

# PHILOSOPHY OF ART AND AESTHETICS

PHIL 4220/5220

Fall 2019 Tuesdays 5 -7:50 p.m. Plaza M-108

Dr. David Hildebrand



**COURSE DESCRIPTION:** This course presents an introduction to the philosophy of art and aesthetics, a consideration of the many ways which art communicates and expresses: via artists' creative processes, the object-events created (or "artworks"), and the audience's ways of experiencing, interpreting, and evaluating art. In the course of this survey, a variety of problem-areas related to art may be considered: for example, what is a work of art? What is taste or beauty and who determines and justifies those standards? How is meaning conveyed by works of art and what methods of interpretation best reveal meaning? What is an aesthetic experience and why is it special? What are the social, political, and philosophical roles of art products and art criticism in contemporary society? Our attempts to grapple with these theories and problems will utilize as much actual art as possible through multimedia technology and, hopefully, field trips to local art sites.

**COURSE OBJECTIVES:** Ideally, by the end of this course students should gain the following skills:

**Familiarization.** Gain a good sense of what is at stake in issues of course.

**Comprehension.** Comprehend the arguments offered by various philosophers.

**Critical analysis.** Criticize those arguments by pointing out where they lack evidence, make an unreasonable leap, hold a false assumption, etc.

**Demonstration** of the above through writing.

**Verbalization.** Summarize and criticize a philosophical position, without notes, using your own words.

**Conversation and Debate.** Be able to discuss issues in a focused and informed way with others in the class. This will involve listening closely to their points, then responding in a way that moves the discussion ahead.

**TEXTS:** Available at Tivoli Station bookstore and, if you desire, online (see, for example, <http://used.addall.com>). If you buy your book online, make sure (1) that it is the correct edition, and (2) that you have it in time for class.

### BOOKS REQUIRED:

1. **The Philosophy of Art: Readings Ancient and Modern** Ed. by Alex Neill (Author), Aaron Ridley
2. **Puzzles about Art: An Aesthetics Casebook** (Paperback) by Margaret P. Battin (Author), John Fisher (Author), Ronald Moore (Author), Anita Silvers (Author) (Bedford/St. Martin's, 1989); ISBN-10: 0312003072; ISBN-13: 978-0312003074

### BOOKS RECOMMENDED:

1. **But is it Art? A Very Short Introduction to Art Theory**, Cynthia A. Freeland. Published Spring 2001 by Oxford University Press; paperback version.
2. **The Art Book** (Phaidon Press)

**REQUIRED Online Texts:** Readings and resources will be posted on CANVAS.

1. UCD Canvas site <https://ucdenver.instructure.com> (CANVAS)

**NOTE: YOU MUST BRING ANY REQUIRED ONLINE READING TO CLASS.**

**Canvas/Website:** There are two online sites related to this course. **Familiarize yourself with them right away.** Both will offer you access to information about the course such as study questions, announcements, grades, extra credit assignments.

1. The first and most important one is our course Canvas site: <https://ucdenver.instructure.com/>. On this page are LOGIN INSTRUCTIONS. Please make sure you enroll right at the beginning of the class.
2. The second site is my home page at <http://www.davidhildebrand.org>. Here there are a variety of general study tips and resources in philosophy.

**Readings:** It is expected that you have done the readings before we discuss them. As you read, copy out important points and questions you have onto a separate sheet of paper. (These will help you with your short reflection papers.) You may also want to note problem passages (e.g., with a "?" or "Q.") in your text as you read. These are good points for class discussion. **You should come to each class able to discuss the main issues of the reading and you could be asked during class to present the main points to the class.** Your well-prepared participation is crucial for a successful class. Please see the tips section of my website.

**Very important: please set aside about 10 minutes shortly before class to look back over (skim-review) the readings and whatever you have written for that day.**

### COURSE REQUIREMENTS/EVALUATION: Maximum points possible: 1000 points

- |                                             |                 |                                         |
|---------------------------------------------|-----------------|-----------------------------------------|
| 1. Participation/presentation               |                 | 100 pts.                                |
| 2. Short Writings (8 total; 4 done by 10/8) |                 | 120 pts. (1st 4 due 10/8; rest by 12/3) |
| 3. Exam #1                                  | 1250-1750 words | 250 pts. (due in class, 10/1)           |
| 4. Exam #2 :                                |                 | 300 pts. (due: 12/10, NOON)             |
| • GRAD students:                            | 2500-3250 words |                                         |
| • UNDERGRAD students:                       | 2000-2500 words |                                         |
| 5. Art Engagement Journal                   | 1000 words      | 115 pts. (due: 12/10, NOON)             |
| 6. Museum Visit Essay                       | 1500 words      | 115 pts. (due: 12/10, NOON)             |

