

1. What makes poetry so much more dangerous than other forms of mimesis that Plato wants it banished from his ideal republic?
2. **Either** (a) 'Without understanding what Aristotle meant by *catharsis*, we cannot draw any conclusions about his interpretation of the pleasure proper to tragedy.' Discuss.
Or (b) 'There is no reason at all to imagine that the value and importance of tragic drama must ultimately derive from its capacity to please.' Discuss.
3. How close is the analogy Hume draws between the aesthetic features of things and their secondary qualities?
4. Does Kant offer a satisfactory account of the exemplary necessity he identifies as internal to the judgment of taste?
5. Does Kant's resolution of the Antinomy of Taste imperil the objectivity of aesthetic judgment?
6. What is the best way to account for our emotional responses to fiction?
7. **Either** (a) 'Whatever knowledge we may glean from a novel contributes nothing to its value as literature.' Discuss.
Or (b) How, if at all, can a work of architecture add to knowledge?
8. Must pictorial representation be understood in terms of a twofoldness in visual experience?
9. Is it possible to give the same explanation of how pictures represent and how music represents?
10. Does the aesthetic worth of a work depend on its expressiveness?
11. **Either** (a) 'Criticism is the retrieval of the creative process.' Discuss.
Or (b) In what way, if any, would critical understanding of a poem's meaning be defective if it neglected the author's intended meaning?
12. How, if at all, is the ethical character of a work of art related to its artistic merit?

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13. Do forgeries have any artistic value?

14. **Either** (a) Are interpretations of art straightforwardly true or false?

Or (b) Can there be a correct interpretation of a conceptual artwork?

END OF PAPER