

Advanced Metaphysics (Philosophy 663)
Winter 2012

General information

Instructor: Ben Caplan
Time: T R 11:30 AM – 1:18 PM
Location: 353 University Hall
Office: 337F University Hall
Office hours: W 1:30 – 3:18 PM or by appointment
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Course description

This course will be on creation, dependence, and time. In the first part of the course, we'll look at whether musical works and fictional characters can be created. In the second part of the course, we'll look at whether sets depend on their members. And, in the third part of the course, we'll look at whether musical works and works of fiction can change over time.

A detailed and updated schedule will be posted on the course webpage.

Course requirements

Your final grade will be based on two short assignments (30% each) and a final paper (40%). Each short assignment will be either a problem set or a short paper (3-5 pages). The final paper should be about 5-10 pages.

Disabilities

Students who might need accommodations are encouraged to contact me and the Office for Disability Services (<http://www.ods.ohio-state.edu/>).

Readings

Readings will be made available electronically. Below is a tentative reading list.

Creation

—*Musical works*

Jerrold Levinson, "What a Musical Work Is," *Journal of Philosophy* 77.1 (Jan. 1980): 5-28, esp. pp. 7-9; reprinted in *Music, Art, and Metaphysics: Essays*

- in Philosophical Aesthetics* (Ithaca, NY: Cornell University Press, 1990), 63-88.
- Peter Kivy, "Platonism in Music: A Kind of Defense," *Grazer Philosophische Studien* 19 (1983): 109-129, esp. pp. 112-119; reprinted in *The Fine Art of Repetition: Essays in the Philosophy of Music* (Cambridge: Cambridge University Press, 1993), 35-58.
- Peter Kivy, "Platonism in Music: Another Kind of Defense," *American Philosophical Quarterly* 24.3 (July 1987): 245-252, esp. 248-251; reprinted in *The Fine Art of Repetition: Essays in the Philosophy of Music* (Cambridge: Cambridge University Press, 1993), 59-74.
- Jerrold Levinson, "What a Musical Work Is, Again," in *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics* (Ithaca, NY: Cornell University Press, 1990), esp. pp. 216-221.
- Guy Rohrbaugh, "Artworks as Historical Individuals," *European Journal of Philosophy* 11.2 (Aug. 2003): 177-205, esp. pp. 189-195.
- Julian Dodd, *Works of Music: An Essay in Ontology* (Oxford: Oxford University Press, 2007), Chapters 3 and 5.

—*Fictional characters*

- Saul A. Kripke, "Vacuous Names and Fictional Entities," 1973, in *Philosophical Troubles: Collected Papers, Volume 1* (Oxford: Oxford University Press, 2011), 52-74.
- Peter van Inwagen, "Creatures of Fiction," *American Philosophical Quarterly* 14.4 (Oct. 1977): 299-308; reprinted in *Ontology, Identity, and Modality: Essays in Metaphysics*, Cambridge Studies in Philosophy (Cambridge: Cambridge University Press, 2001), 37-56.
- Amie L. Thomasson, "Fiction, Modality and Dependent Abstracta," *Philosophical Studies* 84.2-3 (Dec. 1996): 295-320.
- Stuart Brock, "The Creationist Fiction: The Case against Creationism about Fictional Characters," *Philosophical Review* 119.3 (July 2010): 337-364.

Dependence

- Kit Fine, "Essence and Modality: The Second *Philosophical Perspectives* Lecture," *Philosophical Perspectives* 8 (1994): 1-16.
- Gideon Rosen, "A Study in Modal Deviance," in *Conceivability and Possibility*, ed. Tamar Szabó Gendler and John Hawthorne (Oxford: Oxford University Press, 2002), 283-307.
- Gideon Rosen, "The Limits of Contingency," in *Identity and Modality*, ed. Fraser MacBride (Oxford: Oxford University Press, 2006), 13-39.
- Gideon Rosen, "Metaphysical Dependence: Grounding and Reduction," in *Modality: Metaphysics, Logic, and Epistemology*, ed. Bob Hale and Aviv Hoffman (Oxford: Oxford University Press, 2010), 109-135.

Time

Jerrold Levinson, "Artworks and the Future," in *Aesthetic Distinction: Essays Presented to Göran Hermerén on His 50th Birthday*, ed. Thomas Anderberg, Tore Nilstun, and Ingmar Persson (Lund: Lund University Press, 1988), 56-84; reprinted in *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics* (Ithaca, NY: Cornell University Press, 1990), 179-214.

Guy Rohrbaugh, "Artworks as Historical Individuals," *European Journal of Philosophy* 11.2 (Aug. 2003): 177-205, esp. pp. 186-189.

Julian Dodd, *Works of Music: An Essay in Ontology* (Oxford: Oxford University Press, 2007), Chapters 2 and 4.

Academic misconduct

Academic misconduct is a serious offense. You are responsible for knowing what counts as academic misconduct. You might want to consult the Code of Student Conduct or the Committee on Academic Misconduct:

http://studentaffairs.osu.edu/pdfs/csc_12-31-07.pdf

and

<http://oaa.osu.edu/coam/home.html>.