

UNIVERSITY OF LONDON

088 0140

BA EXAMINATION 2009

for Internal Students

This paper is also taken by Combined Studies Students

PHILOSOPHY

Optional subject (g): Aesthetics

Tuesday, 5 May 2009: 2.30pm – 5.30pm

Answer THREE questions. Candidates taking optional paper (n) Philosophy of Kant may NOT attempt question 3, marked by an asterisk. Avoid overlap in your answers.

1. EITHER (a) 'Plato banishes the poets because they engage in a problematic form of *mimesis*.' Discuss.
OR (b) How well does Aristotle address Plato's concern that poetry fails to convey knowledge?
2. Does Hume's Standard of Taste fail by merely replacing one relativistic account of taste by another?
- *3. EITHER (a) Assess Kant's claim that the judgment of taste is subjective.
OR (b) What is the Antinomy of Taste, and how successfully does Kant resolve it?
4. To what extent is Schiller vulnerable to the objection that his 'aesthetic education' construes art as a mere means to a moral end?
5. EITHER (a) Explain and evaluate Schopenhauer's account of the significance of art and aesthetic experience.
OR (b) How is Nietzsche's talk of an 'aesthetic justification of existence' best understood?

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6. Which, in your estimate, is more persuasive: Schelling's view of the supreme importance of art for philosophy, or Hegel's view of the inferiority of art to philosophy?
7. EITHER (a) Expound and assess Wollheim's account of EITHER depiction OR expression.

OR (b) How does what a painting means for the artist relate to its representational and expressive content?
8. How can aesthetic judgements be justified?
9. How much, if anything, do we need to know about the origins of an artwork in order to interpret it correctly?
10. 'There is always more than one correct interpretation of an artwork.' Discuss.
11. 'The truths conveyed by art are always banal and thus never contribute to an artwork's value as art.' Discuss.
12. What difference, if any, is there between our emotional responses to true stories and our emotional responses to fictions?
13. Why do we value the experience of tragedy when it apparently brings us pain?
14. Is the ethical evaluation of an artwork ever relevant to its aesthetic evaluation?
15. Do the perceptible properties of an artwork fully determine its aesthetic value?
16. EITHER (a) Are there any restrictions on what can count as a work of art?

OR (b) What is it for something to be produced under the concept 'art'?

END OF PAPER