

ART AND UNDERSTANDING
S-121

Monday 8:00-10:00

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Texts (available at the Coop):
Goodman, *Languages of Art*
Elgin, *Considered Judgment*
Other readings are on the course web site

Requirements: A five paper due on October 29 at 5pm
An 8-10 page paper due on December 7 at 5 pm.

Late papers will be penalized.

You need not consult any outside sources in writing your papers. But academic honesty requires that any sources you use, including material read in class and ideas suggested by your friends be appropriately cited. If you directly quote someone's words or either use or mention an idea drawn from someone else, you must provide a citation. (See *Writing with Sources* for information about when and how to cite correctly.)

In addition, for each meeting of the seminar, you are required to write a paragraph. It may be a question, an objection, or an elaboration of a point raised in the reading. The goal is to focus discussion. So if you write something boring, we are apt to have boring discussions. These paragraphs will not be graded. But they are required. Your grade will be lowered if you fail to do them and submit them on time. (You may omit two paragraphs.) The requirements on citing sources apply to both graded and ungraded assignments.

Readings assignments:

Sept. 4 Elgin, 'Art and Education'

Sept. 10 Goodman, 'When is Art?'
Homework: What does it mean to say that a ready-made like Duchamp's *Urinal*, or a piece like John Cage's *4'33"* (in which a performer makes no sound for four minutes and 33 seconds) is art? (You need not write about these particular questions. But even if you write about something else, you should come to class prepared to discuss these questions in class.)

- Sept. 17 Goodman, 'The End of the Museum'
 Assignment: Having read 'The End of the Museum' go to a museum or gallery. It need not be an art museum. Spend at least half an hour there, considering the following questions:
1. What the museum is trying to do in a particular exhibit?
 2. What the museum should be trying to do there?
 3. How good a job it is doing?
 4. What reasons you have for your assessment?
- You may either consider a particular exhibit or a collection (for example, the Korean collection at the Sackler Museum). It is unlikely that you will be able to consider the museum as a whole.
- Note: this activity should help focus ideas for discussions throughout the semester. It is also the basis for your first paper. So although you do not immediately have to submit any written work pertaining to this activity, it would be a good idea to take notes for yourself.
- Alternative Assignment: Having read 'The End of the Museum', go to a musical or dramatic performance. Consider the following questions:
1. What is the director or conductor or performer trying to do in that particular performance?
 2. What should s/he be trying to do?
 3. How good a job s/he doing?
 4. What reasons do you have for your assessment?
- This will require extrapolating from Goodman's discussion of museums to performances.
- Sept. 24 *Languages of Art*, Chapter 1
- Oct. 1 Schwartz, 'The Power of Pictures'
 Homework: study a portrait in light of Schwartz's discussion of Picasso's portrait of Gertrude Stein. Consider whether Schwartz is right about the sort of transformation in the world a portrait can effect. (You need not write about this, but even if you write about something else, you should be prepared to discuss this question.)
- Oct. 15 *Languages of Art*, Chapter 2, pp. 45-67
Considered Judgment, pp. 170-183
 Elgin, 'Exemplification and the Dance'
- Oct. 22 *Languages of Art*, Chapter 2, pp. 67-95
Considered Judgment, pp. 183-204
- Oct.29 Brook, 'There are No Secrets'
 James Croft will lead the discussion.
First Paper Due

- Nov. 5 *Languages of Art*, Chapter 3
Homework: What is the difference between a forgery of a known work and a copy of that work? Why, if at all, does the difference matter? If forgery is objectionable because it is misleading, is restoration objectionable for the same reason? (You need not write about these questions, but even if you write about something else, you should come to class prepared to discuss these questions.)
- Nov. 19 *Considered Judgment*, Chapter 5
Homework: What does it mean to say that in the arts the emotions function cognitively? How do we tell whether this is true? (You need not write about these questions, but you should come to class prepared to discuss them.)
- Nov. 26 *Languages of Art*, Chapter 5
- Dec. 4 *Languages of Art*, Chapter 6
- Dec. 7 **Final paper due at 5 pm.**