**Grades:** There are 1000 possible points for this class. An "A" will be a body of work achieving at or above 930 points; an "A-" will be 900-929 points; a "B+" is 870-899 points, etc. Values for those letters, as well as the policies regarding other grades such as Incomplete, are available in the CU Academic Policies and

Regulations section of the handbook. I have set out my standards of what a grade means on my FAQ section of my website. Graduate students will be graded with higher expectations than undergraduates. Please see me for elaboration about this if you wish.

**Attendance:** Attendance is required. Because each class is equal to a **week** of material, only one *unexcused* absence over the course of the semester is permitted without penalty. Each additional absence will lower your final course grade, approximately **60 points per absence**. (E.g., having a total of two unexcused absences would lower a cumulative 900 point course average by 60 points [because the first absence is “free”] to 840—effectively a reduction from an A- to a B. Then, each additional absence would take 60 more points off. And so on.) An *excusable* absence is a medical illness or emergency that is completely unavoidable. It is the student's responsibility to talk to me about excusable absences ASAP.

**(1) Participation/Presentation/Quizzes:** Course participation grades are not automatic. They are based on oral contributions to the collective learning experience of the class as a whole in terms of asking pertinent questions, answering questions correctly or, at least, provocatively, making insightful observations, and offering other meaningful expressions of interest in the material that help encourage learning. **Shyness is not an excuse—oral participation is part of your evaluation.** There will be ample opportunity for active and well prepared participation, which I value.

I will measure your participation by a variety of components: informed dialogue, presentation of your short papers in class, participation in any group work, and your performance on any quizzes. **It is possible, but not certain, that there will be comprehension quizzes given during the semester.** These may be given in class or online. The point of them is to help give you a "reality check" on how well you're understanding significant issues in the class. Poor performance on quizzes will subtract from your final grade.

**Important:** part of this grade will be determined by your presentation of your **short writings (see below)**: when called upon in class, you must demonstrate that you know what you wrote and why you wrote it; in other words, show clarity of thought, effective communication, and ability to field questions on your paper will all contribute to the participation portion of your grade. (I suggest looking over your short papers briefly before class to prepare.)

**(2) SHORT WRITINGS (8 total; 1st 4 must be done by October 8.)** The purpose of these assignments is to help you clarify your understanding of the readings and to help you think critically about the issues. **Follow these instructions carefully, please.**

#### What to write on critical reaction papers:

- **6 of 8** short papers should be: one-page, typewritten reactions or questions about some specific issue which you find compelling in the readings. Your paper must not simply sum up the reading or repeat points made there. (I.e., **no book reports**, please.) Rather, you must try to raise a question or discuss some original insight. You may use these papers to demonstrate your application of a concept/idea in the readings to an experience you have making or experiencing art, but the connection to the reading must be significant (and not a mere "jumping off" point. **See the website link "Writing short, critical papers" for further hints** about how to write a good paper: [http://www.davidhildebrand.org/uploads/3/2/1/2/32124749/hildebrand\\_how\\_to\\_write\\_a\\_short\\_critical\\_paper.pdf](http://www.davidhildebrand.org/uploads/3/2/1/2/32124749/hildebrand_how_to_write_a_short_critical_paper.pdf)
  - The first paragraph should state in 1-2 sentences a summary of what the paper is about.
  - **You may only write one paper per class.**
  - **Only papers that are written on a reading or topic that will be discussed in the class immediately coming up are acceptable.**
- **2 of 8 short papers must be multimedia.** I.e., accompanying 2 of your papers should be an image(s), musical excerpt, poem, objet d'art, etc. that illustrates or somehow comments upon an

important idea or concept in the readings. You can expect to present this example along with your short paper to the class. Let me know ahead of time when you wish to do your presentations.

