

**PHILOSOPHY TRIPOS Part II**

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Monday 2<sup>nd</sup> June 2014

09.00 – 12.00

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Paper 11

AESTHETICS

*Answer **three** questions only.*

*Write the number of the question at the beginning of each answer. If you are answering an either/or question, indicate the letter as well.*

**STATIONERY REQUIREMENTS**

*20 Page Answer book x 1*

*Rough Work Pad*

**You may not start to read the questions  
printed on the subsequent pages of this  
question paper until instructed that you  
may do so by the Invigilator**

1. Are Mozart's violin concertos abstract objects?
2. What is the best argument against realism about artistic value? Is it successful?
3. Is it possible for our experiences of beauty to be disinterested? Is it desirable?
4. Does the originality of an artwork always, sometimes, or never count towards a positive assessment of it as art?
5. EITHER (a) 'Brilliant but ethically flawed artworks can be brilliant because of their ethical flaws.' Discuss.  
  
OR (b) Can it be determined a priori whether an artwork's ethical value affects its artistic value?
6. Should art be explained in terms of the art world, or should the art world be explained in terms of art, or both?
7. EITHER (a) 'Authorial intention is irrelevant for interpreting the meaning of a poem. If an author successfully carries out their intentions, then we only need to look at the poem to establish its meaning. If the author is unsuccessful, then their intentions are not part of the poem's meaning.' Discuss.  
  
OR (b) Is hypothetical intentionalism a genuine alternative to actual intentionalism? If so, is it a tenable alternative?
8. How, if at all, is convention involved in pictorial representation?
9. 'Music isn't the language of our emotions. Language is the language of our emotions.' Discuss.
10. EITHER (a) What is Plato's most compelling argument for the claim that art is morally corrupting? Does it work?  
  
OR (b) Do artists have any expertise according to Plato? Is he correct about this?
11. EITHER (a) 'What is aesthetically valid is determined by the judgement of true critics; true critics can be identified by the fact that they assess correctly what is aesthetically valid.' Does Hume escape this circle? Does it matter?  
  
OR (b) Critically assess Hume's description of ideal critics.

END OF PAPER