

Aesthetics Test 2.0 Practice SP04 Dr. LaBossiere

Directions: Read each question carefully and select the best answer by marking it on the answer sheet. Please do not mark on this exam sheet.

I True/False (1 point each)

- T F 1. Tolstoy claims that the creation of good, universal art is especially difficult in literature and music.
- T F 2. According to D'Alembert taste and genius is owed to the feeling that pertains to the imitation of nature and to beauties of expression.
- T F 3. According to Tolstoy, art in accord with a society's current religious perception has always been regarded as being of little value.
- T F 4. Hume claims that there is a great diversity in taste.
- T F 5. D'Alembert defines an art as any system of knowledge which can be reduced to positive and invariable rules independent of caprice or opinion.
- T F 6. According to D'Alembert, the practice of the Fine Arts takes its laws almost exclusively from genius.
- T F 7. In "The New Aesthetics," the character of Vivian claims that artists paint in imitation of nature in order to create beauty.
- T F 8. Hume claims that it is an error for a critic to confine his praise to one style and condemn all the rest.
- T F 9. According to Tolstoy, art is a means of communication and it communicates feelings.
- T F 10. In "The New Aesthetics," the character of Vivian claims that fogs did not exist until art had invented them.
- T F 11. According to Tolstoy, the creation of art is intentional.
- T F 12. In "The New Aesthetics," Vivian claims that the more imitative art is, the more it represents the spirit of the age.
- T F 13. Tolstoy holds that, in general, direct infection is not art.
- T F 14. According to Tolstoy, art is the basis for the evolution of knowledge.
- T F 15. The top down approach to defining art begins with the examination of specific works of art to determine what they all have in common.
- T F 16. Tolstoy claims that the majority of what his society accepts as art is art.

II Multiple Choice (1 point each)

17. According to Hume, a standards of taste
- Would solve all ethical problems at once.
 - Would put an end to the study of aesthetics.
 - Would be a rule by which the various sentiments of men may be reconciled.
 - None of the above.
18. According to D'Alembert, which of the following would involve imitation?
- Painting.
 - Sculpture.
 - Poetry.
 - All of the above.
19. According to Tolstoy, a work is not art if it
- Is not realistic.
 - Is not striking or interesting.
 - Does not evoke feelings of joy and spiritual union.
 - Does not create a sensation of pleasure.
20. Which of the following claims would Hume reject?
- All people are equally good at being art critics.
 - There are no standards by which art can be assessed.
 - People with delicate taste are common.
 - All of the above.
21. According to D'Alembert, the arts
- Are always inferior to the sciences.
 - Have as their aim the execution of something.
 - Are of a purely speculative nature.
 - None of the above.

22. In regards to the mechanical arts, D'Alembert claims that
- They depend on manual operation and are subjugated to routine.
 - They are accessible to more people than are the liberal arts.
 - Those who practice them should be scorned as inferiors.
 - Both A and B.
23. In "The New Aesthetics," Vivian claims that art expresses
- The history of the people who are reprinted in the art.
 - The thoughts and feelings of the artist.
 - Nothing but itself.
 - None of the above.
24. Hume says of prejudice that it
- Is destructive of sound judgment.
 - Perverts all operations of the intellectual faculties.
 - Is contrary to good taste.
 - All of the above.
25. According to Tolstoy, the degree of the infectiousness of art depends on
- The greater or lesser individuality of the feeling transmitted.
 - The greater or lesser clearness with which the feeling is transmitted.
 - On the sincerity of the artist.
 - All of the above.
26. In "The New Aesthetics," Vivian says that if we want to understand a nation by means of its art
- We should look at the sculpture of that nation.
 - We should look at the paintings of that nation.
 - We should look at the architecture and music of that nation.
 - We should look at the plays and theatre of that nation.
27. One argument Tolstoy gives in support of the existence of a religious perception of his time is that
- Since there are churches, there must be a religious perception.
 - Since some people are attacking the religious perception, it must exist.
 - Since there are priests, there must be a religious perception.
 - Both A and C.
28. In "The New Aesthetics," Vivian says that the proper aim of art is
- To express the temper of its time.
 - To capture the essence of the society.
 - Lying, the telling of beautiful untrue things.
 - All of the above.
29. Which of the following would Tolstoy accept?
- Art transmitting feelings from the current religious perception should be highly valued.
 - Art that runs counter to the current religious perception should be condemned and despised.
 - Art that neither transmits feelings from the current religious perception nor runs counter to it should neither be distinguished nor encouraged.
 - All of the above.
30. The point of Tolstoy's analogy involving nutrition is
- To show that art is the nutrition of the soul.
 - To show that nutrition is the art of the body.
 - To show that those who consider the aim of art to be pleasure are wrong.
 - To show that those who consider the aim of art to be pleasure are right.
31. If X is a sufficient condition for something being art, then
- If a work meets condition X, then it is art.
 - If a work does not meet condition X, then it is not art.
 - Both A and B.
 - None of the above.
32. According to Tolstoy, what distinguishes real art from counterfeit art is
- That a counterfeit is an intentional forgery created to make money.
 - That real art expresses a genuine beauty that no counterfeit can match.
 - The infectiousness of the art.
 - Whether the observer regards it as real or not.

Name:

Class:

/32

Part I True/False

01. T <input type="checkbox"/> F <input type="checkbox"/>	03. T <input type="checkbox"/> F <input type="checkbox"/>	05. T <input type="checkbox"/> F <input type="checkbox"/>	07. T <input type="checkbox"/> F <input type="checkbox"/>	09. T <input type="checkbox"/> F <input type="checkbox"/>	11. T <input type="checkbox"/> F <input type="checkbox"/>	13. T <input type="checkbox"/> F <input type="checkbox"/>	15. T <input type="checkbox"/> F <input type="checkbox"/>
02. T <input type="checkbox"/> F <input type="checkbox"/>	04. T <input type="checkbox"/> F <input type="checkbox"/>	06. T <input type="checkbox"/> F <input type="checkbox"/>	08. T <input type="checkbox"/> F <input type="checkbox"/>	10. T <input type="checkbox"/> F <input type="checkbox"/>	12. T <input type="checkbox"/> F <input type="checkbox"/>	14. T <input type="checkbox"/> F <input type="checkbox"/>	16. T <input type="checkbox"/> F <input type="checkbox"/>

Part II MC

17. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	21. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	25. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	29. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>
18. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	22. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	26. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	30. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>
19. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	23. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	27. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	31. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>
20. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	24. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	28. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>	32. A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/>

Answer Sheet for Aesthetics Practice Test#2 SP04

<u>#</u>	<u>Answer</u>
1	T
2	T
3	F
4	T
5	T
6	T
7	F
8	T
9	T
10	T
11	T
12	F
13	T
14	F
15	F
16	F
17	C
18	D
19	C
20	D
21	B
22	D
23	C
24	D
25	D
26	C
27	B
28	C
29	D
30	C
31	A
32	C