### When to write short papers:

- You must do **8** critical papers total and you may not hand in more than one paper on the same date. **FOUR papers must be done by the course midpoint, October 8. Students who have not done 4 papers by this point will only be permitted to do 5 more papers.**
- **You must come to class for a paper to be accepted.**

### Grading on short papers

- Grade: This will be a "graded" assignment only in a loose sense; in other words it will be either S-satisfactory (full credit or 15 points) or U-unsatisfactory (half credit or 7.5 points). A zero (0) will be awarded if nothing (or next to nothing) is turned in.
- **TWO MAKE-UPS:** If you get a Unsatisfactory on up to two papers, you may revise and resubmit them. The old grade will be dropped in favor of the revised paper's grade.

**(3&4) TAKE HOME EXAMS:** There will be two take home exams required for this class. The first will cover all material up to its due date. The second will be cumulative. **NO** late exams can be turned in without prior arrangements. You may email me at any time to discuss your progress on **ALL** assignments or we can discuss them in office hours. **Only hard/paper copies of papers will be accepted. I will not print out your papers for you.**

**(5) ART ENGAGEMENT JOURNAL:** Over the course of the semester you will keep a journal on your ongoing relationship to a work of art. In your entries, you must engage with the work—view the work slowly and patiently or watch/listen to it from start to finish—4 times during the semester and record your responses to it on using the questions provided. Then, at the end of the semester, you must hand in these entries along with a summary that explains, concisely, the course and changes of your experience and interpretation of the artwork over the semester. See separate assignment hand out.

**(6) MUSEUM PAPER:** The syllabus schedule affords students approximately 5 hours to spend in museums looking at art and museums, themselves. You will be required to write one short paper (1000-1500 words) about the phenomenological experience of a museum space and its impact on how one constructs the meaning of artworks. See separate assignment hand out.

### UNIVERSITY DEADLINES AND REGISTRAR POLICIES

For relevant university deadlines and procedures (such as the last day to withdraw from a course) as well as academic support sites, please see this website: [https://clas.ucdenver.edu/advising/sites/default/files/attached-files/fall\\_2019\\_icb\\_academic\\_calendar.pdf](https://clas.ucdenver.edu/advising/sites/default/files/attached-files/fall_2019_icb_academic_calendar.pdf)

### EMERGENCY SUPPORT FOR STUDENTS:

College students often face financial difficulties. Some find themselves in temporary financial emergencies that can threaten their academic careers. If this sounds familiar, you are not alone. A recent survey of CU Denver students found that a significant number are experiencing food or housing insecurity. CU Denver is a university, but it is also a community. We are here to help.

There are several sources of emergency support available to help CU Denver students in need. The Loving Lynx Committee is a resource available for CU Denver students dealing with unanticipated events related (but not limited) to: accidents, medical or dental emergencies, natural disasters, and/or a need for temporary housing. If you are unsure if your situation constitutes as an unanticipated event, we encourage you to contact the Dean of Student's Office to discuss your situation. <http://www.ucdenver.edu/life/services/DeanofStudents/Pages/Homeless-Student-Initiative.aspx>

The CU Denver Food Pantry provides access to non-perishable food and personal care items for CU Denver students in need; all CU Denver students are welcome (must have current student ID). The CU Denver Food Pantry is located on the 3rd floor of the Lola & Rob Salazar Student Wellness Center. For more information, email [foodpantry@ucdenver.edu](mailto:foodpantry@ucdenver.edu).

The CLAS Dean's Office also has funds available to assist CLAS students in emergency financial need through the Dean's Fund for Excellence. If I can be of any help in this matter, please ask.

## COURSE POLICIES

**Plagiarism/ Academic Dishonesty** *Plagiarism* is a form of stealing. It occurs when an author uses the words or ideas of others as if they were the author's own original thought. (It may include word-for-word copying, interspersing one's own words with another's, paraphrasing, inventing or counterfeiting sources, submitting another's work as one's own, neglecting quotation marks on material that is otherwise acknowledged.) Plagiarism is often unintentional. It can be avoided by always acknowledging one's debt to others by citing the exact source of a quotation or paraphrase. Since plagiarism is such a serious violation of academic honesty, the PENALTY for it will be an AUTOMATIC F FOR THIS COURSE.

*Academic dishonesty* is the intentional disregard of course or university rules. This may include (but is not limited to) collaborating with others when rules forbid or using sources/experts not permitted by an assignment. The CU handbook has a more complete description of plagiarism and academic dishonesty.

