Aesthetics & the Arts  
Philosophy 327-801 [online]  
Spring 2021

Professor Dan Flory  
Office: 2-106 Wilson Hall  
Office hours: MWF, 10-11 AM (online), & by appointment  
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Course Description
Aesthetics & the arts are central to our lives. We surround ourselves with things based on our aesthetic preferences, whether they are the music to which we listen, the places we like to go or visit, the way we arrange our furniture, the automobiles we drive, the jewelry, make-up, tattoos, clothes, or body piercings with which we adorn ourselves, the photographs we choose to display, the movies we see & talk about with our friends, & so on. Often we decide to take up some sort of artistic practice ourselves, such as photography, playing music, quilting, knitting, chainsaw carving, painting, or writing poetry. In many ways we express the deepest parts of our identities through our aesthetic & artistic choices, for we often define ourselves through them. We announce for all the world to see that we embrace one set of aesthetic or artistic values as opposed to others. These choices may express our generation, region, class, gender, race, sexuality, culture, nation, politics, social group, or some other crucial aspect of who we believe ourselves to be; often they express other dimensions of human existence, some of which we may not even be aware. Typically, however, we do not seek to analyze or interpret what these choices mean or how we make them, even when we have invested considerable amounts of time, money, effort, & psychological significance in them. To remedy this all-too-common gap in our self-understanding, PHL 327 focuses on the intersection of questions concerning meaning, pleasure, evaluation, & the arts by examining the following topics:

- What is art?  
  - What is aesthetic experience?  
  - What impact does gender have on the study of art?  
  - What is black aesthetics?  
  - What can black aesthetics tell us about art?  
  - What is the philosophy of film?  
- How do our affective responses influence what we think about film?

Through course readings, discussions, lectures, examination of select art objects, & various written assignments & exams, we will seek to develop a better sense of aesthetics & the arts as well as their place in our lives.

Required Texts
- e-reserve readings & handouts available through Brightspace by D2L.

Required Assignments
- one mini-research essay (7-9 pp., double spaced): 35%  
- one find-&-read a philosophy research essay assignment: 1%  
- one annotated bibliography of possible research resources: 2%  
- one mini-research essay proposal: 2%  
- one mid-term essay exam: 20%  
- one final essay (5-7 pp.): 20%  
- class participation & industry: 20%
Course Objectives
Successful students will have demonstrated the ability to do the following upon completion of the course:

Write shorter & medium-length philosophy essays. This skill demands:

- Accurate use of the English language
- Accurate use of terminology specific to aesthetics & the arts
- Identification, & avoidance of, fallacies of reasoning
- Identification & description of philosophical theories, concepts, questions & issues specific to aesthetics & the arts
- Construction of a clear, specific thesis on an issue in philosophical aesthetics
- Reading & understanding primary texts as demonstrated by accurate summarization & discussion of them, & the use of quotations from these texts to further an argument
- Reading & understanding secondary texts as demonstrated by accurate summarization & discussion of them, & the use of quotations from these texts to further an argument
- Clear presentation of reasons & evidence (found in texts or originally developed by the student) that furthers a philosophical thesis
- Avoidance of discussing irrelevant subjects
- Presentation of a relevant, content-bearing responses to such objections.

Demonstrate (orally & in writing) knowledge of several philosophers & the arguments, principles, concepts, & issues contained therein, including but not limited to:

- Cynthia Freeland
- Paul C. Taylor
- Morris Weitz
- Arthur Danto
- A. E. Eaton
- Peg Brand
- Martha Nussbaum
- & others.

Describe (orally & in writing) philosophical theories, concepts, techniques, & issues, including, but not limited to:

- Sound theories & perspectives regarding the field of philosophical aesthetics
- relations between philosophy, aesthetics, emotion, & cognition
- the usefulness of conceptions such as the concept of art, various categories of art, beauty, aesthetic appreciation, gender, race, emotion, empathy, sympathy, mood, & other ideas as analytical concepts
- critical understandings of philosophical conceptions pertaining to aesthetics & the arts.

