

# PHIL 107: ETHICS OF THE EMERGING MEDIA ARTS

## PREREQUISITES:

None

## INSTRUCTORS:

Prof. Quinn White, [qwhite@unl.edu](mailto:qwhite@unl.edu)

Il-Hwan Yu, [iyu2@huskers.unl.edu](mailto:iyu2@huskers.unl.edu)

## MEETING TIMES AND PLACE:

Lectures: T/R 9:30–10:20 am, Brace Lab 105

Office Hours

Prof. White: Mondays, 1-3, LPH 315R

Il-Hwan Yu: Wednesdays, 11-1, LPH 337

Check your schedule and Canvas announcements for recitation times.

**In the event that we need to temporarily adjust our class meeting method (i.e., shift to zoom) that will be announced via a Canvas announcement.**

## FACE COVERINGS ARE REQUIRED

An individual in this course has a documented need for face coverings to be required in this course. Without divulging personal or identifying information, such a documented need might be that a member of their household is unable to be vaccinated or has a health condition that makes vaccines less effective for them. As a result, the College of Arts and Science has determined that *face coverings will be required in this course*. If you are unwilling to comply with this requirement, please visit with your advisor about different sections or possible alternative courses that you might take in lieu of this one.

## COURSE READINGS:

Most course readings are available on the website. In addition, two books are required:

- Matthes, Erich, *Drawing the Line: What to Do with the Work of Immoral Artists of Immoral Artists from Museums to the Movies* (available [here](#) and in the bookstore)
- Rilke, Rainer Maria, *Letters to a Young Poet* (available [here](#))

## GRADING AND ASSESSMENT

- Attendance, participation (20% of final grade).
  - Attendance at all lectures and sections is required.
  - To receive full credit in participation, a student must speak at least once a week, either in lecture or in section.
- Papers: (must be submitted via canvas)
  - Paper 1: Reconstruction, 500 words, Due by 2/25, 11:59pm (20% of final grade)

- Paper 2: Reconstruction and Evaluation, 1000 words Due by 4/1, 11:59 pm (25% of final grade)
- Paper 3: Reconstruction and Evaluation OR Choose your own prompt/project, 1250 words (or project with approval by Prof. White), Due by 5/8, 11:59 pm (35% of final grade)
- Late Policy
  - Students will have 3 free late days to use throughout the semester as they see fit. You can use these three days to turn papers in late without penalty and without having an excuse or prior approval. (For example, you could turn in Paper 1 two days late, Paper 2 on time, and Paper 3 one day late.) Unexcused late work beyond the first two days will lose ½ grade per day (e.g., a B paper will receive a B-). Extensions beyond the three late days will be granted with *prior* approval from either Prof. White or a TA for good reason.
- The grading scale is standard: 100–97% A+, 96–93% A, 92–90% A-, 89–87% B+, etc.

### **ADDITIONAL REQUIREMENTS**

- You should expect to disagree with things we read, your peers, me, and your TA. These disagreements may be vigorous but must always be reasoned and respectful.

### **UNIVERSITY POLICIES**

- Additional, up-to-date university policies on Academic Honesty, Services for Students with Disabilities, Mental Health and Well-Being Resources, Diversity and Inclusiveness, and Title IX can be found at: <https://go.unl.edu/coursepolicies>.

### **SCHEDULE AND READINGS**

1/19: Introduction: What is Ethics?

No readings

#### **I. THE GOOD AND THE BEAUTIFUL: ETHICS AND AESTHETICS**

1/24: Do immoral artists ruin art?

Matthes, Intro & Chapter 1

1/26: Immoral artists continued

Matthes Ch. 1

1/31: Are Racist Jokes Not Funny?

Anderson, Racist Humor

2/2: What should we *do* in response to immoral artists?

Matthes Ch. 2

2/7: Responding to immoral artists continued

Matthes Ch. 2; excerpts from Alex Ross, *Wagnerism*

2/9: Hamilton  
Watch *Hamilton*  
Selection of short essays on Hamilton

2/14: Cancellation?  
Matthes Ch. 3

## **II. THE ROLE OF ART AND THE ARTIST**

2/16: Art for the good?  
Tolstoy, "What is Art?"

2/21: Art for the good, day 2  
Tolstoy, "What is Art?"

2/23: Art as Soulcraft  
Plato, *Republic*

### **Paper 1 Due 2/25, 11:59 pm**

2/28: Monuments and Art in the Public Sphere  
Nguyen, "Monuments as Commitments"

3/2: NO CLASS

3/7: Art as an Education  
Schiller, *Letters on the Aesthetic Education of Man*

3/9: Art as an Education 2  
Schiller, *Letters on the Aesthetic Education of Man*

3/14: Spring Break

3/16: Spring Break

## **III. FORGERIES AND FAKES**

3/21: Anxieties  
Rilke, *Letters to a Young Poet*

3/23: Freedom for the Artist  
Rilke, *Letters to a Young Poet*

3/28: Are forgeries art?  
Irvin, Forgery and the Corruption of Aesthetic Understanding

## **IV. WHAT IS IT TO SEE? TO BE SEEN?**

3/30 Ethical Vision  
Murdoch, *The Sovereignty of Good*, excerpts

**Paper 2 Due 4/1, 11:59 pm**

4/4: Watching and being watched  
Foucault, "Panopticon"

4/6: A World of Watching?  
Zhuboff, *Surveillance Capitalism*, excerpts

4/11: Who is Seen? Representation, Race and Gender  
Haslanger, "Gender and Race: (What) Are They? (What) Do We Want Them To Be?"

4/13: Racism  
Haslanger, "Racism, Ideology, and Social Movements"

4/18: Cultural Appropriation I  
Appiah, "Whose Culture is it Anyway?"

4/20: Cultural Appropriation 2  
Eaton and Gaskell, "Do Subaltern Artifacts Belong in Museums"

4/25: Cultural Appropriation 3  
Todd, "Notes on Appropriation" and Cooper, "Iggy Azalea's Post-Racial Mess: America's Oldest Race Tale, remixed"

**V. GAMES**

4/27: What is a Game? Why Play Them?  
Suits, *The Grasshopper*, excerpts

5/2: Games as Social Transformation  
Nguyen, *Games*, Ch. 8

5/4: The Value of Play  
Nguyen, *Games*, Ch. 10

**Paper 3 (or project) Due 5/8, 11:59 pm**