**Access, Disability, Communication:** The University of Colorado Denver is committed to providing reasonable accommodation and access to programs and services to persons with disabilities. Students with disabilities who want academic accommodations must register with Disability Resources and Services (DRS), 177 Arts Building, phone (303) 315-3510, fax (303) 315-3515. **I will be happy to provide approved accommodations, once you provide me with a copy of DRS's letter.** [DRS requires students to provide current and adequate documentation of their disabilities. Once a student has registered with DRS, DRS will review the documentation and assess the student's request for academic accommodations in light of the documentation. DRS will then provide the student with a letter indicating which academic accommodations have been approved.]

**Students called for military duty:** If you are a student in the military with the potential of being called to military service and /or training during the course of the semester, you are encouraged to contact your school/college Associate Dean or Advising Office immediately.

**Course Communication:** In addition to announcements made and written handouts distributed in class, I may need to contact you between classes, which I'll do through individual and group email messages and Canvas.

**One of the requirements for this course is that you maintain an email address, check it regularly for messages, be sure it is working, and let me know if you change your email address.** You are responsible for any messages, including assignments and schedule changes, I send you via email. You also may contact me via email, in addition to seeing me during office hours or calling me.

**Civility and Technology:** Turn off cell phones during class. Text messaging, web surfing, and other electronic distractions may result in expulsion from class and will be counted as an absence and against the class "participation" grade. **Students who are speaking deserve your attention and respect as much as I do. Listen to one another.** Adherence to the Student Conduct Code is expected.

## CONTACT INFORMATION AND OFFICE HOURS

**Phone :** 303-315-7218 (but email is preferred)

**E-mail:** [david.hildebrand@ucdenver.edu](mailto:david.hildebrand@ucdenver.edu)

**Office:** Plaza M108

**Canvas course site:** [ucdenver.instructure.com](http://ucdenver.instructure.com)

**Additional website:** [davidhildebrand.org](http://davidhildebrand.org)

**Hours** T 3:30-4:30 p.m. or by appointment.

**Purpose of office hours:** I *strongly* encourage you to participate by dropping by during office hours. We can talk about the class readings and lectures, exams and papers, your progress, or just philosophy in general. Note: If you are a student with a disability, I will make myself available to discuss appropriate academic accommodations. Before accommodations will be made, you may be required to provide documentation.

**Students with disabilities** will be accommodated. Students with disabilities are required to register disabilities with the UCD Disability Services Office, and are responsible for requesting reasonable accommodations at the beginning of the term.

**NOTE: ALL COURSE REQUIREMENTS SUBJECT TO CHANGE AT DISCRETION OF THE INSTRUCTOR.**

## READING, TOPIC, AND ASSIGNMENT SCHEDULE

*(SUBJECT TO CHANGE; IN EACH CLASS WE WILL CONFIRM WHAT IS COMING UP)*

Readings will come from three places: [NR]: Neill and Ridley *The Philosophy of Art* (textbook); [PA]: *Puzzles about Art*; [Online]: online reading on Canvas

## ART, THE INDIVIDUAL, AND SOCIETY

**Can Artworks Tell the Truth? Should art have a moral purpose? If so, which purpose?**

### 8/20 Course introduction

**Readings:** Puzzle(s) : [PA]: 1-1, 1-2

**Topics and Key Question(s)** What is beauty? Why is it important? What is art? What influences do these have on you?

### 8/27 Plato's Aesthetics

**Readings:** (a) Plato: *Republic*, Excerpts from Book III (386-398b), and (b) Book X (595-608b) [NR] (d) Plato: *Ion* [NR] (c) Puzzle(s) : [PA]: 5-1, 5-14; (e) Suggested: PLATO\_Wartenberg\_The\_Nature\_of\_Art\_.pdf [ONLINE]

**Topics and Key Question(s)** Do the arts have the capacity to improve or worsen our character? Is censorship ever justified? What's Plato's "problem" with poets' influence on society? Was Plato advocating complete censorship? Why or why not?

Regarding Plato's *Ion*, what is the relation between art and knowledge? What about Plato's view of artistic inspiration seems accurate? Does it help explain his view on the role of art in society?

### 9/3 Plato and the role of Art in Morality and Culture

**Readings:** Review Plato; (a) Nehamas, "Plato and the Mass Media" [ONLINE] (b) Boorstin "Extending Experience" [ONLINE]; (c) Puzzle(s) : [PA]: 2-4, 2-21

**Topics and Key Question(s)** Does Plato have a point about art's moral power — for good or ill? Should art be judged morally? Here's some help for Plato. Does Nehamas help clarify and "evolve" Plato's position by relating poetry to television? What explains the power of some arts to engage us? Does TV shape our character? Does it pose a danger or benefit to our way of life?