Learning Outcomes

- Successful students will choose, develop, & defend notions concerning aesthetics in a formal, small-scale (mini-research) paper.
- Successful students are expected to accurately explain & discuss course readings on the midterm, mini-research essay, final exam, & discussions.
- Successful course essays will demonstrate student mastery of thesis defense, argument construction using reasons & evidence, clarity in writing and/or speaking, & modest independent research.
- Successful students will be able to use the relevant philosophical concepts correctly, as measured on the midterm & final exams, mini-research papers, & discussions.
- Successful students will meet the course objectives listed above in the following ways:
  - Show that different approaches to aesthetics have been learned by writing essays for the midterm & final exams as well as by successfully participating in discussions & writing a small-scale research essay.
  - Show understanding of philosophical approaches to the concepts of art and/or aesthetics by choosing to critique or defend one well defined position in their mini-research papers, or alternatively, showing how two approaches overlap in these papers.
  - Be able to state a view fully & carefully, give reasons for that view, & defend the view against common objections, as measured by exams, discussions, & essays.
  - Not commit formal or informal fallacies in exams, discussions, or essays.
Course Grades

Your course grade will be determined according to a 100-point scale, with one point equivalent to one percent of your grade. The usual percentages needed to achieve various letter grades (e.g., 90% & above required for an A or A-, 80-89% required for some sort of B, etc.) are generally reliable indicators of what will determine your final grade in the course.

Letter grades in the course will be awarded according to the criteria described below:

A  Achievement that is outstanding relative to basic course requirements—for example, written work that conveys a superior understanding of the material & is free of grammatical errors. Has a special quality—for example, an essay that provides particularly insightful analysis, criticism, or reflection.

B  Achievement that is significantly higher than basic course requirements; e.g., a well-written & well-produced essay. May contain a few minor flaws that could be overcome without difficulty. Shows a solid understanding of the material.

C  Achievement that fulfills basic course requirements. However, may contain significant flaws—e.g., an essay that fulfills the assignment's basic requirements, but does not do it in a clear or noteworthy way. Shows some understanding of the material, but presents it partially, incompletely, or awkwardly. May fail to properly address one or more major assignment requirements. Awkward handling of source materials may be in evidence. May contain grammatical errors or clumsy writing that interfere with the essay's readability.

D  Achievement that is worthy of course credit, but is not satisfactory. For example, an essay that forces the reader to do far too much work to understand it, due to numerous and/or serious grammatical errors, incomplete or inadequate presentation of materials, inadequate or improper citation, poor reasoning, or poor writing. May also fail to address properly one or more major assignment requirements, without which the essay fails to address the primary aims of the assignment.

F  Achievement not worthy of course credit.

Other Course Policies & Information

Academic Misconduct. Students writing in an academic setting are responsible for approaching all assignments with rigor, integrity, & in compliance with the University Code of Student Conduct. This responsibility includes:

1. consulting & analyzing sources that are relevant to the topic of inquiry;
2. clearly acknowledging when they draw from the ideas or phrasing of those sources in their own writing;
3. learning & using appropriate citation conventions within the field in which they are studying; &
4. asking their instructor for guidance when they are uncertain of how to acknowledge the contributions of others in their thinking & writing.

