PHILOSOPHY TRIPOS     Part II

Tuesday 01 June 2010  09.00 to 12.00

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
'The idea of experience which is distinctively aesthetic is pretentious tosh.' Discuss.

Either (a) Must someone aiming to create a work of art be aiming to create something beautiful?

Or (b) 'The concept expressed by the word "art" has become too diffuse and confused to be of any use.' Discuss.

What does understanding a work of art have to do with understanding how and why the artist created it?

'No piece of music can be sad in any straightforward sense. After all, no piece of music is alive.' Discuss.

Either (a) Ought one not to enjoy a play if one judges it to be wholly without artistic merit?

Or (b) 'I don't know much about art but I know what I like.' Discuss.

Is originality overrated in the assessment of works of art?

Does looking at a picture of a tree offer better, worse or just different opportunities for aesthetic engagement, from those offered by looking at the tree itself?

In what ways can a novel present a moral point of view? Are all, some, or none of these ways relevant to assessment of it as a good novel?

Either (a) Is 'good art' a contradiction in terms for Plato?

Or (b) What insights into the nature of art, if any, can we take from Plato?

Either (a) Does Hume's account of judgements about works of art overestimate the likelihood of our arriving at agreement?

Or (b) Is becoming an 'ideal critic' in Hume's sense an attractive prospect?

Should a perfect copy of a work of art be worth less than the original?

END OF PAPER