

Some ideas for papers:

Develop a phenomenological/Heideggerian approach to analyzing (your experience of) a piece of music or other artwork.

Develop a critique of video games/VR along the lines of Adorno’s concept of Phantasmagoria.

Employ Kristeva’s notion of abjection in an analysis or ethnography of noise-based musics (e.g., Merzbow, Throbbing Gristle, Gorguts, black metal, etc.) or, alternatively, Marina Abramovic, Spirit Cooking, and the QAnon conspiracy theory.

Develop an account of the relationship of art (as practice and as a body of objects) to theories of truth (e.g., correspondence theories, coherence theories, pragmatism, deflationism, *aletheia*/truth as revealing, mimesis, etc.)? Compare the accounts we have encountered in this course. Are any of them persuasive? Is truth important for art? What about ethics?

One world or two? Assess the important differences in the ontological/epistemological accounts of “true reality” in Plato (e.g., the divided line), Aristotle, Nietzsche, Heidegger, et al. Address the important differences in Plato’s two-world cosmology and the subject/object dichotomy of Enlightenment thought. Can the dichotomy be bridged or eliminated? What, if any, implications does this have for aesthetics?

Strive to use clear and precise language.

Writing assignments will be graded following the categories and criteria given below. For each column the grade will increase in increments of .2 (viz., 1 = .2, 2 = .4, ... 5 = 1.0, etc.), for a possible total of 4.0.

	1 Inadequate	2 Poor	3 Good	4 Very Good	5 Excellent
ORGANIZATION	Writing is disorganized and underdeveloped with no transitions or closure.	Writing is confused and loosely organized. Transitions are weak and closure is ineffective.	Uses correct writing format. Incorporates a coherent closure.	Writing includes a strong beginning, middle, and end, with some transitions and closure, but no central claim.	Writing includes a clear central claim, strong, beginning, middle, and end with smooth transitions and a focused closure.
CONTENT	Writing is extremely limited in communicating ideas, without central focus or irrelevant. Does not pursue prompt questions at all.	Writing is limited in communicating knowledge. Does not sufficiently pursue prompt questions	Writing is relevant and of high quality. Pursues prompt questions, but with few details.	Writing is purposeful and focused. Piece contains several details.	Writing is confident and clearly focused. It holds the reader’s attention. Relevant details enrich writing.
STYLE/ VOCABULARY	Careless or inaccurate word choice, which obscures meaning. Language is trite, vague or flat.	Shows some use of varied word choice.	Uses a variety of word choice to make writing interesting.	Purposeful use of word choice.	Effective and engaging use of word choice.
SENTENCE FLUENCY	Frequent run-ons or fragments, with no variety in sentence structure.	Some run-ons or fragments. Limited variety in sentence structure.	Uses simple compound, and complex, sentences.	Frequent and varied sentence structure.	Consistent variety of sentence structure throughout.

Resources:

Stanford Encyclopedia of Philosophy <https://plato.stanford.edu/>

Internet Encyclopedia of Philosophy <https://iep.utm.edu/>

The Philosopher's Index (requires UW login through library website)