When students fail to adhere to these responsibilities, they may intentionally or unintentionally “use someone else’s language, ideas, or other original (not common-knowledge) material without properly acknowledging its source” (http://www.wpacouncil.org). When the act is intentional, the student has engaged in plagiarism. Plagiarism is an act of academic misconduct, which carries with it consequences including but not limited to receiving a course grade of “F” & a report to the Office of the Dean of Students. Unfortunately, it is not always clear if the misuse of sources is intentional or unintentional, which means that you may be accused of plagiarism even if you do not intentionally plagiarize. If you have any questions regarding use & citation of sources in your academic writing, you are responsible for consulting with your instructor before the assignment due date. In addition, you can work with an MSU Writing Center tutor at any point in your writing process, including when you are integrating or citing sources. You can make an appointment & find citation resources at www.montana.edu/writingcenter. Citation resources are also posted on Brightspace by D2L.
Aesthetics & the Arts syllabus – page 4

Other Course Policies & Information (continued)

Academic Expectations. Section 310.00 in the MSU Conduct Guidelines & Grievance Procedures for Students states that students must:
A. be prompt & regular in attending classes;
B. be well prepared for classes;
C. submit required assignments in a timely manner;
D. take exams when scheduled;
E. act in a respectful manner toward other students & the instructor & in a way that does not detract from the learning experience;
F. make & keep appointments when necessary to meet with the instructor.
In addition to the above items, students are expected to meet any additional course & behavioral standards as defined by the instructor.

Academic Philosophical Resources. For your research essays for this course, you must use academic philosophical resources. Usually, an academic philosophical resource is an essay published in a recognized philosophy journal, a recognizable philosophy anthology, a philosophy book, &/or is listed in The Philosopher’s Index. Academic philosophical essays & books typically have footnotes or endnotes, explore concepts or theories in extended depth (i.e., for several pages), focus on argument or conceptual analysis, & have the sort of character possessed by the books & essays we will read for this course. Typically, but not always, they are written by professional philosophers. For the purposes of this course, ALL the academic philosophical resources you use for your research projects must be listed in The Philosopher’s Index, & be no more than 25 years old (unless I explicitly grant an exemption). Also, note that websites, encyclopedia entries, book reviews, theses, dissertations, & essays from undergraduate philosophy journals will not count as academic philosophical resources.

Assigned Readings. Philosophy requires a solid comprehension of texts. My assumption is that you will make every effort to read the assigned material twice & carefully consider it. The best way to achieve the proper comprehension of philosophy texts is to read the material carefully & more than once: for example, first for an overall grasp, then a second or additional times (generally more slowly) for a deeper, more detailed understanding. Taking notes & underlining or highlighting relevant or perplexing passages are very appropriate responses when reading philosophical texts. In addition, questions to help guide your critical reading (“Reading Questions”; see also below) will be posted on Brightspace by D2L to help you find & explore important issues & passages in each course reading.

Attendance, Participation, & Industry. A portion of your grade (20%) will depend on your active participation & industry in class meetings held online or in course discussion threads, which I will take to be illustrated by thoughtful discussion, comments, & questions regarding the course's topics & materials. This aspect of your grade presupposes regular attendance. Missing numerous class sessions (i.e., six or more) should lead to the expectation that your grade will be negatively affected, & missing twelve or more (i.e., 30% or more of the course) for any reason should lead to the expectation that you will not do satisfactorily or, in extreme cases, not pass the class. In addition, only rarely or never saying anything in discussions should lead to the expectation that your grade may be negatively affected.

Behavioral Expectations. Montana State University expects all students to conduct themselves as honest, responsible, & law-abiding members of the academic community & to respect the rights of other students, members of the faculty & staff, & the public when using, enjoying, & participating in University programs & facilities. For additional information, see the MSU Conduct Guidelines & Grievance Procedures for Students.
Other Course Policies & Information (continued)

**Collaboration.** University policy states that, unless otherwise specified, students may not collaborate on graded material. Any exceptions to this policy will be stated explicitly for individual assignments. If you have any questions about the limits of collaboration, you are expected to ask for clarification.

**Copies.** Make copies of all your submitted work & keep them until you receive your final grade.

**Course Format.** This course will be synchronous & taught entirely online via WebEx, MWF, 9-9:50 AM. Office hours will be entirely online via WebEx as well.

