

PHIL 4403: Philosophy of Art
Prof. Funkhouser
4/27/05
Final Exam Review

Your final exam is on Wednesday, May 11th, at 10 a.m. Please bring a bluebook for the exam. The exam will consist of both “short answer” and “essay” questions. Questions may differ for undergraduate and graduate students. Any material from the readings, class notes, and lecture is fair game for the exam. However, I have listed some particular topics as a special reminder. This list is not necessarily exhaustive.

Art and Society: The Greek, Renaissance, and 18th Century conceptions of “the arts”; “the modern system of arts”; Geertz’s criticisms of Formalism and a universal aesthetic sense; Geertz’s examples from “lettered” and “unlettered” cultures; art as a cultural system; Sagoff’s “iron law”; Sagoff on the cultural value of art, and the 5 principles that supposedly follow from his iron law

Representations and Photography: representations, symbols, representation_q, *P*-representation, matching, and denotation; Walton’s 4 possibilities for determining representation_q; Walton’s distinction between literary and pictorial representation; Walton’s criticisms of possible and fictional worlds accounts of representation_q, and his preferred theory; Scruton’s claim that painting and photography differ on representational grounds; intentional vs. causal relations; interest in a painting/photograph *for its own sake*; photography’s temporal limitations, as contrasted with painting; the representational elements of photographs as contributed *before* the photograph is taken; photographs as surrogates; photography as comparable to a mirror or a finger pointing; Scruton’s extension of this view to the cinema

Literature: reductive and non-reductive theories of literature, and textual and aesthetic features; Olsen’s discussion of Supervenience Theory and the Institutional Theory; aesthetic sensibility and directive arguments; Lamarque’s 4 theses: Historicist, Death, Author Function, and *Ecriture*; the “death of the author” and its relation to the Intentionalist Fallacy; 3 interpretations of the Historicist and Death Theses; a work being “by Shakespeare” vs. a work being Shakespearean

Music: Kivy’s account of profundity in terms of subject matter, or aboutness; profundity through expression?; sources of profundity for the layperson and expert; counterpoint and craftsmanship as the source of profundity; Kivy’s first objection to his own view; musical expression through arousal; Walton’s imagination-based account of musical expression; Robinson’s account for both primitive and more cognitively sophisticated emotions, as expressed in music; Baugh’s case for distinct aesthetic standards for rock music, which reject formalism, intellectualism, etc.; Baugh’s key elements for rock music; Davies’ challenge to the form/expression distinction; Davies’ criticisms of Baugh’s views on classical music; thin and thick musical pieces

The Aesthetics of Nature: Hepburn's reasons for the shift from an aesthetics of nature; our "involvement" with nature; the absence of "frames" in nature; Hepburn's criticisms of unity as the central concept in an aesthetics of nature; Hepburn's concept of 'realize'; Carlson's object, landscape, and environment models; the differences between artworks and nature when it comes to the "what?" and "how?" questions of aesthetic experience