

Phil 361 Final Exam Review Sheet

Short essay

I will ask you *four* of the following (15 pts each):

1. Give Radford's basic motivation for the problem of fiction. State the problem. Give me a prerequisite for having an emotional response to good or ill tidings, and an example (from class or from Radford) that illustrates the point. Then explain why fiction differs from the example, and why this makes it hard to understand how we have emotional reactions to fictional events.
2. Walton, in "Fearing Fictions", argues that when we read fiction we create an extension of fictional worlds that contains a fictional version of ourselves, and this fictional self feels and believes things make-believedly that our real selves do not. How does Walton use this view to solve the following problem: often we feel suspense about what will happen in a story or anxiety about a character's fate, even though we have read the story before. How can this be?
3. Stolnitz argues that many so-called "artistic truths" are either trivial or not artistic at all. He claims that one truth we take away from Austen's *Pride and Prejudice* is that "Stubborn pride and ignorant prejudice keep two attractive people living in Regency England apart" (p. 338). Is this the kind of truth Stolnitz thinks is problematic? Why or why not? If it is not, give an example of a closely related truth that is of the problematic sort, and explain how we generate this truth from the one above (Hint: this question is about the level of *generality* of truths: How do we obtain general artistic truths from specific ones, and why is Stolnitz bothered by one and not the other?).
4. Walton, in "Are Representations Symbols?", rejects the view that art-representations belong to a denoting scheme in which the objects represented belong to fictional worlds that need not be possible worlds (this is the view wherein fictional worlds inhabit a different "space" than possible worlds). Why does he reject this view? (Hint: This argument focuses on the peculiar way fictional truths are generated). Be sure to say how the model of representation afforded by the fictional worlds view differs from semantic representation as ordinarily construed.
5. Some hold that "matching" is the correct way to understand pictorial representation. Briefly explain what matching is supposed to be, and give the three classic reasons that matching is insufficient for representation (these can be found in Walton and Budd, and were also mentioned independently several times in class)

6. How does the *visual world* differ from the *visual field*, according to Malcolm Budd? In pictorial representational art, what sorts of objects get represented, on his view?
7. Wollheim gives us an additional reason to reject denotational theories of artistic representation. He claims that these views do not allow us to determine representation by means of an “appropriate visual experience”. Following class discussion, give a slogan that summarizes what he means. Then, as best you can, explain what the slogan means (You do not need to explain why Wollheim thinks we must have an appropriate visual experience. Only explain, given that we should have one, why denotational theories do not give priority to it).
8. In “Understanding Music”, Scruton gives us numerous examples of cases in which there is identical *sound*, but different *music*. Describe one such example, and explain what conclusion Scruton draws from these cases.
9. Kivy gives three conditions music must meet to be profound. What are the conditions, and how does contrapuntal music satisfy each (give the original version of the requirements, not Kivy’s subsequent revisions)?

Long Essay

I will ask you *one* of the following (40 pts):

1. As a solution to the problem of fiction, Radford entertains the idea that we are moved by fictional events because they represent *possible* events that might happen to real people (“Fourth Solution”). Explain why he rejects this solution. You will need to discuss the connection between the *appropriateness* of an emotional response and the *likelihood* of the event. Be sure to give examples that illustrate the point (borrowing Radford’s if need be). Then suppose we alter the solution so that we are moved by fictional events because they resemble *real* events that happened to real people (“Fifth Solution”). Why does Radford reject this proposal?
2. Piece together Walton’s solution to the problem of fiction. Be sure to explain how “fictional truths” are obtained. Then, using this model, explain how games of make-believe work, especially those in which we take part, playing versions of ourselves in the make-believe. Be sure to explain how sentences like “This is a pie”, said of a bit of mud, and “This is a monster, of whom I am afraid”, said of one’s father, can be true. Lastly, apply the theory of make-believe to the problem of fiction. How can it be true for Charles to say, “I fear the slime“, when Charles knows the slime does not exist? Be sure to discuss the fact that we make a *composite* world: what it is a composite of, and why is this step necessary to solve the problem?
3. What would it mean for artistic representation to be denotation? To answer this, say what it means to belong to a denotational scheme. You

will want to briefly explain denotation, and what we should do when a symbol fails to denote. Next, describe a denotational scheme which explains denotation in terms of *possible worlds*. Briefly say what possible worlds are, and how they are useful in explaining how sentences describing possibilities can be true. Then, suppose this were the correct denotational scheme for artistic representation. What would art-representations denote when they did not denote something that actually exists? Lastly, explain why Walton rejects this denotational scheme for artistic representation. This involves explaining how there can be multiple things denoted by some representations, and why we would not want some representations to have these multiple denotata (things denoted).

4. Summarize the views of Kivy, Walton, and Levinson on the connection between the expression and arousal of emotion in music (from Robinson's paper). For each, be sure to say what conditions must be met in order for a piece of music M to express some emotion E. Conclude by giving Robinson's view, being sure to note how it differs from the other views (esp. Levinson's). Does Robinson think that we can explain the musical expression of an emotion in virtue of the fact that music causes us to feel that emotion?