**Course Prerequisite.** This course presupposes that you have already taken at least one course in philosophy & have a good general understanding of what philosophy is as a form of disciplinary knowledge. If you have not yet taken any previous philosophy courses, you are not properly prepared for this course & should probably drop it.

**Discussion Thread Participation.** A significant portion of your course grade (20%) will depend on your regular participation in either synchronously held online discussions, 9-9:50 AM, MWF, or in weekly discussion threads for the course. The latter are accessible through Brightspace by D2L, will be due by the end of each week, & will be an opportunity for you to share & discuss your thoughts on the week’s material with your classmates. If for reasons of time, shyness, etc., you are unable to participate in the synchronous MWF online discussions, you may discuss in a philosophical way points made in the week’s readings or the Powerpoint lectures on them, or pose a philosophical question about the material. You may also to post comments about your classmates’ postings. Fuller information about discussion thread participation is available in the “Discussions Requirements: Philosophical Points, Questions, & Comments” handout posted online in the “syllabus & assignments” folder for this course.

**E-mail Policy.** I expect that you will check your university email at least every other day. In addition, announcements regarding the class may from time to time be posted on Brightspace by D2L.

**E-reserve & Online Readings.** Some course readings will be made available to you through Brightspace by D2L or are accessible online through various databases. These readings are required texts for this course. As such, you will need to have copies readily available to you during class so that we may study & discuss them in detail.

**Essay Format.** Your written work for this course must be word-processed & clearly readable in 10- to 12-point font. Space the lines as instructed, use approximately one-half to one-inch margins, single column the essay, place your name, assignment description, & course & section number in an upper corner of the first page, title your essay, number your pages, & use a standard citation format. Your papers will need to be filed in the proper Assignments folder for the course as well.

**Health-Related Class Absences.** Please evaluate your own health status regularly & refrain from attending class & other on-campus events if you are ill. MSU students who miss class due to illness will be given opportunities to access course materials online. You are encouraged to seek appropriate medical attention for treatment of illness. In the event of contagious illness, please do not come to class or to campus to turn in work. Instead notify me by email about your absence as soon as practical so that accommodations can be made. Please note that documentation (e.g., a Doctor’s note) for medical excuses is not required.

**Late Assignments.** Late assignments are generally frowned upon & may not be accepted. If you have difficulty meeting a deadline, contact me ASAP.
Other Course Policies & Information (continued)

**Inclusivity Statement.** I support an inclusive learning environment where diversity & individual differences are understood, respected, appreciated, & recognized as a source of strength. Montana State University expects that students, faculty, administrators, & staff will respect differences & demonstrate diligence in understanding how other peoples’ perspectives, behaviors, & worldviews may be different from their own.

**Incompletes.** University policy states that students themselves must ordinarily petition for Incompletes to the appropriate administrative body. Incomplete grades are generally given to students who become ill or have other emergencies late in the semester. Students eligible for Incompletes should have consistently completed four-fifths of the assigned work during the semester in a timely fashion.

**Mature Content.** Some of the artworks & some of the films we will consider in this course contain mature (e.g., “R”-rated) content. If you are unable to tolerate this kind of material, you should take some other course.

**Mini-Research Essays.** A mini-research essay is a small-scale academic research essay that further develops the philosophical analysis of some topic we have discussed in class by means of additional research that you do on your own. The purpose of this sort of essay is to have you focus on a topic of your choice & develop its philosophical discussion independently. This type of assignment requires you to show not only a competence in the topic itself as we have discussed & analyzed it in class (namely, by citing & discussing in some detail work we have read & discussed), but also to extend its philosophical analysis by means of independent academic research. In keeping with this purpose, mini-research essays for this class must use in some significant way at least three academic philosophical resources listed in The Philosopher’s Index database, two of which are no more that 25 years old & discuss your topic beyond the ways in which we have discussed it through assigned readings. The best papers, all things being equal, will probably incorporate more than three resources from outside class readings. (Note: again, for the purposes of this course, your possible academic philosophical resources must be listed in The Philosopher’s Index & may not be websites, encyclopedia entries, book reviews, theses, dissertations, or essays from undergraduate philosophy journals.)

