluating Art

W March 9                    *APA*, Gaut’s “The Ethical Criticism of Art”, 283-294; A, Wilde’s  
“The New Aesthetics”, 40-45  
Topic: Is Aesthetic Value Constrained by Ethics and/or Nature?

F March 11                    *APA*, Savile’s “The Test of Time”, 253-261  
Topic: Timelessness as an Aesthetic Value

### **Section 3. Aesthetic Properties and Paradoxes of Fiction**

M March 14                    *APA*, Sibley’s “Aesthetic Concepts”, 127-141  
**GRAD:** *MM*, 138-187  
**Paper #2 Due (Undergrad. Only)**  
Topic: Aesthetic Properties

W March 16                    None  
Topic: Cont’d/Supervenience

F March 18                    *APA*, Walton’s “Categories of Art”, 142-157  
Topic: Art, Classification, and Context

M March 21<sup>st</sup> through F March 25<sup>th</sup>    **SPRING BREAK**

M March 28                    *APA*, Radford’s “How Can We Be Moved by the Fate of Anna  
Karenina?”, 300-306  
**GRAD:** *MM*, 189-289  
Topic: A Paradox of Fiction

W March 30                    *APA*, Walton’s “Fearing Fictions”, 307-319  
Topic: Make-Believe Emotions

F April 1                        *APA*, Lamarque’s “How Can We Fear and Pity Fictions?”, 328-  
336  
Topic: Cont’d

M April 4                        **Exam #2**

### **Section 4. Art and Society**

W April 6                        A, Kristeller’s “The Modern System of Arts”, 90-102  
Topic: A System of Fine Arts

F April 8                        A, Geertz’s “Art as a Cultural System”, 109-118  
Topic: Art across Cultures

M April 11            A, Sagoff's "On the Aesthetic and Economic Value of Art", 119-128  
Topic: The Value of Art

**Section 5. Particular Arts**

W April 13            APA, Walton's "Are Representations Symbols?", 349-358  
Topic: Representational Art and Symbols

F April 15            APA, Scruton's "Photography and Representation", 359-374  
Topic: Photography

M April 18            APA, Olsen's "Literary Aesthetics and Literary Practice", 422-432  
**Paper # 3 Due (Undergraduates)/Graduate Paper Due**  
Topic: Literary Practice

W April 20            APA, Lamarque's "The Death of the Author: An Analytical Autopsy", 433-441  
Topic: The Role of the Author

F April 22            APA, Kivy's "The Profundity of Music", 463-469  
Topic: What's Profound about Music?

M April 25            APA, Robinson's "The Expression and Arousal of Emotion in Music", 470-479  
Topic: Music and Expression

W April 27            APA, Baugh's "Prolegomena to Any Aesthetics of Rock Music" and Davies' "Rock versus Classical Music", 498-516  
Topic: Rock Music

F April 29            APA, Hepburn's "Contemporary Aesthetics and the Neglect of Natural Beauty", 521-534  
Topic: The Aesthetic Appreciation of Nature

M May 2                APA, Carlson's "Appreciation and the Natural Environment", 535-542  
Topic: Environmental Aesthetics

W May 4                None  
Topic: Review

**FINAL EXAM:** Wednesday, May 11<sup>th</sup>, 10:00 a.m. – 12:00 noon (regular classroom).