JUNE 2014 EXAMINATIONS

PHL388H1F

Duration: 3 hours

No Aids Allowed

Welcome to the final exam for PHL388H1F! This exam consists of ten questions worth ten points each. Answer all questions in the exam booklet provided. Each of your answers should consist of two paragraphs (one paragraph for each of the question's two sub-questions), and each of your paragraphs should consist of five or six sentences. You may answer the questions in any order you wish, just please clearly number your answers in the exam booklet.

SCORING RUBRIC

№	POINTS POSSIBLE	POINTS RECEIVED
1	10	
2	10	
3	10	
4	10	
5	10	
6	10	
7	10	
8	10	
9	10	
10	10	
Total	100	

QUESTIONS

(Each question is worth 10 points.)

1. **Literature & expression**

   (a) What's wrong with saying that the author determines the meaning of a work of literature, and what's wrong with saying that the reader determines it? Give specific reasons.

   (b) Define Alexander Nehamas's "critical monism", and explain how it attempts to provide a middle path between the above two interpretive options.

2. **Literature & metaphor**

   (a) Choose either (i) the Substitution View or (ii) the Comparison View of metaphor. Define the view, and then explain what's wrong with it. (You may find it helpful to explain the view in terms of a particular example, but you need not do so.)

   (b) Choose either (i) Max Black's Interaction View or (ii) Donald Davidson's Pragmatic View of metaphor. Define the view, and then explain how it attempts to correct for the errors with the view you discussed in (a).

3. **Literature & emotion**

   (a) Works of fiction often cause us to experience certain emotions (for example, we experience fear while watching scary movies). Kendall Walton believes that such fictional emotions are not the same as real emotions. How does he propose to account for such fictional emotions instead?

   (b) Richard Moran believes, in contrast, that fictional emotions are real emotions. Why does Moran believe that Walton's account of fictional emotions is wrong, and how does he propose to account for fictional emotions instead?

4. **Literature & imagination**

   (a) Explain what Kendall Walton means when he claims that works of fiction are "props in games of make-believe".

   (b) Explain two specific ways in which engaging in imaginative activities (such as dreaming, daydreaming, and reading) can affect the actual world of the person imagining, using particular examples from Ursula K. Le Guin's *The Lathe of Heaven* as evidence.

5. **Literature & moral imagination**

   (a) What is "the puzzle of imaginative resistance" (as it is called by Tamar Gendler), and why is it a puzzle? (That is, why is the phenomenon of imaginative resistance not something we should expect, given the features of belief and make-belief?)

   (b) In what ways is imaginative resistance portrayed and challenged in Edward Albee's *The Goat*? Make reference to specific examples from the play.

6. **Literature & moral philosophy (I)**

    (a) In what ways does Martha Nussbaum believe that literature provides distinctive and irreplaceable guidance on how best to live our lives? Choose one of Nussbaum's particular reasons and explain what she means, using specific examples from Henry James's *The Beast in the Jungle* to justify your claims.

    (b) Choose another of Nussbaum's particular reasons and explain what she means, using specific examples from Henry James's *The Beast in the Jungle* to justify your claims.

7. **Literature & moral philosophy (II)**

    (a) Cora Diamond believes that moral philosophy, with its exclusive focus on argument, assumes an unjustifiably narrow conception of what good moral thinking is. Explain one of the ways in which Diamond believes that moral philosophy falls short of literature in this regard.

    (b) Explain the other way in which Diamond believes that moral philosophy falls short of literature in this regard.

8. **Literature & moral education**

    (a) Why does Richard Posner doubt that reading literature makes us better people? Discuss, in detail, one his specific reasons.

    (b) Why does Plato believe that reading literature (or, in his terminology, "imitative poetry") can make us worse people? Discuss, in detail, one his specific reasons.

9. **Literature & truth / Literature as a way of life**

    (a) Name and describe some of the features of good plots according to Aristotle, and then explain how these features relate to what he believes is the truth revealed by literature (or "poetry", in his terminology).

    (b) What does it mean to "live one's life as literature", according to Alexander Nehamas's interpretation of Nietzsche? (You may find it helpful to relate your answer to (b) to your answer to (a), but you need not do so.)

10. **Philosophy as literature**

    (a) Define and explain the main thesis of Susan Sontag's "Against Interpretation", and then explain how this thesis relates to one other view we have looked at in this course.

    (b) Discuss, in detail, one specific way in which Jan Zwicky believes the literary elements of the *Meno* affect or reveal its philosophical content.

DRAMATIS PERSONAE

(In case you forget the names of the characters in the books we've read)

- *The Lathe of Heaven*: George Orr (protagonist, dreamer); William Haber (antagonist, psychiatrist); Heather Lelache (love interest, lawyer)

- *The Goat*: Martin (husband); Stevie (wife); Ross (friend); Billy (son); Sylvia (goat)

- *The Beast in the Jungle*: John Marcher; May Bertram

- *Meno*: Socrates; Meno