**Note Taking.** To do well in this class, you will need to take notes on lecture material, course readings, discussions, & other class activities. This is not a course where simply casual reading of the texts & occasional perusal of the Powerpoint lectures will ensure a good grade.

**Powerpoint Lectures.** I will post Powerpoint lectures for course readings on Brightspace by D2L. These lectures will be available to you progressively over the course of the semester, after we have read & discussed the material in class.

**Plagiarism.** As noted above, paraphrasing or quoting another’s work without properly citing the source is a form of academic misconduct. Even inadvertent or unintentional misuse or appropriation of another’s work (such as relying heavily on source material that is not expressly acknowledged) is considered plagiarism & will be grounds for failing the assignment as well as the course. If you have any questions about using & citing sources, you are expected to ask for clarification.

**Students with Disabilities.** If you have a documented disability for which you are or may be requesting accommodation, you are encouraged to contact me & Disabled Student Services as soon as possible.
Other Course Policies & Information (continued)

Reading Questions. You will be provided with reading questions to guide you through each course reading. These questions will be posted in the “reading questions” folder under the “Content” heading on Brightspace by D2L for PHL 327. These reading questions will give you a sense of what is philosophically important in the texts we will read, offer a model for what you should look for as a critical reader, & will be an excellent guide to the lectures.

Research Resources. A number of research resources for philosophy, containing articles & books that may be used for writing essays in this course, are owned or licensed by the Montana State University – Bozeman Library system. These resources may be identified & in many cases accessed on-line through the MSU Library system’s databases; in other cases you may obtain these materials physically from the books & journals the MSU Library system owns or may borrow through Interlibrary Loan. In particular, your research into topics arising in this course will be greatly facilitated by The Philosopher’s Index database, to which the MSU Library system offers access on-line. (The Philosopher’s Index is available under “Articles & Research Databases” on the main MSU Libraries webpage: after clicking on this button, click on “P” under “Browse by Title.”)

Required Texts. A major goal of PHL 327 is to further develop your critical thinking, reading, & writing skills. For this reason, Aesthetics & the Arts involves the careful analysis of texts – i.e., “close,” thoughtful readings of crucial sections of required course material. Because you will have to study these works meticulously, mark them up, & refer to them in very specific ways, you will need to own or rent them. Required course texts are readily available through MSU Bookstore as well as online sites such as Barnes & Noble or Amazon.

Student Educational Records. All records related to this course are confidential & will not be shared with anyone, including parents, without a signed, written release. If you wish to have information from your records shared with others, you must provide written request/authorization to the Department of History & Philosophy. Before giving such authorization, you should understand the purpose of the release & to whom & for how long the information is authorized for release. Students have the right to access their own educational records by appointment or by request to the instructor. This information is protected by the Family Educational Rights & Privacy Act (FERPA). For more information, contact the Dean of Students office at 994-2826.

Respect for Diversity. It is my intent that students from all diverse backgrounds & perspectives be well-served by this course, that students’ learning needs be addressed both in & out of class, & that the diversity that students bring to this class be viewed as a resource, strength, & benefit. It is my intent to present materials & activities that are respectful of diversity: gender identity, sexual orientation, disability, age, socioeconomic status, ethnicity, race, religion, culture, perspective, & other background characteristics. Your suggestions about how to improve the value of diversity in this course are encouraged & appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, in scheduling exams, I have attempted to avoid conflicts with major religious holidays. If, however, I have inadvertently scheduled an exam or major deadline that creates a conflict with your religious observances, please let me know as soon as possible so that we can make other arrangements.