### 9/10 Should Art be Moral? Moralism vs. Aestheticism

**Readings:** (a) Beardsley: "The Arts in the Life of Man" [NR]; (b) Dewey: "Art and Civilization" [NR]

**Topics and Key Question(s)** Beardsley: perhaps "art for art's sake" is a better view of art's role in society? How should we approach art as a cultural phenomenon: via moralism, aestheticism or something else? For Dewey, the key to understanding art is to see it in terms of play and imagination. How does imagination figure in each theorist's account of art?

## DEFINING ART: WHAT OR WHEN IS AN ARTWORK?

### 9/17 Essentialist Attempts to Define Art

**Readings:** (a) "Art and Artworks" (Pp. 1-27) [PA] Puzzle(s) : [PA]: 1-17, etc. from Chapter 1 (These readings will come first but they are LESS important than the other two.) (b) Bell: "The Aesthetic Hypothesis," from Art. [NR] (c) Greenberg: "Modernist Painting." [NR]; (c) Recommended: Kant's aesthetics see file, KANT\_Wartenberg\_The\_Nature\_of\_Art\_.pdf [ONLINE]

**Topics and Key Question(s)** What is an artwork? Is it a thing, event, something else? After reading the introduction to the question focus on a puzzle which you find particularly interesting and sketch out some comments and questions about the issues raised by it. What is the difference between art and craft? Between art and amusement?

Regarding Bell's theory: Art requires significant form. Bell believes he's found what is *essential* to a work of art? What is it and do you agree with Bell?

Regarding Greenberg's theory: Art is significant form particular to its medium. How does painting turn inward (self-reflective) as an art form, according to Greenberg? How does this extend or illustrate Bell's views on art?

### 9/24 Anti-essentialist, anti-formalist Responses

Review of Greenberg

**Readings:** (a) Sontag, "Against Interpretation" [NR]; (b) Sontag, "One Culture and the New Sensibility" [ONLINE]; (c) Gurstein, "W(h)ither the New Sensibility" [ONLINE]; (d) Puzzle(s): [PA]: 6-30

**Topics and Key Question(s)** No more theories! Sontag argues two anti-traditional lines in these pieces. In "Against" she argues that interpretation (and by extension, definition) are critical projects which should be abandoned, in their dominant forms. Her second piece, "One Culture" sought to erase the traditional critical barrier between "high" and "low" art. In the response piece by Gurstein (written about 50 years later), the question is raised as to whether Sontag's demolition of the barrier between "high" and "low" may have had some unintended (and negative) consequences.

Questions to consider: Why is Sontag "against interpretation" of art? What other approach to a work of art could there be other than interpretation? On what grounds does Sontag attack the high/low barrier? What examples were especially persuasive to you? How does Gurstein respond to Sontag's move? Do you think it is convincing?

### 10/1 Dewey's Art as Experience

**EXAM 1 DUE IN CLASS**

**Readings:** (a) Dewey, "The Live Creature" [ONLINE] (b) "Having An Experience" [NR] (c) Puzzle(s) : [PA]: 3-20

**Topics and Key Question(s)** Dewey's idea of art is broader and, I'd argue, deeper, than definitions provided by Bell and Greenberg. Art is productive of both a natural and special kind of human experience — aesthetic experience. How does aesthetic experience arise out of more everyday experiences we have? Why is it useful

to consider the natural world of "live creatures" to better understand the human, cultural phenomenon of art and the aesthetic?

Further, What makes something "an experience" for Dewey and what is the relation between this special case of experience and art?

## 10/8 Dewey's Aesthetic Theory, continued **Last class to do short papers, Batch 1**

**Readings:** Review of Dewey from last week; (a) Hildebrand on Dewey [ONLINE]

**Topics and Key Question(s)** How does Dewey bring together his accounts of experience (metaphysical, epistemological) with the phenomena of art? What connects artist, artwork, and audience? How do their combination constitute "art"?

## 10/15 Institutional Theories of "Art"

(a) Dickie: "The New Institutional Theory of Art." [NR] (b) Puzzle(s) [PA]: 6-15; (b) Danto: "The Artworld." [NR]; (c) Puzzle(s): [PA]: 6-16.

