

**BA EXAMINATION 2003**

for Internal Students

This paper is also taken by Combined Studies Students

**PHILOSOPHY**

Optional subject (g): Aesthetics

Monday, May 19th, 2003, 10.00 am - 1.00 pm.

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

1. 'Classifying an art form as *mimesis* tells us nothing about its value.' Discuss with respect to EITHER Plato OR Aristotle OR both.
2. Does Hume think there are any principles of taste? Are there any?
- \*3. Is Kant right to think that aesthetic judgements seek universal assent? Does he explain how they could be justified in doing so?
4. Do we need 'aesthetic education' in Schiller's sense?
5. Does Schelling succeed in demonstrating that art is 'paramount to the philosopher'?
6. Discuss critically Hegel's thesis of the 'end of art'.
7. Is the assertability of aesthetic judgements anything other than their truth?
8. Is the aesthetic enjoyment of nature different from that of works of art?
9. Is it paradoxical that people find positive value in the experience of tragic works of art?
10. EITHER (a) 'While an artistic image can depict a morally praiseworthy or blameworthy action, the image itself is morally neither praiseworthy nor blameworthy.' Discuss.  
OR (b) What contrasts are there between our aesthetic emotional responses to fiction and our ethical responses, and how do they interrelate?
11. EITHER (a) 'The structural complexity peculiar to works of high art ensures their endless interpretability.' Discuss.

- its OR (b) 'Successful interpretation of a work of art cannot but be guided by author's intentions.' Discuss
12. What makes a performance of a musical work or a play authentic?
13. EITHER (a) "'Child art' is a misnomer'. Is it?  
OR (b) 'A successful definition of art must allow for the possibility of works of art being produced by a person living in total isolation from any historical traditions of art.' Discuss.
14. Must the creation of beauty be an essential aim of art?
15. Is the sublime an outmoded aesthetic category?
16. What is the distinction between a convincing depiction of something and an accurate verbal description of it?
17. What is it for a work of art to be expressive of an emotion?
18. Could two things with the same perceptible features differ from one another aesthetically?
19. In what sense, if any, can truth be ascribed to works of art?

**END OF PAPER**