Schedule of Readings, Topics, & Assignments

11 January
Introduction to the course
Schedule of Readings, Topics, & Assignments (continued)

Unit One: What is Art?
13 January
Defining Art: Some Shocking Examples
Reading: Freeland, *But Is It Art?* xvii-xix, 1-29

15 January
Art, Censorship, & Morality
Reading: Plato, from the *Republic*, in Korsmeyer (ed.), *Aesthetics*, 184-8, 191-6
Freeland, *But Is It Art?* 30-2

17 January
**Due: points, questions, &/or comments on Week 1 materials (11:59 PM)**

18 January
**Martin Luther King Day – No class**

20 January
Art, Morality, & the Value of Literature
Reading: Murdoch, “The Sovereignty of Good,” in Korsmeyer (ed.), *Aesthetics*, 196-201

22 January
Tragedy, Aesthetic Experience, & Aesthetic Evaluation
Reading: Aristotle, from the *Poetics*, in Korsmeyer (ed.), *Aesthetics*, 231-6
Freeland, *But Is It Art?* 32-4
Recommended: Freeland, *But Is It Art?* 34-42 (on Medieval European Art)

24 January
**Due: points, questions, &/or comments on Week 2 materials (11:59 PM)**

25 January
Literature, Aesthetic Experience, & Moral Philosophy
Reading: Nussbaum, “Form & Content, Philosophy & Literature,”
in Korsmeyer (ed.), *Aesthetics*, 201-8

27 January
Hume on Taste

29 January
Critical Race Analysis of Hume
Reading: Hume, excerpt from “Of National Characters,” [Brightspace by D2L as HumeonRace.pdf];

31 January
**Due: points, questions, &/or comments on Week 3 materials (11:59 PM)**

1 February
Kant on Disinterestedness
Reading: Freeland, *But Is It Art?* 8-18 (again), 43-8

3 February
Kant on Creativity, the Concept of “Genius,” & Women
Reading: Kant, from *Critique of Judgment*, in Korsmeyer (ed.), *Aesthetics*, 300-5;
Battersby, from *Gender & Genius*, in Korsmeyer (ed.), *Aesthetics*, 305-13

5 February
20th Century Art Theory: Weitz on the Impossibility of Defining Art

7 February
**Due: points, questions, &/or comments on Week 4 materials (11:59 PM)**
Schedule of Readings, Topics, & Assignments (continued)

8 February

20th Century Art Theory: Danto’s Idea of the ‘Artworld’

10 February

Exclusions from the Artworld: Women

12 February

Exclusions from Aesthetics & Philosophy: Fashion
Reading: Hanson, “Dressing Down Dressing Up: the Philosophic Fear of Fashion,” in Korsmeyer (ed.), Aesthetics, 59-71

14 February

Due: points, questions, &/or comments on Week 5 materials (11:59 PM)

15 February

Presidents’ Day – No class

17 February

An Alternative to Hierarchies in the Arts

19 February

Gender, Genius, & Guerrilla Girls
Reading: Freeland, But Is It Art? 122-47

21 February

Due: points, questions, &/or comments on Week 6 materials (11:59 PM)

22 February

An Alternative to Aesthetic Disinterestedness

24 February

Cultural Crossings
Reading: Freeland, But Is It Art? 60-89
Recommended: Freeland, But Is It Art? 90-121, 148-209

Unit Two: A Philosophy of Black Aesthetics

26 February

Assembly, Not Birth
Reading: Taylor, Black Is Beautiful, vii-xi, 1-12
DUE: Midterm

28 February

Due: points, questions, &/or comments on Week 7 materials (11:59 PM)

1 March

Assembly, Not Birth (cont.)
Reading: Taylor, Black Is Beautiful, 12-27

3 March

Black Invisibility
Reading: Taylor, Black Is Beautiful, 32-50

5 March

An Illustration of the Problem of Black Artistic Presence
Reading: Flory, “Race, Rationality, & Melodrama: Aesthetic Response & the Case of Oscar Micheaux,” Journal of Aesthetics & Art Criticism 63 (2005), 327-338 [Brightspace by D2L]