*Suggested:* (d) Wartenberg on Danto, see: DANTO\_Wartenberg\_The\_Nature\_of\_Art\_.pdf; also, see DICKIE\_Wartenberg\_The\_Nature\_of\_Art\_.pdf

**Topics and Key Question(s)** Dickie's theory: Museums make art, art. How do institutions of art (such as the art museum) *make* something a work of art, according to Dickie? Danto's theory: An "artworld" makes art, art. What's the "artworld" according to Danto? How does it effect a difference between artworks and everyday things?

## TASTE: CONCEPTUAL & GUSTATORY; FOOD AESTHETICS

### 10/22 Taste and the Senses in Aesthetics (Hume and Korsmeyer)

**Readings:** (a) Hume: "Of the Standard of Taste." [NR]; (b) Puzzle(s) : [PA]: 2-7; (c) Korsmeyer: "Introduction" and "The Hierarchy of the Senses" from *Making Sense of Taste: Food and Philosophy* [ONLINE]

**Topics and Key Question(s)** What is taste in art? Is it like gustatory taste? On what basis do we judge something as "beautiful" or "in good taste"? Are there "experts" in taste? If taste is an essentially subjective judgment, then what explains *agreement* in matters of taste?

Regarding Korsmeyer, how have the different senses been ranked in philosophy and aesthetics over the years? What philosophical prejudices have lead to this and how has it affected how we view beauty and art?

### 10/29 Class format TBD. (Film or guest lecturer)

### 11/5 Food and Philosophy I

**Readings:** (a) Korsmeyer, "Delightful, Delicious, Disgusting" (217-225) [ONLINE]; (b) Heldke & Boisvert, "Food As/And Art" (66-98) [ONLINE]; (c) TBD

**Topics and Key Question(s)** Can aesthetic theories be applied to cuisine and food? Or wine? Do they "fit" the categories presumed by theories? Or, perhaps, do they inspire or create new aesthetic categories and theories?

### 11/12 Food and Philosophy II



**Readings:** (a) Boisvert, “Art as Invitation” from *I Eat, Therefore I Think* (73-93) [ONLINE]; (b) Heldke, “Foodmaking as a Thoughtful Practice” (203-230) from *Cooking, Eating, Thinking*.

**Topics and Key Question(s):** How do Boisvert and Heldke connect aesthetics with the various senses (beyond sight and sound) as well as with the wider culture of eating and dining? How do these new applications of aesthetics change our ways of thinking about art? How do they reflect back upon what we take to be knowledge and value, philosophically?

## FEMINIST AESTHETICS

**11/19 Readings:** (a) Freeland, “Gender, Genius, and Guerrilla Girls” (from *Art*) (83-99; small pages) [ONLINE]; (b) Lauter, Estella, “Re-enfranchising Art: Feminist Interventions in the Theory of Art” from *Aesthetics in Feminist Perspective* (21–34); (c) French, Marilyn, “Is There a Feminist Aesthetic?” from *Aesthetics in Feminist Perspective* (229-241)(68-77) [ONLINE] (d) *Suggested* additional background reading: SEP, Korsmeyer Feminist Aesthetics [ONLINE]

**Topics and Key Question(s)** How do sex and gender bear on art's nature, interpretation, and evaluation? How have sex roles affected the perception of women as artists — or as the subject of art? How have women integrated feminist themes and concern into their art? What does art and aesthetics contribute *back* to feminism? While we can only touch on these questions, they provide great avenues for further exploration and a crucial critical lens on our course so far.

**11/26 Thanksgiving — No class!**

**12/3 Feminist Aesthetics 2; Wrap up** **Last class to do a short paper, Batch 2**

**Readings:** (a) Hanson, Karen, “Dressing Down Dressing Up: The Philosophic Fear of Fashion” from *Aesthetics in Feminist Perspective* (229-241) [ONLINE]; then, wrap up discussion, conversation about class, art-engagement journals and museum essays; final chance to discuss exam questions

**Topics and Key Question(s)** Feminist aesthetic questions here address, briefly, the phenomenon of fashion, and especially how its neglect by philosophy tells us something important (and critical) about how philosophy has been practiced and perhaps what might be changed.

## FINAL DUE DATES (AS LISTED ABOVE):

**12/10 DUE by NOON** in my Philosophy Department Mailbox Plaza M108:

(a) **Art Engagement Journal,**

(b) **Museum Essay, and**

(c) **Final Exam Due by noon in Philosophy Department, Plaza M108, my mailbox.**