7 March

Due: points, questions, &/or comments on Week 8 materials (11:59 PM)
Schedule of Readings, Topics, & Assignments (continued)

8 March
Black Invisibility (cont.)
Reading:  Taylor, *Black Is Beautiful*, 50-71

10 March
The Politics of Black Aesthetics
Reading:  Taylor, *Black Is Beautiful*, 77-100

12 March
Blackness & Beauty
Reading:  Taylor, *Black Is Beautiful*, 104-29

14 March
**Due: points, questions, &/or comments on Week 9 materials (11:59 PM)**

15 March
Blackness & Authenticity
Reading:  Taylor, *Black Is Beautiful*, 132-52

17 March
Blackness & Music
Reading:  Taylor, *Black Is Beautiful*, 155-78
**DUE: Finding & reading a research essay assignment (1% of grade)**

19 March
Blackness, Ambivalence, & Appropriation; Discussion of Taylor’s book as a whole
Reading:  Taylor, *Black Is Beautiful*, 182-5

21 March
**Due: points, questions, &/or comments on Week 10 materials (11:59 PM)**

22 March
Ally Aesthetics
Recommended:  Miller, “Dana Schutz’s Painting of Emmett Till,” *ASA Newsletter* 39:2 (Summer 2019), 1-4 [Brightspace by D2L]
**Due: annotated bibliography of possible resources for mini-research essay**

Unit Three: Philosophy of Film & Television

24 March
A Variation on Hume & Rough Heroes in TV, Film, & Literature

26 March
A Variation on Eaton & Rough Heroes in TV, Film, & Literature

28 March
**Due: points, questions, &/or comments on Week 11 materials (11:59 PM)**

29 March
The Philosophy of Horror Films
Reading:  Carroll, from *The Philosophy of Horror*, in Korsmeyer (ed.), *Aesthetics*, 275-83
**Due: mini-research essay prospectus**
Schedule of Readings, Topics, & Assignments (continued)

31 March
Workshop for mini-research essay prospectus

2 April
University Day Holiday – No class

4 April
Due: points, questions, &/or comments on Week 12 materials (11:59 PM)

5 April
The Philosophy of Horror Films (cont.)
Reading: Freeland, “Realist Horror,” in Korsmeyer (ed.), *Aesthetics*, 283-93
Recommended: see *Henry: Portrait of a Serial Killer* (1986)
Due: mini-research essay

7 April
The Philosophy of Horror Films (cont.)

9 April
The Philosophy of Horror Films (cont.)

11 April
Due: points, questions, &/or comments on Week 13 materials (11:59 PM)

12 April
Art & Technology in Film

14 April
Art & Technology in Film (cont.)

16 April
Art, Mood, & Narrative Cinema

18 April
Due: points, questions, &/or comments on Week 14 materials (11:59 PM)

19 April
The Duties of an Artist in Film
Reading: Fileva, “The Duties of an Artist,” *Film & Philosophy* 21 (2017), 138-60

21 April
Race & Applying the “Gaze” in Film

Recommended: see *White Chicks* (2004); re-read Taylor, *Black is Beautiful*, 32-71
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<tr>
<th>Date</th>
<th>Schedule of Readings, Topics, &amp; Assignments (continued)</th>
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<tr>
<td>23 April</td>
<td>Movies, Race, &amp; Re-training Implicit Biases</td>
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<tr>
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<td>Reading: Flory, “Moonlight, Film Noir, &amp; Melodrama,”</td>
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<td><em>Western Journal of Black Studies</em> 43, no. 3&amp;4 (2019): 104-113</td>
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<td>Recommended: see <em>Moonlight</em> (2016)</td>
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<td>25 April</td>
<td>Due: points, questions, &amp;/or comments on Week 15 materials (11:59 PM)</td>
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<td>26 April</td>
<td>Final Essay (5-7 pp.) due (by 5 PM)</td>
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